

CALIFORNIA

# Arts Education

FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS  
TRANSITIONAL KINDERGARTEN  
THROUGH GRADE TWELVE

Dance ■ Media Arts ■ Music ■ Theatre ■ Visual Arts



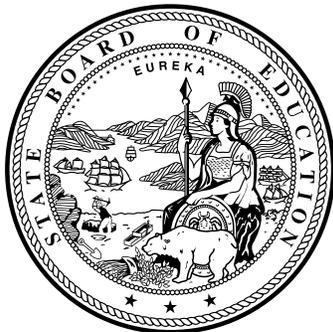
Adopted by the California  
State Board of Education  
July 2020

Published by the California  
Department of Education  
Sacramento, 2021



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When the *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve* was adopted by the California State Board of Education on July 8, 2020, the members of the State Board were as follows: Linda Darling-Hammond, President; Ilene W. Straus, Vice President; Sue Burr; Cynthia Glover Woods; James J. McQuillen; Matt Navo; Kim Pattillo Brownson; Haydee Rodriguez; Patricia A. Rucker; Ting L. Sun; and Brenna Pangelinan, Student Member.

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## Notice

The guidance in the *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve* is not binding on local educational agencies or other entities. Except for the statutes, regulations, and court decisions that are referenced herein, the document is exemplary and compliance with it is not mandatory. (See California *Education Code* Section 33308.5.)

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# A Message from the State Superintendent of Public Instruction and the State Board of Education

**California recognizes the importance of arts education and its role in preparing our students**—who are a diverse array of learners with a wide range of assets, abilities, and experiences—to express themselves, become engaged, be creative, and learn to be fully prepared to contribute to civic life.

The new *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve (Arts Framework)* embodies this commitment. It provides updated guidance for educators and stakeholders in arts education to implement the *2019 California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve (Arts Standards)*.

The *Arts Standards*, adopted in 2019, support students to develop artistic literacy through authentic processes that artists engage in, such as creating, performing, and responding, and highlight an inquiry-based approach. Teachers can use the *Arts Framework* to develop high-quality, standards-based, sequential instruction in each of the arts disciplines: dance, media arts, music, theatre, and visual arts.

Access, equity, and inclusion are core principles of the Arts Framework. Culturally and linguistically responsive curriculum maximizes inclusivity and builds relationships in the arts classroom. This enables students to develop foundational knowledge and artistic literacy and supports exploration and development of skills in multiple arts disciplines. Students may choose to advance in several disciplines, and they may specialize, honing their technical and creative skills to graduate prepared for career- and college-level artistic pursuits.

In addition to discipline-specific guidance for standards implementation in dance, media arts, music, theatre, and visual arts, the framework includes guidance for assessment; arts integration; planning instruction using the principles of Universal Design for Learning; as well as guidance for administrators to design, implement, and support effective arts education in schools.

The framework was shaped by public comment received throughout its development. This feedback from stakeholder groups throughout the state—teachers, administrators, professional organizations, interest groups, and members of the public—is reflected in the document.

Students thrive in an educational landscape that allows them to create and express themselves. The new Arts Framework is a key resource in our ongoing commitment to ensure that all California students have access to a standards-based arts education and fulfillment as well-rounded, life-long learners that are prepared for the twenty-first century workforce and civic life.



**TONY THURMOND**

State Superintendent  
of Public Instruction



**LINDA DARLING-HAMMOND**

President  
State Board of Education

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The California State Board of Education (SBE) adopted this edition of the *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve* on July 8, 2020. When this edition was approved, the following persons were serving on the SBE:

**Linda Darling-Hammond**, President

**Ilene W. Straus**, Vice President

**Sue Burr**

**Cynthia Glover Woods**

**James J. McQuillen**

**Matt Navo**

**Kim Pattillo Brownson**

**Haydee Rodriguez**

**Patricia A. Rucker**

**Ting L. Sun**

**Brenna Pangelinan**, Student Member

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In July 2020, when the Framework was recommended for SBE adoption, the members of the Instructional Quality Commission (IQC) were as follows:

**Jose Iniguez**, Chair

**Yolanda Muñoz**, Vice Chair

**Cristina Andre**

**Mariana Astorga-Almanza**

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**Manuel Rustin**

**Julie Tonkovich**

**Pamela Williamson**

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**Ben Allen**, Senator

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**Senator Ben Allen** (Member 2019)

**Soomin Chao** (Member 2018)

**Christine Chapman** (Member 2019 and 2020)

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**Eric Engdahl**, VAPA CFCC Co-Chair, Chair of Teacher Education, California State University, East Bay

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**Kris Alexander**, Executive Director of The California Arts Project, California State University, San Bernardino

**Armalyn De La O**, Director of the RIMS California Arts Project, California State University, San Bernardino

**Courtney Sawada**, Director of the Southern Counties California Arts Project, California State University, San Diego

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**Stephanie Gregson**, Ed.D, Director, Curriculum Frameworks and Instructional Resources Division and Executive Director, IQC (2018 through 2019)

**Shanine Coats**, Director, Curriculum Frameworks and Instructional Resources Division and Executive Director, IQC (2019 through 2021)

**Constantino Silva**, Administrator, Curriculum Frameworks Unit

**Cliff Rudnick**, Administrator, Instructional Resources Unit

**Joe Thompson**, Manager, Administrative Support Unit

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**Terri Yan**, Analyst, Curriculum Frameworks and Instructional Resources Division

# Guide to Reading and Using the Arts Framework

## Purpose and Audiences

The purpose of the 2020 *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve (Arts Framework, or, generally, the “arts framework”)* is to guide and support all educators and others engaged in arts education as they implement the 2019 *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve (Arts Standards, or, generally, the “arts standards”)*. The *Arts Framework* contains an overview of the standards that are organized along common concepts and processes shared among all of the arts. It also invites the reader to explore the discipline-specific learning expectations of students and the conditions for learning in each of the arts disciplines of dance, media arts, music, theatre, and visual arts. 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.

There are many audiences for this process-oriented document, including but not limited to the following:

- Educators in TK–12
- Educational Administrators
- Local Educational Agencies
- School Counselors
- Developers and Publishers of Instructional Materials
- Institutions of Higher Education
- Parents/Caregivers/Families, Community Partners, Policymakers, and Arts Education Advocates
- Professional Artists
- Museum Educators
- Arts Community Partners

Educators in TK–12, whether they are single-subject or multiple-subject, pre-service, or parents homeschooling children, should use the *Arts Framework* as a guide to curriculum and instruction to inform both the *what* and *how* of teaching in and through the arts.

The *Arts Framework* helps teachers translate complex artistic content and practices into understandable and relevant instruction aimed at developing artistic literacy in TK–12 students. It is also a reference for educators adjusting their instructional practices from the past content standards to the new *Arts Standards*. The new arts standards are action- and process-oriented performance standards, which improve teachers’ abilities to meet the new, diverse needs and interests of their students and support expanded pathways in arts education.

## Prekindergarten versus Transitional Kindergarten

The *Arts Framework* guides the implementation of the prekindergarten (PK) *Arts Standards*, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards.

When planning arts education lessons, teachers of PK should use the *California Preschool Learning Foundations* documents developed by the California Department of Education, which address arts development of children approximately four years old.

Because TK and kindergarten provides two years of preparation for the first grade, students’ arts education experiences should be unique in each of those years. The TK standards should be used by LEA teachers and students to ensure readiness for future elementary grades.

For educational administrators the *Arts Framework* clarifies and provides practical approaches for instruction and assessment of the discrete content of the arts disciplines as independent and integrated subject matter. Site leaders such as principals, district leaders such as LEA staff, and county level administrators such as County Office of Education (COE) staff, should reference the *Arts Framework* for information on the goals, requirements, and the vision of arts education. Administrators will find helpful criteria for evaluating instructional materials for potential adoption and for assessing arts education programs.

The *Arts Framework* guides publishers in creating relevant, well-designed texts, web-based applications, and other instructional materials that support standards-based artistic literacy development. Developers and publishers of instructional materials must attend to the student learning outcomes specified in the *Arts Standards* and the guidance for content and pedagogy included in the *Arts Framework* to ensure that all California students have access to carefully designed, research-based instructional materials that are appropriate for diverse learning needs.

The *Arts Framework* is also a critical document for institutions of higher education. It orients undergraduate and graduate faculty and staff to the arts standards and arts education aspects found within the *Arts Framework*, and also guides institutions of higher

learning in improving undergraduate arts departments and graduate teacher education programs. Teacher credential programs, arts researchers, and future educational leaders in the arts must know how the standards are designed and how learning outcomes must be shaped in teacher preparation and all facets of the arts found in post-secondary curricula.

The *Arts Framework* is also an important reference for parents/caregivers/families, community partners, policymakers, and arts education advocates. It serves as an orientation to arts education and the arts standards for careful decision making in local contexts. Additionally, the *Arts Framework* provides an educational context for professional artists engaging with or working in schools. In the *Arts Framework*, the term “professional artists” includes, but is not limited to, guest or master artists, artists in residence, community artists, and artists providing internships or mentoring students.

Beyond a TK–12 context, there are many ways in which supplemental instruction in the arts is provided in California, not just during the school day or the school year. Arts community partners such as museums, performance venues, or companies with educational components should use the *Arts Framework* to align themselves to the standards and the goals of arts education and consider the sustainability of supplemental instruction. Institutions, nonprofit organizations, for-profit organizations, and individuals involved in educators’ ongoing professional learning should use the *Arts Framework* to align their efforts with the *California Arts Standards for Public Schools, Grades TK–12*, thus supporting the overarching goal of an artistically literate public.

For all Californians interested in arts education—from experienced elementary teachers to first-year arts coordinators, from caregivers to superintendents—the *Arts Framework* offers guidance and suggestions on how to use the *Arts Standards* to develop, evaluate, and improve arts education.

## Organization

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 offer guidance for instructional practice and programmatic development to teachers, administrators, and all responsible for arts education.

**Chapter 1: Vision and Goals of Standards-Based Arts Education** provides an overview of the value, necessity, and inclusivity of arts education for every student. This chapter reviews the impact of arts education on the cognitive, cultural, social, and emotional development of each student. It defines artistic literacy, which is the intended outcome of arts education based on the California standards. This chapter also emphasizes the necessity for inclusive arts education for every student in California.

**Chapter 2: The Instructional Cycle** illuminates the structure and intention of the California arts standards. This chapter guides the design and implementation of the accessible and thorough instruction needed for students to attain the lifelong, creative, cognitive, social,

and emotional benefits from studying the arts. The focus is on achieving clear instructional expectations through backward design (backward mapping) as well as designing instruction and assessment “for learning,” “of learning,” and “as learning” with careful attention to the diversity and variability of learners through Universal Design for Learning (UDL).

**Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts** provide 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 guidance for multiple- and single-subject teachers in discipline-specific instruction, assessment, and programmatic design illustrated by classroom examples (vignettes and snapshots). These chapters emphasize discipline-specific approaches to instructional and programmatic practices that ensure inclusive, equitable access for every California student to a meaningful and rigorous arts education in the five arts disciplines.

**Chapter 8: Transcending Disciplinary Boundaries—Arts Integration** provides approaches to creating integrated curriculum as a value-added benefit to students. This chapter demonstrates how an arts integrated curriculum augments and extends discrete, discipline-specific arts and other content areas being taught in conjunction with the arts. This chapter includes examples of various models of integrated curricular approaches that illustrate strategic, thoughtful, and meaningful learning experiences in more than one discipline. These examples demonstrate how a carefully designed and integrated curriculum directly addresses the learning of salient and relevant practices of each discipline.

**Chapter 9: Implementing Effective Arts Education** guides district and school leaders, teachers, county offices of education, and others in local education agencies in creating effective, successful learning conditions in which to enact the discipline-specific support provided in the arts discipline chapters (Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts). This chapter discusses and provides examples of effective and equitable arts education programs, improving arts education through program evaluation, professional learning in support of effective and equitable arts learning, and engaging in leadership and advocacy for arts education.

**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 level eight, guidance for local districts on the adoption of instructional materials for students in grade levels nine through twelve, and information regarding the social content review process, supplemental instructional materials, and accessible instructional materials.

## Appendices

The appendices included provide further discussion or resources for the following:

- A. *Education Code* References for the *California Arts Framework*
- B. University of California and California State University Admission Requirements
- C. California Content Literacy for Technical Subjects: The Arts
- D. *California Arts Framework* Assessment Terminology
- E. Safety Information and Resources
- F. Universal Design for Learning (UDL) Resources
- G. Arts Education Professional Organizations
- H. Arts Education Professional Learning Resources
- I. Opportunities to Learn Standards
- J. Additional Arts Education Resources

## Notes, Snapshots, and Vignettes

The *Arts Framework* includes notes, brief snapshots, and longer vignettes. The notes serve to define terms and clarify information. Snapshots and vignettes provide glimpses of instruction and programs in the arts disciplines using classroom, school, and district examples. These examples illustrate possible approaches to the guidance outlined throughout the *Arts Framework* and should not be viewed as prescriptive, given the instruction provided in individual classrooms varies in accordance with student needs and the local context.

## Access, Equity, and Inclusion

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*. For example, to support all students as developing artists, teachers plan instruction using UDL principles 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 embeds examples of differentiated approaches free from bias in arts classrooms for diverse student populations such as:

- Students identified as vulnerable
- Students who are English learners
- Students who are standard English learners
- Ethnically and culturally diverse learners
- Students who are migrants

- Students living in poverty and students experiencing homelessness
- Foster youth
- Students who are advanced learners and gifted learners
- Students who identify as lesbian, gay, bisexual, transgender, queer, or questioning (LGBTQ+)
- Students with visible and nonvisible disabilities
- Students who have experienced trauma

To fully include English learners in arts education instruction, it is important to use the *Arts Framework* in tandem with other guiding documents such as the *California Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects* with the *California English Language Development Standards*, the *English Learner Roadmap*, and the *California Arts Standards*. Teachers seeking detailed guidance specific to English learners and English language development within the integrated and designated classroom should consult the *English Language Arts/English Language Development Framework for California Public Schools: Kindergarten Through Grade Twelve (ELA/ELD Framework)*. The *ELA/ELD Framework* covers English literacy and language, including reading, writing, speaking, listening, and using and developing these skills across the disciplines.

## Conclusion

The *Arts Framework* is not a curriculum, nor is it a mandate. It is also not inclusive of every topic that could or should be taught in the five arts disciplines. There are many arts concepts, processes, skills, and artistic investigations from which to choose. As contemporary artistic practices continue to emerge over time, new practices may also yield the intended learning outcomes identified in the *California Arts Standards*. The *Arts Framework* aims to provide guidance for all educators and supporters of arts education to create rich learning environments that adapt to emerging artistic practice, enliven artistic expression, and empower the students of California.

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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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# Chapter 2: The Instructional Cycle

“You can’t teach people everything they need to know. The best you can do is position them where they can find what they need to know when they need to know it.”

—Seymour Papert, educator and researcher

## Introduction

The five arts disciplines—dance, media arts, music, theatre, and visual arts—each contain a distinct body of knowledge and artistic skills and have the capacity to expand the human experience. Chapter one, “Vision Goals for Standards-Based Arts Education,” discusses why arts education is a critical and valuable aspect of all students’ educational experience and explores the vision of artistic literacy outlined by the *California Arts Standards*. Intentional, accessible, and standards-aligned instruction supports student achievement of artistic literacy and attainment of the lifelong creative, cognitive, social, and emotional benefits from studying in the arts.

This chapter supports teachers in designing and implementing instruction, including assessment of student learning, aligned to the *California Arts Standards*. Additional discipline-specific guidance can be found in the five discipline chapters (3–7).

**Note:** Referring to a copy of the *California Arts Standards* will assist the reader when reading this chapter.

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# Overview of the California Arts Standards

The *California Arts Standards* are designed to create a progression of student learning in the arts, developing each student’s autonomy, technical artistic skills, and personal artistic voice. Standards exist for each of the five arts disciplines, and these discipline-specific standards share a common structural design. There is a variation found in the discipline of music which is discussed in detail in chapter five. An understanding of the standards, their structure, purposes, and relationships between the structural elements of the arts standards is necessary to support effective TK–12 instructional design.

## The Structure of the California Arts Standards

The standards are comprised of the following structural elements: *artistic processes*, *overarching anchor standards*, *related enduring understandings* and *essential questions*, *process components*, and *student performance standards*. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to each arts discipline. The arts standards’ structural elements are illustrated in table 2.1 below.

**Table 2.1: Elements of the California Arts Standards**

Four Artistic Processes	Eleven Anchor Standards	Enduring Understandings and Process Components	Discipline-Specific Student Performance Standards
<ul style="list-style-type: none"> <li>■ Creating</li> <li>■ Performing (for Dance, Music, and Theatre), Presenting (for Visual Arts), or Producing (for Media Arts)</li> <li>■ Responding</li> <li>■ Connecting</li> </ul>	Anchor standards: <ul style="list-style-type: none"> <li>■ Describe expectations for general behaviors, artistic skills, and habits of mind</li> <li>■ Parallel across the artistic disciplines</li> </ul>	<ul style="list-style-type: none"> <li>■ Enduring understandings with related essential questions to guide student inquiry</li> <li>■ Process components that operationalize the standards</li> </ul>	<ul style="list-style-type: none"> <li>■ PK–Grade 8</li> <li>■ High School               <ul style="list-style-type: none"> <li>□ Proficient</li> <li>□ Accomplished</li> <li>□ Advanced</li> </ul> </li> </ul>

Source: California Department of Education (2019)

The structural elements of the arts standards, when used to design instruction, promote the development of artistically literate students. Teachers use *essential questions* to guide students through *process components*, which lead to *enduring understandings*, which are connected to *anchor standards*, which are shared across five disciplines. Throughout the process, students are Creating, Performing/Presenting/Producing, Responding, and

Connecting. Teachers can begin designing their instruction from any entry point within the artistic processes to facilitate students' development as artistically literate individuals.

### ***Anchor Standards***

The arts standards include two types of standards: the *anchor standards*, which are the same for all arts disciplines and for all grade levels; and the *student performance standards*, which are specific to each arts discipline and specific to each grade level or proficiency level.

The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. The anchor standards provide the overarching outcomes within the arts disciplines each year and should not be confused with the discipline-specific student performance standards.

The anchor standards are:

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Define and complete artistic work.
4. Select, analyze, and interpret artist work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.
7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.
10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

These generalized outcomes are actualized in discipline-specific student performance standards, discussed in the student performance standards section below and in discipline-specific detail within the discipline chapters (Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts).

### ***Artistic Processes***

The *California Arts Standards*, modeled after the National Core Arts Standards, identify four artistic processes: *Creating*, *Performing/Presenting/Producing*, *Responding*, and *Connecting*. Like the anchor standards, the artistic processes are common to all arts disciplines and are the cognitive and physical actions by which arts learning and making are realized (NCCAS 2014, 11). The anchor standards and artistic processes align in this way:

## Creating (Cr)

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Define and complete artistic work.

## Performing/Presenting/Producing (Pr)

4. Select, analyze, and interpret artist work for presentation.
5. Develop and refine artistic techniques and work for presentation.
6. Convey meaning through the presentation of artistic work.

## Responding (Re)

7. Perceive and analyze artistic work.
8. Interpret intent and meaning in artistic work.
9. Apply criteria to evaluate artistic work.

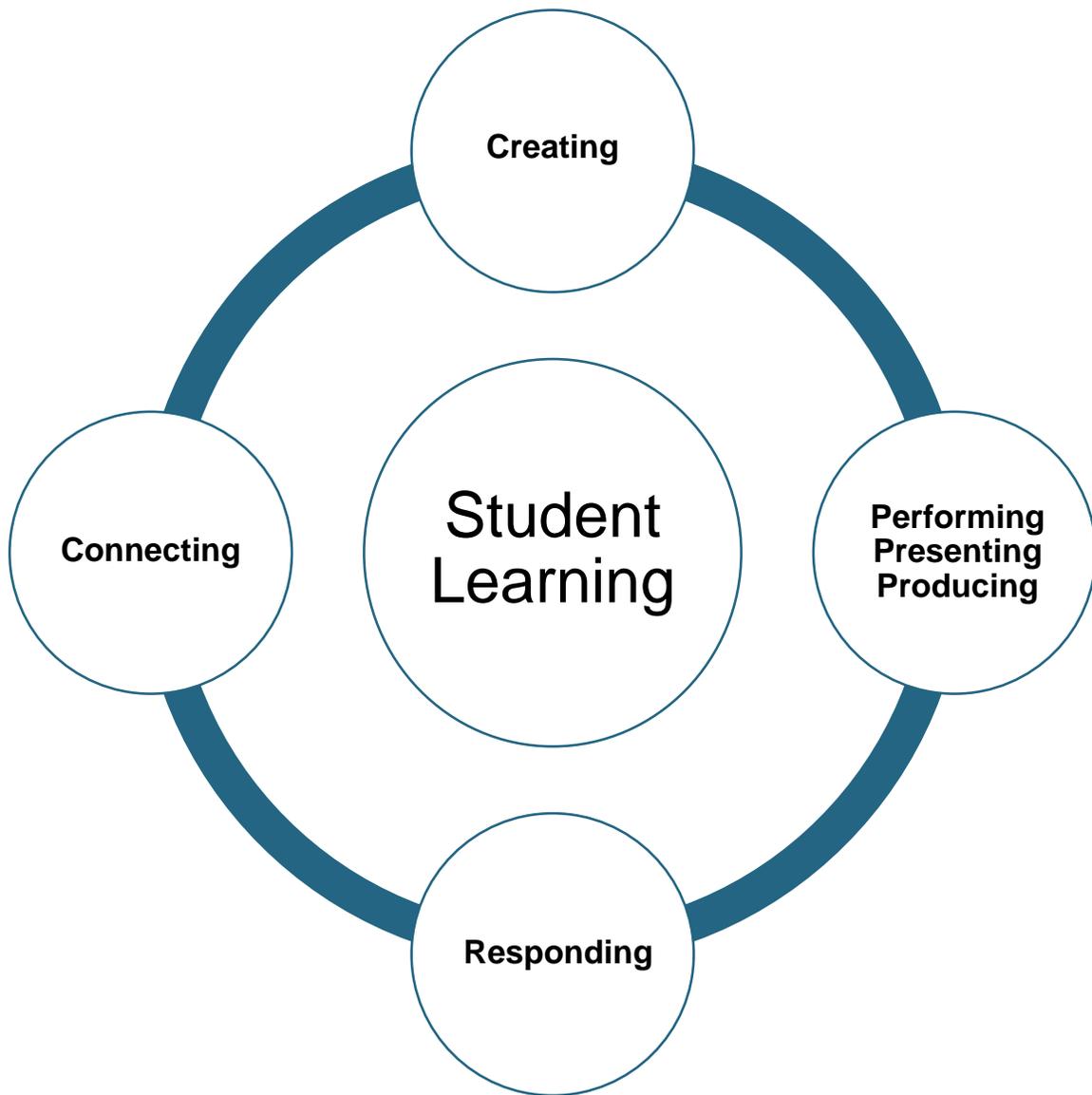
## Connecting (Cn)

10. Synthesize and relate knowledge and personal experiences to make art.
11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

In the Creating process, students conceive and develop new artistic ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical discipline languages. In the Performing/Presenting/Producing process, students realize artistic ideas and work through interpretation and presentation for dance, media arts, music, theatre, and visual arts. The term 'Performing' applies to the performing arts of dance, music, and theatre. 'Presenting' applies to visual arts. 'Producing' applies to media arts. In all three cases, this process requires students to share their work with others—to make their learning public—as an intrinsic element in all of the arts disciplines. In the Responding process, students understand and evaluate how the arts convey meaning to themselves as artists and to the viewer or audience throughout time. In the Connecting process, students relate artistic ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of the arts (see figure 2.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

**Figure 2.1: Multiple Entry Points**



The structure of the arts standards enables students to demonstrate their artistic knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then building in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously, supporting learning through working and creating authentically in the arts discipline. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade span or proficiency level, instruction would address all the artistic processes, providing a balanced approach to the course.

## *Enduring Understandings and Essential Questions*

The arts standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes, and encourage student exploration of the full dimensions of arts learning. Enduring understandings and essential questions speak to the big ideas central to the arts discipline. Organizing learning and thinking around big ideas enables greater transfer of information and skills, promoting the activation of prior knowledge and student ability to grasp new information and skills. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards guide the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

The following tables provide examples of enduring understandings and essential questions for each discipline.

**Table 2.2: Dance—Artistic Process: Performing**

Enduring Understanding	Essential Question
Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.	How does a dancer heighten artistry in a public performance?

**Table 2.3: Media Arts—Artistic Process: Responding**

Enduring Understanding	Essential Questions
Identifying the qualities and characteristics of media artworks improves one’s artistic appreciation and production.	How do we ‘read’ media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

**Table 2.4: Music—Artistic Process: Creating**

Enduring Understanding	Essential Question
Musicians’ creative choices are influenced by their expertise, context, and expressive intent.	How do musicians make creative decisions?

**Table 2.5: Theatre—Artistic Process: Connecting**

Enduring Understanding	Essential Question
Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.	What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

**Table 2.6: Visual Arts—Artistic Process: Presenting**

Enduring Understanding	Essential Questions
Artists, curators, and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.	What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

In *Understanding by Design* (2005), Grant Wiggins and Jay McTighe emphasize that enduring understandings and essential questions are those that encourage transfer beyond the topic in which students first encounter them (Wiggins and McTighe 2013). For this reason, enduring understandings and essential questions remain constant through the grade levels to promote the evolution of concepts and enable curriculum coherence over the grade levels.

### Enduring Understandings

Wiggins and McTighe define ‘enduring understandings’ as statements summarizing important ideas and core processes that are central to a discipline and have lasting value beyond the classroom (2013). Enduring understandings synthesize outcomes in student understanding within the study of a content area. They implicitly answer the question, “Why is this topic worth studying?” Enduring understandings should be designed to motivate and enable students to make connections to other art disciplines and other content areas.

Using enduring understandings and essential questions to design instruction that allows students to demonstrate thinking over time is essential to learning. The enduring understandings and essential questions provided by the *Arts Standards* help teachers and students “organize the information, skills, and experiences within the artistic processes” (NCCAS 2014). Enduring understandings support students in conceptualizing, organizing, and transferring their thinking around central ideas to any discipline.

It is necessary for students to develop the ability to move from novice to expert learners (National Research Council 2000). Teachers using the artistic processes' enduring understandings support their students' understanding and growth as learners. Students take several key ideas, beliefs, and values from each unit of study to build new comprehension and carry forward this new knowledge as they move from novice to expert learners.

## Essential Questions

Essential questions are designed to yield varied and complex responses that stimulate thinking, provoke inquiry, and solicit additional questions. Essential questions can serve as prompts that allow students to investigate core and fundamental concepts within the arts discipline(s). The *Arts Standards* includes essential questions that connect to the artistic processes' enduring understandings. Essential questions are meant to be used as open-ended inquiries aimed at honing students' critical-thinking skills. A Dance essential question from the Creating artistic process, "What influences choice-making in creating choreography?" provides an example of these attributes of essential questions. Essential questions can support students in the transfer of knowledge beyond the specific topic being studied and can surface additional questions for investigation. The essential questions identified in the *Arts Standards* can evolve and recur throughout instruction.

An essential question is one that

- is open-ended—that is, it typically will not have a single, final, and correct answer;
- is thought-provoking and intellectually engaging, often sparking discussion and debate;
- calls for higher-order thinking, such as analysis, inference, evaluation, or prediction—it cannot be effectively answered by recall alone;
- points toward important, transferable ideas within (and sometimes across) disciplines;
- raises additional questions and sparks further inquiry;
- requires support and justification, not just an answer; and
- recurs over time—that is, the question can and should be revisited again and again as students' responses expand and change over time.

Source: Wiggins and McTighe (2013)

The following snapshot is an example of how enduring understandings and essential questions are used to plan instruction and implementation with students.



### **Snapshot: The Value of the Arts Standards Enduring Understandings and Essential Questions in Planning Instruction**

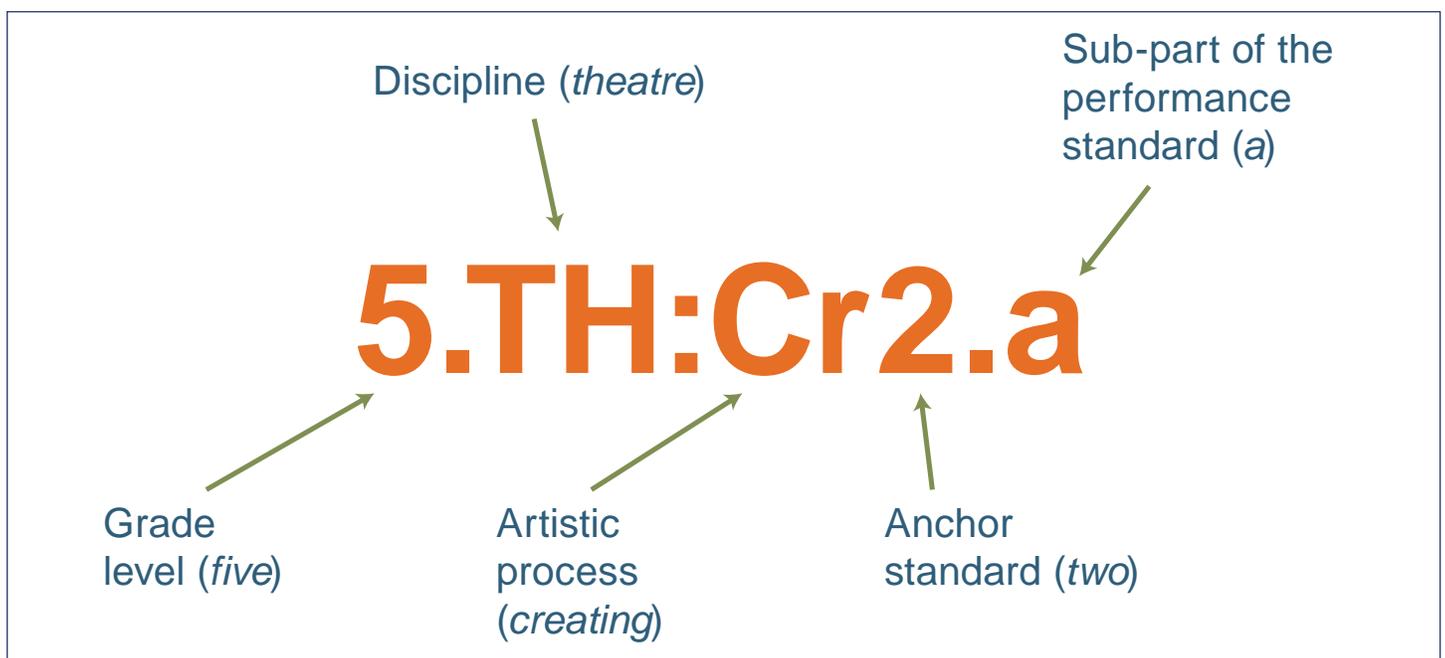
Mr. R uses the *Arts Standards* to plan units of instruction for his class. He starts with selecting the artistic processes and related performance standards for the unit. He then begins to explore the other arts standards elements related to his selections. The enduring understandings and essential questions provide multiple access points and means of engagement to begin conversations and instruction with his learners.

Enduring understandings and essential questions guide him and his students' thinking to ensure continuity between the big ideas they explore and the specific performance standards. Although the enduring understandings are broad, Mr. R finds they are still specific enough to begin framing thinking, as there is variety in essential questions that allow for uncovering content in different directions by the students. He also appreciates that the enduring understandings and essential questions are not prescriptive, but provide him and his students the ability to synthesize learning gained from the enduring understandings and essential questions of past units of instruction.

## **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 2.2 and described below. The full code is located at the top of each column of the performance standards.

**Figure 2.2: Coding of the California Arts Standards**



Source: California Department of Education (2019, 14)

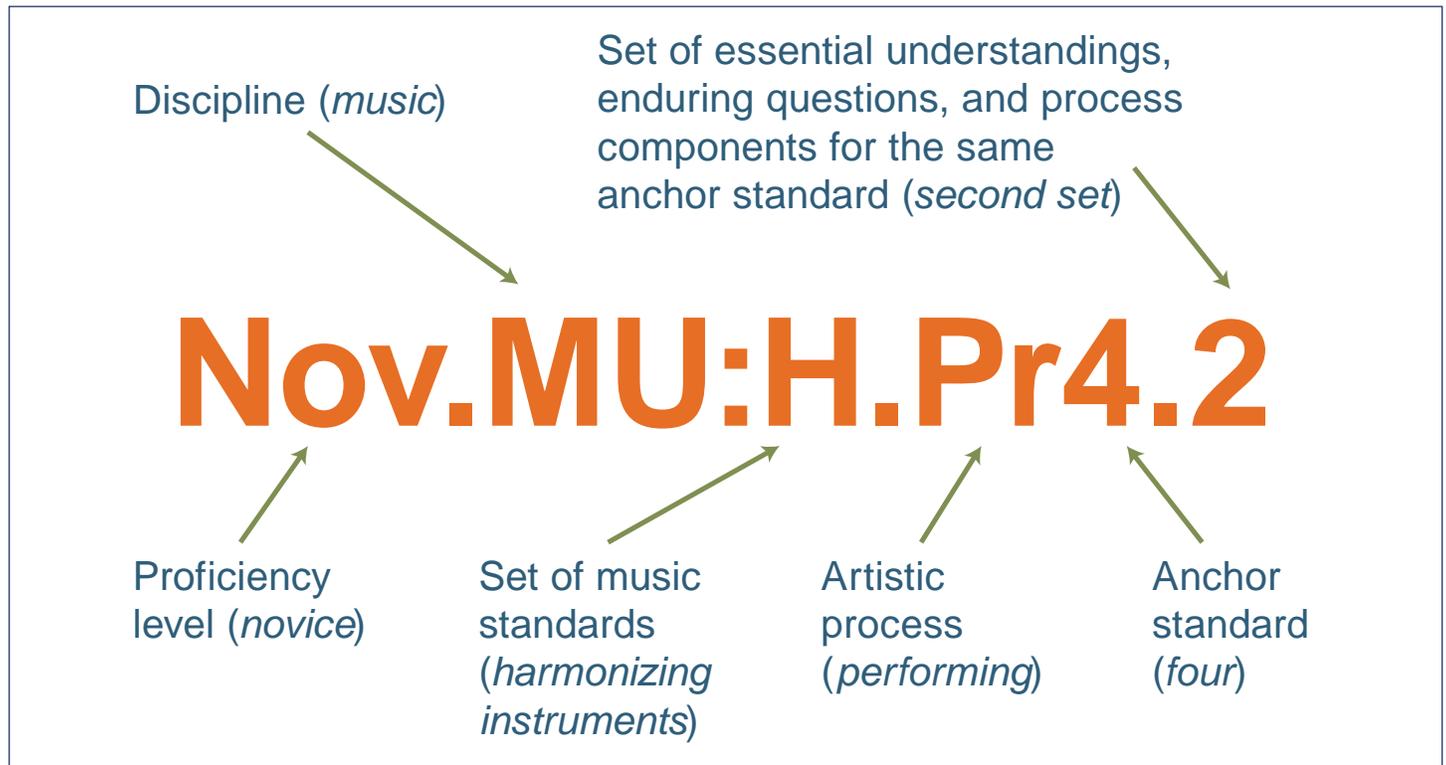
The order of coding for the standards is provided below with the codes indicated in parentheses:

1. The **grade level** appears first and is divided into these categories: Prekindergarten (PK); Kindergarten (K); grade levels 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 discipline** appears second: Dance (DA), Media Arts (MA), Music (MU), Theatre (TH), or Visual Arts (VA).
3. The **artistic process** appears third: Creating (Cr), Performing/ Producing/ Presenting (Pr), Responding (Re), or Connecting (Cn). Each of the arts disciplines incorporates these processes in some manner. These processes, the cognitive and physical actions by which arts learning and making are realized, define and organize the link between the art and the learner.
4. The **anchor standard** appears fourth. The eleven anchor standards, which describe the general knowledge and skills that teachers expect students to demonstrate throughout their education in the arts, are parallel across arts disciplines and grade levels. They serve as the tangible educational expression of artistic literacy. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2, 3).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

## Additional Codes for Music Standards

An example of the coding system for Music—Harmonizing Instruments is provided below.

**Figure 2.3: Music Standards Coding Example**



Source: California Department of Education (2019, 15)

Unlike the other arts disciplines, there are five sets of performance standards for music. A one-letter code is added after the artistic discipline code for all but one set of the performance standards (Prekindergarten, which is PK–8) as follows: Harmonizing Instruments (H), Ensembles (E); Composition and Theory (C), Technology (T).

In addition, there are two additional levels for the Music Harmonizing performance standards, with the codes indicated in the parentheses:

- Novice (Nov), nominally assigned to the fifth-grade level
- Intermediate (Int), nominally assigned to the eighth-grade level

## Discipline-Specific Process Components

Another structural element of the *Arts Standards* is the discipline-specific process component. They are aligned in each discipline to the four artistic processes of the arts standards. Process components are described as

... the actions (expressed through verbs such as imagine, plan and make, evaluate, refine, present) that artists carry out as they complete each artistic process. These

process components accompany clusters of performance standards. Students' ability to carry out these actions empowers them to engage in the artistic process independently. (California Department of Education 2019, 9)

The process components are operational verbs that define the behaviors and artistic practices that students engage in as they work through the artistic processes. Process components provide paths for students to engage in Creating, Performing/Presenting/Producing, Responding, and Connecting within an arts discipline, but are not linear or prescriptive actions. Rather they are fluid and dynamic guideposts throughout the art-making process; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in the process. Students' ability to carry out these operational verbs enables them to work in and through the process independently. The process components for each artistic process by discipline are as follows:

**Table 2.7: Process Components for Dance**

Creating	Performing	Responding	Connecting
<ul style="list-style-type: none"> <li>■ Explore</li> <li>■ Plan</li> <li>■ Revise</li> </ul>	<ul style="list-style-type: none"> <li>■ Express</li> <li>■ Embody</li> <li>■ Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Analyze</li> <li>■ Interpret</li> <li>■ Critique</li> </ul>	<ul style="list-style-type: none"> <li>■ Synthesize</li> <li>■ Relate</li> </ul>

**Table 2.8: Process Components for Media Arts**

Creating	Producing	Responding	Connecting
<ul style="list-style-type: none"> <li>■ Conceive</li> <li>■ Develop</li> <li>■ Construct</li> </ul>	<ul style="list-style-type: none"> <li>■ Integrate</li> <li>■ Practice</li> </ul>	<ul style="list-style-type: none"> <li>■ Perceive</li> <li>■ Interpret</li> <li>■ Evaluate</li> </ul>	<ul style="list-style-type: none"> <li>■ Synthesize</li> <li>■ Relate</li> </ul>

**Table 2.9: Process Components for Music**

Creating	Performing	Responding	Connecting
<ul style="list-style-type: none"> <li>■ Imagine</li> <li>■ Plan and Make</li> <li>■ Evaluate and Refine</li> <li>■ Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Select</li> <li>■ Analyze</li> <li>■ Interpret</li> <li>■ Rehearse, Evaluate, and Refine</li> <li>■ Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Select</li> <li>■ Analyze</li> <li>■ Interpret</li> <li>■ Evaluate</li> </ul>	<ul style="list-style-type: none"> <li>■ Synthesize</li> <li>■ Relate</li> </ul>

**Table 2.10: Process Components for Theatre**

Creating	Performing	Responding	Connecting
<ul style="list-style-type: none"> <li>■ Envision / Conceptualize</li> <li>■ Develop</li> <li>■ Rehearse</li> </ul>	<ul style="list-style-type: none"> <li>■ Select</li> <li>■ Prepare</li> <li>■ Share, Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Reflect</li> <li>■ Interpret</li> <li>■ Evaluate</li> </ul>	<ul style="list-style-type: none"> <li>■ Empathize</li> <li>■ Interrelate</li> <li>■ Research</li> </ul>

**Table 2.11: Process Components for Visual Arts**

Creating	Presenting	Responding	Connecting
<ul style="list-style-type: none"> <li>■ Imagine, Plan, Make</li> <li>■ Investigate</li> <li>■ Reflect, Refine, Revise</li> </ul>	<ul style="list-style-type: none"> <li>■ Select</li> <li>■ Analyze</li> <li>■ Prepare</li> <li>■ Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Perceive</li> <li>■ Perceive, Analyze</li> <li>■ Interpret</li> <li>■ Evaluate</li> </ul>	<ul style="list-style-type: none"> <li>■ Synthesize</li> <li>■ Relate</li> </ul>

The process components mirror what artists do, much like the writing or scientific processes mirror what writers and scientists do. How the arts and other content areas intersect is discussed further in chapter eight, “Transcending Disciplinary Boundaries—Arts Integration.” The process components, combined with the enduring understandings and essential questions, promote students discovering and developing their own artistic sensibilities and abilities as they mature in the discipline. Teachers planning instruction can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in the arts requires design that builds students’ creative capacities as well as their artistic academic knowledge and technical skills. Effective instructional activities give students opportunities to actualize the process component verbs, and include opportunities in the arts to conceptualize, investigate, make, refine, select, and present.

## Discipline-Specific Student Performance Standards

The arts standards, as with the standards of other content areas, are written as performance standards that identify the action, behavior, thinking, understanding, and skill that a student must do to demonstrate achievement. The student performance standards in dance, media arts, music, theatre, and visual arts are discipline-specific. The performance standards translate the anchor standards into discipline-specific, explicit, and measurable learning goals for each grade level, proficiency level, or high school course level. Structurally, an artistic process, anchor standard, enduring understanding, essential question, and related process component aligns in each grade and proficiency level with one or more discipline-specific student performance standard (described in the following note about the structural relationship).

## ***Structural Relationship of Artistic Process, Anchor Standard, Enduring Understanding, Essential Question, Process Component, and Performance Standard***

The following is an example of the flow of the arts standards structural components from Music PK–8.

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard (2a):** Improvise rhythmic and melodic patterns and musical ideas for a specific purpose.

Performance standards are the end-of-the-year or end-of-course expectations for learning and development. The standards describe what a student needs to do as an *outcome* of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. The content and pedagogy are determined by the teacher to prepare and equip students for demonstrating proficiency in the standards. An in-depth discussion of discipline-specific content and pedagogy is provided in the discipline chapters (chapters 3–7). Students need substantial and sustained practice related to the performance standards throughout the year to demonstrate increasing development and movement toward independence.

### ***How to Read the Discipline-Specific Student Performance Standards***

The performance is designed to be approached in holistic ways to design robust lessons within units of study. They are presented as grade level progressions by individual standard so that teachers can see not only their own grade level, but also the standards for previous grade levels and future ones. They can be read in a variety of ways, two of which are suggested here: grade-to-grade and within-grade.

#### **Grade-to-Grade Reading**

The standards can be read across grade levels as a progression. Since students have different levels of experience with a given discipline, the standards are organized across grade levels so that teachers can both attend to grade-level standards and also meet the individual needs of students who may be performing at levels above or below grade level.

## Within-Grade Reading

The standards may also be read to understand the learning outcomes for a subset of standards in a specific grade level or all of the standards for a particular grade level. This reading allows teachers to see what all of the outcomes for their grade level are so that they can integrate standards as appropriate for lesson and unit learning goals.

Source: California Department of Education (2019)

## Student Performance Standards Grade Levels and Proficiency Levels

The performance standards are written by grade level for prekindergarten through grade level eight for dance, media arts, music (PK–8), theatre, and visual arts. The standards articulate, for PK–8, the grade-by-grade student achievement in each arts discipline.

The *California Arts Standards*, adopted in January 2019, are based on the National Core Arts Standards. The *Arts Framework* guides the implementation of prekindergarten (PK) standards, which address arts development of children approximately four years of age. These standards are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK).

Because kindergarten (K) provides two years (TK and K) of preparation for the first grade, the prekindergarten standards (also referred to as “transitional kindergarten standards”) for the arts should be used to augment and extend the California Preschool Learning Foundations documents developed by the California Department of Education. Students’ arts education experiences in TK and kindergarten should be unique in each of those years. The (prekindergarten/transitional kindergarten) standards should be used by LEA teachers and students to ensure readiness for future elementary grades. The standards may also be seen as a baseline for expectations when students begin kindergarten and thereby helpful to kindergarten teachers when scaffolding instruction.

**Table 2.12: Terminology Descriptions**

Program Name	Approximate Child Age	Setting	Comments
Preschool (PS)	4 years	Early Childhood Education (ECE)	<i>California Arts Standards</i> do not apply Preschool Foundations do apply
Prekindergarten (PK)	4 years	ECE or LEA	<i>California Arts Standards</i> do apply Preschool Foundations do apply

**Table 2.12: Terminology Descriptions** *(continued)*

Program Name	Approximate Child Age	Setting	Comments
Transitional Kindergarten (TK)	4 years	LEA	<i>California Arts Standards</i> do apply  Preschool Foundations do apply
Kindergarten (K)	5 years	LEA	<i>California Arts Standards</i> do apply
TK–1	4–6 years	LEA	<i>California Arts Standards</i> do apply
K–1	4–6 years	LEA	LEAs are required to offer TK if they offer K, this term is inclusive of TK.

### Music Strands

The music standards have an additional distinct “strand” structure that reflects the increasing variety of music courses available to students. See chapter five, “Music,” for an explanation of the music strands and related proficiency levels.

The standards continue for high school grades in three levels: Proficient, Accomplished, and Advanced. The flexibility in the three high school proficiency level accommodates the range of achievement by students during high school.

High school includes three proficiency levels of standards that articulate student achievement in each of the arts disciplines and build upon the foundations of a PK–8 arts education. As students work through and develop in the discipline throughout high school, they progress through the proficiency levels. The Proficient level generally applies to the year one and two high school student. The Accomplished level generally applies to the year three and four high school student. The Advanced level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study the discipline outside of the school and engage in the discipline as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The student performance standards are designed for students to progress through the grade levels and proficiency levels by demonstrating what they know and are able to do, and become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student.

The *Arts Standards* provides a description of the high school proficiency levels in the following table:

**Table 2.13: High School Performance Standards Proficiency Levels**

High School Proficient	High School Accomplished	High School Advanced
<p>A level of achievement attainable by most students who complete a high-school level course in the arts (or equivalent) beyond the foundation of quality PK–8 instruction.</p>	<p>A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.</p>	<p>A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.</p>

**Table 2.13: High School Performance Standards Proficiency Levels** *(continued)*

High School Proficient	High School Accomplished	High School Advanced
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> <li>■ use foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation;</li> <li>■ make appropriate choices with some support;</li> <li>■ be prepared for active engagement in their community;</li> <li>■ understand the art form to be an important form of personal realization and well-being; and</li> <li>■ make connections between the art form, history, culture and other learning.</li> </ul>	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> <li>■ identify or solve arts problems based on their interests or for a particular purpose;</li> <li>■ conduct research to inform artistic decisions;</li> <li>■ create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression;</li> <li>■ use the art form for personal realization and well-being; and</li> <li>■ participate in arts activity beyond the school environment.</li> </ul>	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> <li>■ independently identify challenging arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions;</li> <li>■ use at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work;</li> <li>■ exploit their personal strengths and apply strategies to overcome personal challenges as arts learners; and</li> <li>■ take a leadership role in arts activity within and beyond the school environment.</li> </ul>

Source: NCCAS (2014, 26) as cited in the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (California Department of Education 2019, 12)

## Setting Clear Learning Expectations in the Arts— Planning with Standards

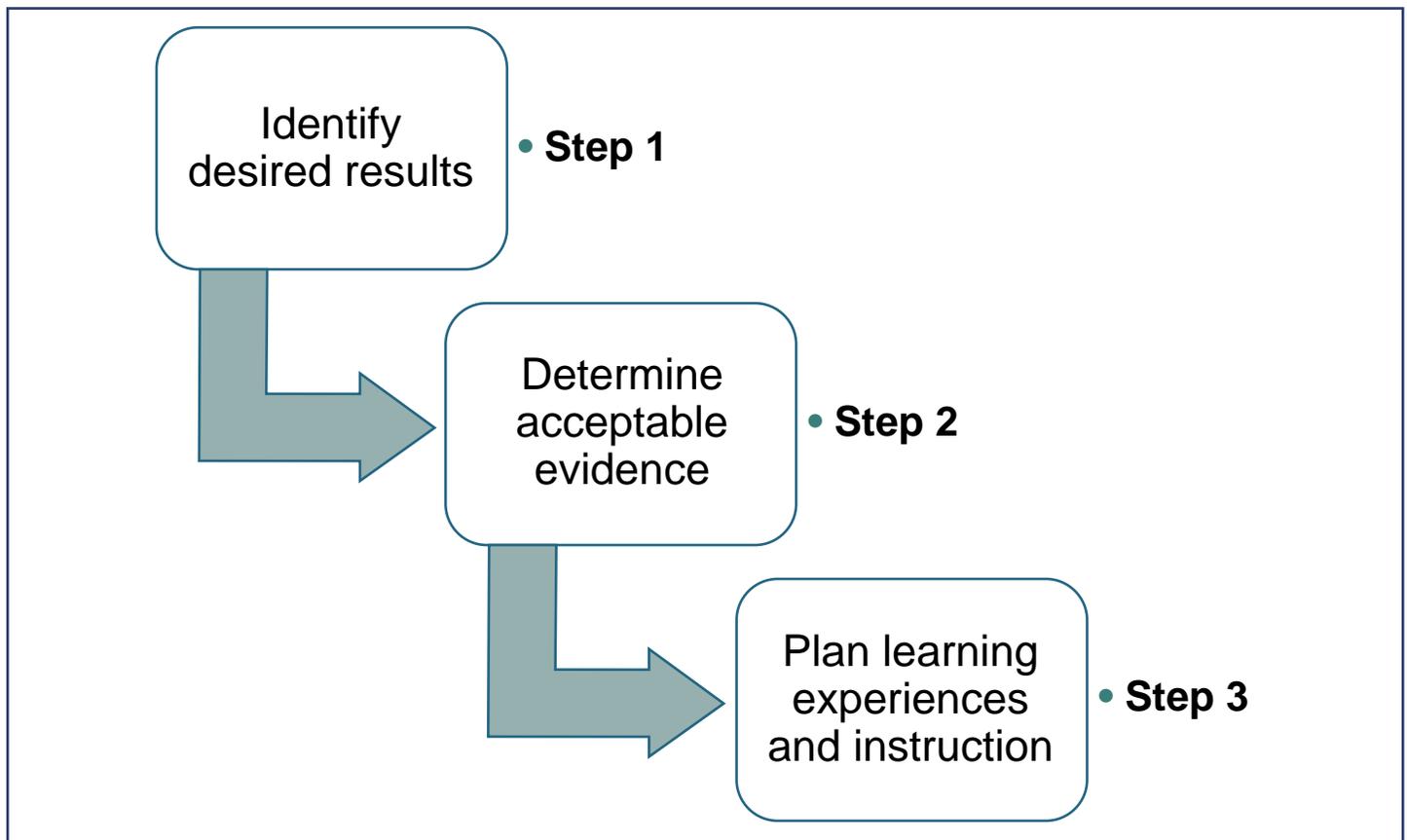
The arts standards are designed to cultivate artistically literate, creative, and capable students. They are

- process-oriented, grade-appropriate indicators of what students need to know and be able to do;
- student-centered and rooted in backward design, the process of defining intended outcomes prior to designing educational experiences to ensure students attain those outcomes; and
- outcomes-based, communicating high and achievable goals.

Source: California Department of Education (2019)

The process-oriented approach of the arts standards promotes student acquisition of academic and creative artistic competencies. Sequential, accessible learning experiences that are inquiry driven, content rich, student-centered, and aligned with the arts standards are essential for students' artistic development. The standards embody the principles of instructional design that begins with the outcome in mind—often called backward design—and Universal Design for Learning (UDL). Backward design focuses on what students will know and be able to do and how they will demonstrate it; UDL focuses on providing instruction that recognizes and removes barriers to learning for all students. When developing instruction using backward design, principles of UDL, and the content, skills, and processes of the arts disciplines, the arts standards become a powerful tool for teaching and learning. Planning sequential instruction with deliberate and meaningful assessment allows for multiple means of representation, action, expression, and engagement as students acquire and demonstrate their arts learning.

**Figure 2.4: Backward Design Process**



Source: Wiggins and McTighe (2005)

## Backward Design

“Backward design, also called backward planning or backward mapping, is a process that educators use to design learning experiences and instructional techniques to achieve specific learning goals” (Great Schools Partnership 2013a).

The next sections of this chapter cover the first two steps of backward design: Step 1, identifying the desired results (curriculum mapping and using arts standards to plan instruction) and Step 2, determining acceptable evidence (formative and summative assessment). The “Supporting Learning for All Students” section discusses planning learning experiences and instruction, and also outlines approaches to plan through the lens of UDL principles.

## Setting Yearlong Course Learning Goals Through Curriculum Mapping

Through backward design and UDL, teachers plan meaningful steps to achieve end-of-year course learning before outlining instructional units and scaffolding related lessons. The course learning goals in dance, media arts, music, theatre, and visual arts are

articulated by grade level, TK–8 and secondary proficiency levels, in the arts standards student performance standards. The student performance standards articulate the discipline-specific learning goals that exemplify the end-of-course arts knowledge, skills, and creative capacities expected of students.

### *Curriculum Mapping*

Curriculum mapping is the process indexing or diagramming a curriculum to identify and address academic gaps, redundancies, and misalignments for purposes of improving the overall coherence of a course of study and, by extension, its effectiveness (a curriculum, in the sense that the term is typically used by educators, encompasses everything that teachers teach to students in a school or course, including the instructional materials and techniques they use).

Source: Great Schools Partnership (2013b)

Using the *California Arts Standards* to establish articulated yearlong learning goals and direct curriculum planning is essential for effectively linking content with the student learning goals in the standards. Research on instructional coherence found that students in schools with strong instructional program coherence show higher achievement gains (Newmann et al. 2001). One study suggested the gains reflect, in part, commonalities in instructional framework, assessment, and learning climate. The school's instructional program was guided by a comprehensive approach that benefited student learning (Newmann et al. 2001). The research supports the underpinning of the *Arts Framework* and the *Arts Standards*: Children who see themselves developing competence are more motivated to learn. As students gain expertise, they understand that exerting effort brings success. When faced with activities based on incoherent organization, students are more likely to see themselves as subjects of seemingly random events. They show less agency and possess less knowledge about steps needed to succeed. If an instructional approach lacks cohesion it undermines opportunities to gain mastery and the confidence that motivates future learning (Newmann et al. 2001).

Curriculum maps should articulate a sequence and progression of arts learning, within and across grades and proficiency levels, aligned to the *California Arts Standards*. Effective curriculum maps are living documents that provide scaffolds for the discipline-specific knowledge and content skills, and facilitate sequential learning aligned to all of the standards' artistic processes, process components, and student performance standards. Successful curriculum maps identify the discipline-specific knowledge and skills students learn when they complete the course or grade level. Curriculum that is based on clear identification and articulation of learning goals in relationship to the instructional delivery model(s) and actual in-school learning time is critical in creating arts literacy. Curriculum maps for arts education should articulate teaching and instructional approaches used in teaching the arts and be aligned with district/school instructional goals.

Some curriculum maps may illustrate an arts education program model that merges both discrete and integrated instructional delivery methods. The curriculum map must then specify the learning goals aligned to each, discrete and integrated, and clarify the instructional purposes. In delivery models that involve multiple teachers through combined approaches, articulating and clarifying the instructional learning goals and curriculum implementation model are critical for coherence. Student learning is supported when all educators teaching the arts utilize the curriculum map to align learning goals, design effective assessments, and plan instructional units and corresponding lessons. Regardless of the instructional delivery model, the method should support a balanced learning experience that includes learning goals from each of the artistic processes and their related process components.

## **Considering Instructional Time When Curriculum Mapping**

Determining and articulating the instructional time for yearlong arts discipline-specific learning within a curriculum map is important but identifying in-school time for arts learning can be a complex endeavor. Arts instruction time varies by local context and depends on the delivery model or combination of models implemented by the individual school or district. For example, a single-subject elementary arts teacher might see their students for an hour or less, once or twice a week, and provide instruction in a specific arts discipline. Another elementary school might have its multiple-subject teachers provide all arts instruction within their classrooms.

Models also vary at the middle school level. One middle school may have a single-subject arts teacher provide daily discipline-specific instruction, but in a rotation model for only six to nine weeks. In other models a middle school arts teacher may provide daily discipline-specific instruction for a semester or for the entire year.

At the high school level, students should have access to semester and yearlong courses in all of the arts disciplines. Embedded within high school delivery models, methods of extending and maximizing the face-to-face, discrete learning time, such as flipped classroom, out of class artistic practice, or integrated approaches, can exist. The extended time for learning should be considered in setting yearlong learning goals.

Exploring the diversity of delivery model(s) through the lens of actual arts learning time can inform educators as they map their learning goals. The curriculum map, when articulated to all school leaders, teachers, and the broader community becomes a valuable aid in implementing arts learning for all students.

## **Considerations in Using the California Arts Standards for Planning Instruction**

Clear learning goals, careful instructional design, intentional planning, and effective implementation are critical to learning in the arts classroom. It is crucial that teachers understand the structure and function of the arts standards prior to designing arts

instruction and assessments. Teachers can begin with the “How to Read the Standards” section of the *Arts Standards* (California Department of Education 2019, 16). This section outlines the organization of the standards and includes guidance for teachers on how to understand the student performance standards in preparation for designing instructional units. The section also provides guidance in how to read the standards:

The performance standards are designed to be approached in holistic ways to design robust lessons within units of study. They are presented as grade level progressions by individual standard so that teachers can see not only their own grade level, but also the standards for previous grade levels and future ones. They can be read in a variety of ways, two of which are grade-to-grade and within-grade (see page 19 for further description). (California Department of Education 2019, 16)

Given the varied nature of arts education across California schools, and the diversity of local contexts, understanding students’ prior learning experience in the arts is critical for teachers as they address gaps in learning in their instructional plans.

## Designing Assessment of Arts Learning

Assessment is a process of eliciting and analyzing data for the purpose of evaluation. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about performance. A complete assessment of student learning should include measures with a variety of formats as developmentally appropriate (NCCAS 2014).

Formative and summative assessment must be included to make learning meaningful and effective. There are many types of formative and summative assessments, such as formative teacher-created diagnostic assessments and summative portfolios. Teachers should use a range of assessments to support learning. Assessment is most effective when it

- is provided on a regular, ongoing basis;
- provides a comprehensive view of student knowledge and skills;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths;
- shows learners areas of opportunities for growth; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Through backward design teachers can create rich, challenging, and engaging learning activities alongside meaningful assessment. Applying UDL principles when planning standards-based arts instruction is vital to ensure content is accessible for all students. The first steps in this process are determining the performance standards to be addressed in the unit of instruction, then analyzing ways to optimize learning for all students. Decisions during the process should be based on three factors: the course curriculum map, the cluster or delivery of artistic processes and process components desired, and the

consideration of the students' previous instruction. Selecting the performance standards allows teachers to identify related concepts, knowledge, and skills with which to align with the enduring understandings and essential questions. During this step teachers should also consider what acceptable evidence they will collect to measure progress, specify a strategy to provide feedback, and consider multiple means for students to demonstrate their learning.

In the second step of instructional design, teachers consider the various ways to measure learning. The unit's intent, its sequence of lessons, and where the unit falls in the sequence of the course, determine the timing for and methods of formative and summative assessments. In this design stage teachers plan a continuum of assessments to strengthen the unit's provision of multiple opportunities and means for students to demonstrate understanding of learning, for learning, and as learning. Quality classroom assessment should always consider the following:

- Why are we assessing? What is the purpose and who will use the results?
- What should be assessed? Are there clear and good learning targets?
- How do we assess? What are our methods and how do we sample them?
- Do all our assessments communicate to the learner first and foremost, and then to other users, parents, administration, and others who support arts education?

A more comprehensive discussion on assessments in the arts and additional discipline-specific guidance is provided in ;Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts.

As teachers decide which assessments will yield valuable insight on student progress, they also consider the kind of evidence a student must demonstrate to show growth and/or mastery of performance standard(s). Questions teachers consider in this stage include:

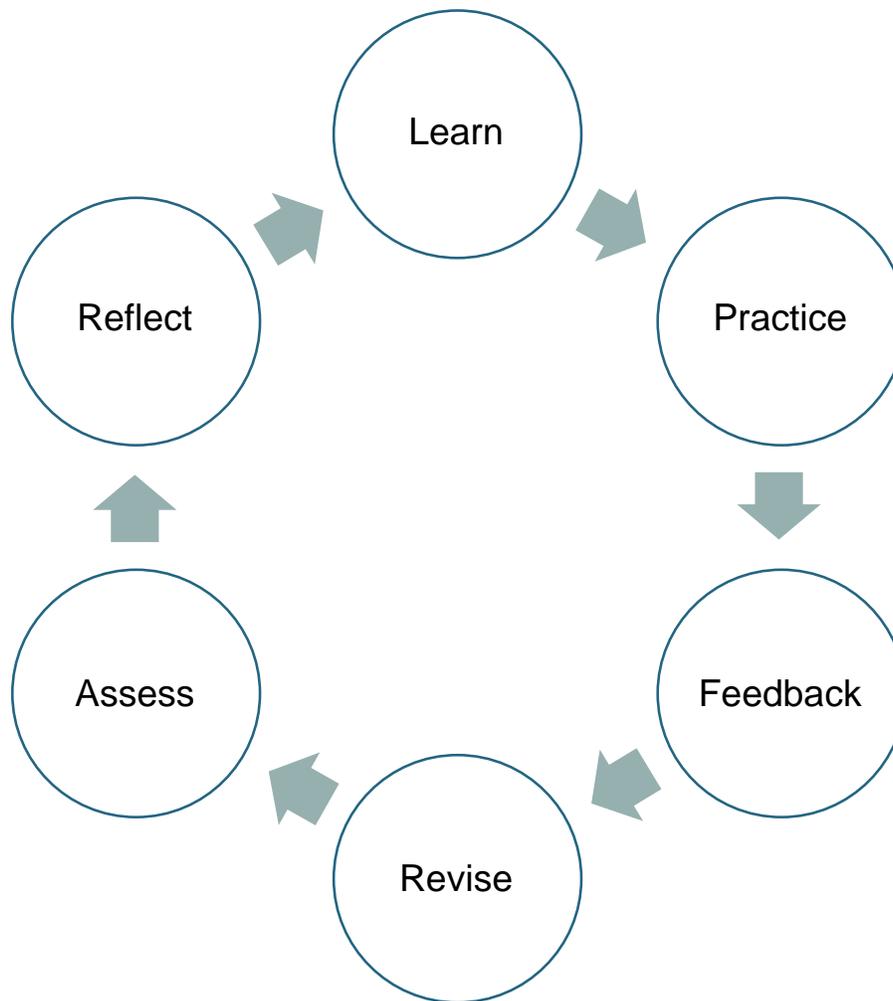
- What type of assessments are needed? Formative assessment or summative assessment? Or a combination?
- Will the assessment(s) be formal or informal? Or a combination?
- How will the assessments provide options for action and expression?
- What are the possible actual assessment tasks that will provide opportunities for students to demonstrate their understanding?
- How will the assessments provide multiple options for students to demonstrate their learning?
- What is the student product/performance that will show evidence of student understanding?
- How will the assessment task optimize individual student choice and autonomy in demonstrating their learning?
- What criteria will be used to determine evidence for, of, and as learning?

Deliberate, intentional assessment is linked directly to the process, knowledge, and skills being studied in the classroom. “Teachers must have a good understanding of where the students are, and where they are meant to be—and the more transparent they make this status for the students, the more students can help to get themselves from the points at which they are to the success points, and thus enjoy the fruits of feedback” (Hattie 2012).

Arts assessment, when guided by Hattie’s recommendations and the questions outlined above, should monitor students’ progress towards meeting specific curricular goals. Results from assessments should yield qualitative as well as quantitative data. Assessments should provide feedback on students’ knowledge, attitudes, and performance in modalities and forms of expression characteristic to the discipline, as well as verbal or written linguistic modes. They should allow students to perform their developing abilities and provide teachers with insight to better guide student learning. Finally, assessments should connect with students’ real-life experiences and should affirm and articulate ways of knowing and forms of knowledge with a unique capacity to integrate the intellect and physical skills in the construction of meaning. Assessments should produce information useful to students, teachers, administrators, and parents.

Use assessments with intent when designing instruction for students. When designing assessments for learning, of learning, and as learning, teachers must remember that the learning process is not linear but is a cyclical process that links directly back to the student performance standard(s) addressed in the instructional plan.

**Figure 2.5: Cyclical Process for Learning, of Learning, and as Learning**



Assessments should affirm students' ways of knowing and provide students with multiple opportunities to demonstrate growth and mastery of learning in the arts discipline.

### ***Summative Assessment of Arts Learning***

Summative assessments measure student learning, understanding, and skill acquisition at the conclusion of a specified instructional period. Summative assessments may happen at the end of an instructional unit, a lesson series, a season, or production. Summative assessments should provide students the opportunity to demonstrate that they have achieved the learning objective(s). Although they are generally used for evaluative purposes, effective summative assessments also provide teachers and students with feedback they can use to determine next steps in instruction and decide course placement.

Summative assessments throughout the year or course can be designed as an authentic assessment task for the end of a unit of study and as such is considered cumulative of student learning. This type of assessment task encompasses all knowledge and skills in the unit and allows students to show deeper understanding in an authentic way.

## Authentic Assessment of Arts Learning

'Authentic assessments' are defined as assessments that emulate the performance that would be required of the student in real-life situations (NCCAS 2014).

Authentic assessment can be used to assess a student's ability to create an artistic product, to assess the attributes of the product itself such as the performing of a solo, a specific dance genre or style, or a scene from a play, the design of a sculpture, or developing a trailer for a film. Authentic assessment can be used as the skill is being performed, such as a student's role within a musical piece, a specific monologue from a play, or the creation of a three-dimensional space on a two-dimensional plane. Authentic assessment stands as an effective method for assessing skills and the ability to create products.

The concept of "Understanding by Design," also known as "UbD," includes these authentic tasks as a valuable way to assess understanding (Wiggins and McTighe 2013). Understanding by Design requires teachers to approach the piece as an assessor rather than as the designer of an activity (Wiggins and McTighe 2013). Teachers consider where they should study to find hallmarks of understanding and what to examine in determining and distinguishing degrees of understanding. To better understand the designing of authentic assessments, consider the following:

- Authentic assessment tasks are not daily lesson plans or daily lesson activities.
- Authentic assessment tasks do not introduce any new knowledge.
- Authentic assessment tasks are incomplete without a scoring tool.
- Authentic assessment tasks demonstrate an understanding of accumulated knowledge.
- Authentic assessment tasks provide varying methods for response and navigation.

Sources: Wiggins and McTighe (2005); CAST (2011).

The following self-reflective questions can be used by arts educators to initiate and design authentic assessment:

- What is convincing evidence of understanding?
- How do I know students are not just giving back what was taught without understanding it?
- What evidence would show for certain if they have real or apparent understanding?
- What are the potential misunderstandings, misconceptions, and areas where learners may meet barriers?

Wiggins and McTighe caution that authentic assessment tasks designed as assessment tools can easily be confused with learning activities, and as such, teachers must focus on using them to evaluate learning rather than to teach new concepts (2013).

## Cumulative Assessment

Cumulative assessments are a type of authentic assessment. A cumulative authentic assessment task can be set in real or simulated settings. It should include the constraints, background noise, and circumstances an adult would find in a similar situation. The assessment identifies the task's specific purpose as it relates to an identified audience. The task should be shared with the students at the beginning of the unit as an end-goal. Student learning is supported when the performance standards, cumulative task, and criteria are known in advance. A cumulative assessment offers students opportunities to demonstrate the synthesis of their learning and provides students agency in personalizing their response.

The following Snapshot is an example of an authentic assessment task that is cumulative of learning in an advanced high school dance class. This example can be scaffolded down as needed for earlier grade or proficiency levels.



### *Snapshot: Cumulative Authentic Assessment Task*

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The following is an example of a high school advanced dance cumulative authentic assessment task.

**PERFORMING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

**Essential Question:** How does a dance heighten artistry in a public performance?

**Process Component:** Present

**Performance Standard: Adv.DA:Pr6** a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Model **performance etiquette** and **practices** during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies dynamic **projection**. Develop a professional portfolio that documents the rehearsal and performance process with fluency in professional **dance terminology** and **production terminology**.

The students are provided the following assessment task frame. It is written addressing the students as the choreographer. They approach the assessment task in the role of the choreographer, reflecting the real-world work of a choreographer.

Assessment Task Frame: You are the choreographer for a professional dance company. Your company has been invited to submit an original dance work to

be in the National Multicultural Dance Festival in New York City. Your submission requirements include a company portfolio, an oral presentation of your company's artistic vision, and performance of your choreographic work. If selected your company will be allocated funding to finance your next tour.

Your company has been struggling financially and without this funding they will not be able to continue plans for next season. The deadline for submission is two weeks from today so get organized, focused, and prepared.

After designing an authentic assessment, teachers explore guiding questions as they examine the task to see if any adjustments are needed.

- Does the task truly match the outcome(s) being measured?
- Does the task require the students to use critical thinking skills?
- Is the task a worthwhile use of time?
- Does the assessment use engaging tasks from the "real world?"
- Can the task be used to measure several outcomes at once?
- Is the task fair and free from bias?
- Does it provide learners multiple ways and options to authentically engage in the process, take action, and demonstrate understanding?
- Will the task be credible?
- Is the task feasible?
- Is the task clearly defined?
- Does the task have checkpoints along the way to ensure all learners are successfully meeting the desired outcomes?
- Does the task involve prior learning?

## Portfolios and Evaluation

Portfolios are effective evaluation tools when they are integral to the instruction and overall assessment process in the arts classrooms. The portfolio process must be well designed and executed, meaningful, and implemented into the academic program in ways that inform and adjust instruction. Portfolios require sufficient time to develop throughout instruction for teachers and students to review and discuss them together.

The Great Schools Partnership defines a "portfolio" as:

1. A compilation of academic work and other forms of educational evidence assembled for the purpose of
2. evaluation of coursework quality, learning progress, and academic achievement;

3. determining whether students have met learning standards or other academic requirements for courses, grade level promotion, and graduation;
4. helping students reflect on their academic goals and progress as learners; and
5. creating a lasting archive of academic work products, accomplishments, and other documentation. (2016)

Performance criteria for evaluating a portfolio can include criteria to judge individual entries, self-reflection, and a criterion for evaluating the entire portfolio. Evaluating individual entries based on a learning target that assesses factual knowledge may not require a rubric delineating levels of achievement; however, if the learning target is demonstrated by a performance assessment, a rubric should define what various levels of quality look like based on the established criteria.

A portfolio allows students to be reflective learners and develop an internal feedback process, learning to set goals by noticing new challenges, new competencies, and habits of mind and thought. The concept of self-reflection as part of the portfolio process must be taught. “Having students reflect upon and document how listening to the voices of others transforms their opinions and perspectives, and potentially, their ways of interacting with others becomes part of the social aesthetic process” (Meban 2009). Students can learn from reading or hearing reflections from prior students. Students can also build their own reflective processes and develop expectations and beliefs that optimize motivation for self-assessment. As a class, these individual student-developed understandings of self-reflection can be utilized by the students and the teacher to design shared collective criteria for effective portfolio reflection.

Portfolios have the greatest impact when used in the classroom where teachers and students have built relationships and can hold conversations with students. Portfolios can provide in-depth feedback and can help students grow, improve, and mature as expert learners.

### **Types of Portfolios**

An arts portfolio is “a purposeful collection of student work across time which exhibits a student’s efforts, progress, or level of proficiency” (NCCAS 2014). Portfolios have long been a staple in visual arts assessment—now, with technology, they are possible across all arts disciplines. Performing and media arts students can archive audio and video files. Students can also compile, collect, and share online portfolios. Student work can emerge through a student-produced podcast series showing collective pieces of a composition or performance. Though contemporary portfolios may look increasingly different and serve multiple purposes, they follow clear evaluative criteria and communicate the story the student is telling about themselves, their learning, and their achievements. The contents can vary according to teacher and student-identified learning targets, and can include different artifacts, samples, methods of goal setting, and student self-reflection (Stiggins et al. 2004).

## Project Portfolios

A project portfolio tells the story of the project's development. The project portfolio should document the steps taken to accomplish the project and show evidence of having completed all the necessary steps to finish the project. The contents should be accompanied by justifications of each artifact's selection, an explanation of what was learned, and how the artifact shaped the completed project. The way the story is told through the portfolio is an important consideration in a teacher's decision to assess through its use. For example, in the visual arts or media arts classroom, students might preserve artwork project by project over a period of time. The portfolio may also include demonstration and documentation of the individual student's process of creating artworks, using photographs, video recording, audio recording, and written entries as evidence. The portfolio criteria might articulate methods the students are to use in selecting artifacts that illustrate their challenges, solutions, and learning gained along the way.

## Growth Portfolios

Growth portfolios show progress toward competence on one or more learning targets. Students select the evidence for the portfolio based on the artifact's relationship to the target. The work selected should represent student work at given points in time. In addition to the selected artifacts, a growth portfolio must include student reflection summarizing their growth over time.

The following snapshot is an example of using a growth portfolio in an instrumental or choral ensemble. The artistic process of Performing asks students to learn to select music to analyze, interpret, rehearse, refine, and evaluate and then present their learning.



### ***Snapshot: Practice Portfolio in the Music Ensemble Classroom***

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A middle school music program uses practice portfolios in the music ensemble classes, capturing growth throughout each concert period during the school year. There are several steps in this portfolio process used by the teacher.

Step 1: Ensemble goal setting

Step 2: Section goal setting

Step 3: Individual goal setting

In Step 1, students learn to set goals as an ensemble for a four- to six-week period or a "concert period." The ensemble goals generated together may include improving balance, rehearsal processes, or overall musicality. The goals are charted on the board and processed for all to see during the time period.

In Step 2, student members of each instrumental or vocal section discuss what they want to improve during this time period, based on the music being prepared for performance. After deciding their learning and improvement goals, the goals are written down. Copies of the goals are placed in the section members' folders as reminders of the specific targets to work on both in rehearsal and as individuals preparing for rehearsal.

In Step 3, each student sets individual performance goals for their instrument or voice and for their contribution to their section and ensemble.

To capture evidence of growth for the portfolio related to the identified goals, students are asked to record their practice sessions at home with the music they are studying in class. Students who do not have access to a video or recording device are able to come in before school, at lunch, or after school to make their recording and if necessary are allowed to record during class time. On the recording, the students identify the musical piece, the section of the piece they are practicing, and why they selected it to progress towards their goals. At the end of their recorded practice session, they are to respond to several questions, such as *What challenged them and why? What steps did they take to overcome the challenges?* and *How did the steps help to improve their performance?*

Students are asked to make several recordings throughout the time period. They are also asked to reflect on how they are improving in the various pieces, and what is helping them progress in their learning and skill. The week of the concert, the students are asked to do a final recording and compare their growth from the first recording to the final recording.

Before beginning each new cycle of preparation for the concerts, students add pieces to their practice portfolio throughout the year. As part of the final exam for the class, the students are asked to select a minimum of three pieces from their yearlong practice portfolio. They use these three pieces to compare, contrast, and demonstrate how they grew and progressed throughout the year as an overall musician, technically on their instrument or voice, as part of their section, and as a member of the ensemble.

## **Achievement Portfolios**

Achievement portfolios document levels of student accomplishment at a given point in time. The portfolio's creation should be based on a connection between the learning target(s) and level of competence each sample demonstrates. The number of artifacts or samples collected and curated for the portfolio by the student is determined by the learning goals and should show evidence of achievement. Students provide written responses or a narrative on the connection between the work and the learning target. This type of portfolio can be used as part of the teacher–student conference and to set goals.

## Competence Portfolios

Competence portfolios, also called mastery or school-to-work portfolios, provide evidence demonstrating the student mastery of a learning target or targets through the samples of student work collected. Unlike achievement portfolios, competence portfolios focus on samples that show mastery. The number of artifacts should be determined based on established criteria and it should include 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 the course before moving to the next level. In the arts standards, two disciplines specifically call for this type of portfolio that can be used to enter a college or career path.

**DANCE—PERFORMING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Dance performance is an interaction between performer, production elements, and audience that heightens and amplifies artistic expression.

**Essential Question:** How does a dancer heighten artistry in a public performance?

**Process Component:** Present

**Performance Standard: Adv.DA:Pr6** a. Demonstrate leadership qualities (e.g., commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology.

**MUSIC TECHNOLOGY—CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.2 Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Question:** When is creative work ready to share?

**Process Component:** Present

**Performance Standard: Adv.MU:T.Cr3.2** Share a portfolio of musical creations representing varied styles and genres that demonstrates musical and technological craftsmanship, using personally-selected digital and analog tools, resources and systems in developing and organizing musical ideas.

## Celebration Portfolios

Celebration portfolios promote student autonomy and enable choice as the student determines what they are most proud of at a culminating moment in a given area of study. This type of portfolio allows the student to indicate what was personally satisfying throughout their time in the class and celebrate their artistic achievements.

No matter which type is used, all portfolios should hold evidence of learning targets for assessing knowledge, reasoning, skill, product, and disposition. Selecting contents for a portfolio should be based on telling the story about intended learning. All portfolios should include student commentary but not necessarily for every artifact. Each type of portfolio's contents can be a co-creation between the teacher and students based on the learning targets. Students from all grades should be included in the creation process to develop independence in building a portfolio to support understanding of a learning target that tells the story of their education and meets selected targets and goals.

Each portfolio should include opportunities for goal-setting—before, during, and after learning. The goal-setting process should be based on student's analysis of their strengths and weaknesses, which they established by reviewing the entire portfolio. Time should be provided for student self-reflection after a portfolio is compiled and opportunities to share what they learned from the process—either openly in class or in writing, for example. The frequency of engagement promotes metacognitive development and allows students to show insight and take ownership of their own artistic development. The student's ability to collect, organize, and reflect on their own work builds understanding of themselves as a learner and provides a sense of accomplishment.

### *Formative Assessment in the Arts*

'Formative assessment' is defined as "the ongoing process students and teachers engage in when they focus on learning goals, take stock of where current work is in relation to the goal, and take action to move closer to the goal" (Brookhart 2010). In the arts, formative assessment aligns with an artistic process, is based on a performance standard, and includes criteria that describes high-quality processes and products. Effective formative assessment is a fluid process that moves through the minute-by-minute, day-by-day, or week-by-week exchange of feedback between teacher and students. This process informs instruction and guides learning. For students, formative assessment creates opportunities to provide evidence of learning, analyzing, and reflecting on feedback as they develop the abilities to think like artists and act according to their developing understanding. Students who engage in the formative assessment process gain greater independence, stronger motivation, and lasting understanding.

A hallmark of formative assessment is its emphasis on student efficacy, as students are encouraged to be responsible for their learning and the classroom is turned into a learning community [Gardner 2006; Harlen 2006] To assume that responsibility, students must clearly understand what learning is expected of them, including its nature and quality. Students receive feedback that helps them to understand and master

performance gaps, and they are involved in assessing and responding to their own work and that of their peers [see also Heritage 2010]. (National Research Council 2012)

Continuous personal communication between the teacher and each student should be a fundamental aspect of formative assessment in the arts classroom. Teachers can gather evidence of student learning throughout instruction by asking probing questions. When tied to learning outcomes, these questions gauge the depth of understanding students are achieving in a given concept or skill. Communication-based formative assessment strategies can yield responses that recall information, explain, describe, identify, tell, give examples, define, choose, and select. Questions should reflect levels of understanding and can prompt students to analyze, compare and contrast, synthesize, classify, infer and deduce, and evaluate. Teacher–student conferences and student-led interviews represent additional methods for implementing communication-based formative assessment. Teachers and students can develop questions prior to the conference or interview to prepare each party for specific learning targets and ensure that concepts are communicated in advance. This practice demonstrates student understanding and setting goals, and also creates next steps in partnership with the teacher.

### **Role of Feedback in Formative Assessment**

Feedback plays a valuable role in the formative assessment process. Timely, ongoing feedback supports the development of a growth mindset and reinforces the concept that learning takes time and practice. Once the criteria have been established and shared with students, feedback can take many forms. For example, in the visual or media arts classroom, feedback is provided through multiple methods, including through informal and formal critique processes and one-on-one consultations. Feedback methodologies should be designed by teachers to help students revise or improve their work rather than solely a means to provide a grade. Effective feedback is both explicit and tacit, and can be provided to individuals or in small- or whole-group settings, such as an ensemble. Feedback in the arts classroom should be aligned with clear criteria and adhere to protocols that ensure the feedback guides in constructive ways and promotes further observation, discussion, and questioning. Using consistent approaches to formative assessment establishes an environment where teachers and students agree that feedback can guide and strengthen learning, rather than prescribe fixes or subjectively better ways of doing.

The following Snapshot provides an example of feedback that guides and strengthens learning. Feedback used in this fashion supports students in sustaining effort and persistence.



## **Snapshot: Feedback to Guide and Strengthen Learning in Theatre**

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In a theatre classroom, feedback to a performance that prescribes a “fix” might be:

Teacher: That needs to be stronger to show he’s angry and ashamed. Why don’t you try slamming your fist and yelling that last line—it would be stronger.

Student: OK.

*Feedback* that aims to promote student inquiry and exploration would be:

Teacher: I can’t really tell what your character is feeling in this moment. What is your character feeling as he exits?

Student: He’s really upset.

Teacher: OK, why is he “upset”?

Student: He is angry because he was fired.

Teacher: Yes, what else?

Student: He feels ashamed—like he’s not a good father, husband, or partner.

Teacher: Great, so he’s angry on the outside but really ashamed on the inside. How can you physically show that anger and that shame as you exit the stage?

Student: I could slam my fist as I get up from the table. Or I could bolt off, knocking the chair over on my way off stage, or ...

Teacher: Yes! OK, try it again ...

Feedback should preserve the opportunity for student inquiry and self-discovery while directing further investigation.

When thoughtful, careful feedback that is free from judgment is provided, students have opportunities to personalize learning through individual inquiry and experimentation that creates long-lasting personal growth and achievement. Feedback that casts judgment can deteriorate a student’s motivation, promote a sense of finality in failure, and discourage growth mindset and habits of mind (Dweck 2016; Hetland et al. 2013). Providing negative feedback does not inform instruction, nor does it align with the attributes of the formative assessment process. Comments such as, “I don’t like this,” “This doesn’t work because ...” and, “This would be better if ...” constitute opinionated feedback and amount to negative criticism. Designing meaningful formative assessment can support a classroom free from judgment and promote opportunities for growth, encourage risk-taking, and cultivate individual expression, and self-discovery.

Negative criticism should not give way to overwhelming positivity, as positive expressions also create an environment rooted in judgment. Statements such as “I love how this ...,” “This is really good,” and “You are so creative ...” can inadvertently discourage motivation, risk-taking, and stifle self-expression. Young students often lack the maturity and the awareness to recognize how the environment and interactions impact their learning. When faced with judgments, students can struggle and often disengage. Formative feedback is effective when it correlates with clear evaluation criteria. Effective feedback identifies what is evident in student work and what needs development without prescribing fixes that allows students to see their role in contributing to what is needed and what can be improved.

### **Role of Self and Peer Assessment in the Arts**

Self and peer assessment make assessment student-centered. Teachers can design self and peer assessment approaches to develop student independence. Teachers and students can use methods to agree on criteria for meeting learning expectations together. Students learn to develop capacities for making judgments about whether an artwork does or does not meet the agreed upon expectations. The self or peer assessment feedback generated informs next steps and includes the students in guiding aspects of the learning.

The *California Arts Standards* call for students to use self and peer assessment at all levels of their education. Below are few examples found in the *Arts Standards* from all disciplines:

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Dance: Process Component:** Revise

**Performance Standard: 7.DA:Cr3** a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. Explain reasons for choices and how they clarify artistic intent.

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work.

**Media Arts: Process Component:** Evaluate

**Performance Standard: 5.MA:Re9** Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.

**PERFORMING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

**Music PK–8: Process Component:** Rehearse, Evaluate, and Refine

**Performance Standard: 3:MU:Pr5** a. Apply teacher-provided and collaboratively developed criteria and feedback to evaluate accuracy of ensemble performances.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Theatre: Process Component:** Rehearse

**Performance Standard: 6.TH:Cr3** a. Receive and incorporate feedback to refine a devised or scripted drama/theatre work.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Visual Arts: Process Component:** Reflect, Refine, Revise

**Performance Standard: 4.VA:Cr3** Revise artwork in progress on the basis of insights gained through peer discussion.

## **Diagnostic Assessment in the Arts**

Diagnostic assessment helps teachers identify students' current knowledge of a subject or capabilities. Using diagnostic assessment informs teachers of strengths, misconceptions, or gaps in learning prior to engaging students in new learning. Types of diagnostic assessments can include the following:

- Pretests that address content and abilities
- Self-assessments to identify skills and competencies
- Discussions on content-specific prompts
- Short interviews of individual students or small groups

Data gained from diagnostic assessment on the individual or group should be used by teachers in designing instruction.

## **Multiple Measures in the Arts**

Multiple assessment methods should be used to provide an accurate picture of the student's achievement in the arts. Teachers should use a variety of assessment methods, tools, and techniques to determine the extent and depth of student learning. There are many different methods to assess learning in the arts and the specific learning target will indicate the most effective assessment approach. To select the best method a teacher must decide if they are assessing a knowledge target, reasoning proficiency, performance skills, or proficiency in creating products. All methods can be used as formative or summative assessment approaches.

### ***Selected Response Assessment***

A selected response assessment can be useful in assessing discrete elements of knowledge such as naming musical notes, identifying shapes, or identifying parts of a play. The content assessed can encompass a range of knowledge and understanding—from literal recall to complex inferencing. In selected response assessments students are asked to select their answer from provided possible responses or provide brief written responses. Types of selected response assessments include multiple choice, true/false or yes/no,

matching, fill-in-the-blank, or short answer. Selected response is considered an indirect measure of what the students know and understand, but not what a student can do with that information.

### ***Extended Written Response***

An extended written response can help teachers determine a students' understanding of relationships between various elements of knowledge, such as comparing the dynamics heard in a musical work, analyzing a character in a play, comparing the movements used in a dance, or evaluating the quality of lines used in an artwork. This type of assessment method can provide the student with an opportunity to describe a complex solution to an artistic problem. Extended written response assessments can reveal whether or not the student made specific decisions and choices to complete the task and uncover their reasoning.

Extended written responses are more complex than short answers, and they also require more sustained effort—often several minutes, hours, or a number of sessions over a span of days. Academic prompts are considered extended written response assessments and should be posed as open-ended questions or problems that require the student to think critically rather than elicit recall knowledge. Their design should not be based on a single, best answer. The prompt should require students to respond with strategies based on their abilities to analyze, synthesize, or evaluate. Academic prompts often require students to justify an explanation or defend their answer. They can be based on or serve as essential questions, as in the *Arts Standards*, and can require students demonstrate their understanding over time.

When designing an extended written response, careful consideration of scaffolding is important, providing a structure for students will help them as they work on the assessment. As an example, giving the students the prompt, "Compare and contrast the musical works 'Elephant' and 'Aviary' from the *Carnival of the Animals*," without a supportive structure limits the possibilities for all students to be successful. The following snapshot of a teacher's directions to their students provides an example of scaffolding that can be used in an elementary classroom or dedicated music classroom, to help all students navigate the assessment.



#### ***Snapshot: Scaffolding Considerations When Designing Extended Written Response Assessments***

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**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work.

**Enduring Understanding 7.2:** Responding to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.

**Essential Question:** How do individuals choose music to experience?

## Process Component: Analyze

**Performance Standard: 6.MU:Re7.2 a.** Describe how the elements of music and expressive qualities relate to the structure of the pieces.

Mr. N provides his students with scaffolding support for their assessment task, an extended written response.

“When we studied orchestration, we talked about how composers use instruments, various dynamic levels, and a variety of tempos to create musical images. We’ve listened to multiple pieces identifying similarities and differences in compositions. Saint-Saëns composed a set of pieces created to represent different animals in his suite titled, *Carnival of the Animals*. Today you will listen to “Elephant” and “Aviary” and write an analysis that compares and contrasts the two pieces.

In your response cite specific evidence that demonstrates either the similarities or differences you have discovered in the two pieces. Include how the elements of music and expressive qualities were used to suggest images from the carnival animals depicted in the titles to the listener. Provide in your analysis a rationale of why you think the composer made the choices he did. Be sure to use music terminology in your description. Provide an opening statement and a concluding statement to your analysis.”

## Cornerstone Assessments

Cornerstone assessments are discipline-specific, authentic, and reflect the important challenges and achievements of learning in the discipline. These assessments demonstrate student understanding and present evidence that students can apply what they have learned.

Examples of this type of assessment can be found in the National Core Arts Standards’ Model Cornerstone Assessments (NCCAS 2014). These model cornerstone assessments exemplify the types of evidence students can provide to demonstrate learning and achievement in the desired outcomes found in the performance standards. Cornerstone assessments are created using backward design and “bring the standards to life illustrating the desired learning and the criteria by which student performances should be judged” (NCCAS 2014). The following are characteristics of cornerstone assessments:

- curriculum embedded (as opposed to externally imposed);
- recurring over the grade levels, becoming increasingly sophisticated over time;
- establishing authentic contexts for performance;
- assess understanding and transfer via genuine performance;
- integrating twenty-first century skills (e.g., critical thinking, technology use, teamwork) with subject area content;

- evaluative of performance based on established rubrics;
- engaging for students in meaningful learning while encouraging the best teaching; and
- providing content for a student’s portfolio (so that they graduate with a résumé of demonstrated accomplishments rather than simply a transcript of courses taken).

Source: Jay McTighe, as cited in *National Core Arts Standards: A Conceptual Framework for Arts Learning* (NCCAS 2014)

Cornerstone assessments call for the types of higher-order thinking and artistic habits of mind required for students to achieve successful results. They should serve as anchors within the curriculum to emphasize the most important tasks that students should be able to complete to demonstrate the desired knowledge and skills. Cornerstone assessments should engage students authentically and provide them with opportunities to apply their learning in relevant contexts.

By design, cornerstone assessments embody the learning and goals clarified in the standards. Teachers utilizing these assessments should present them at the beginning of a course or unit of study to make meaningful and concrete learning targets clear to students. Standards can be met effectively when students see the task to be mastered in advance and are provided with opportunities to practice and develop the knowledge and skills to meet the objectives of these tasks (NCCAS 2014).

### ***Rubrics as Scoring Tools***

A rubric is a tool based on an established, ordered set of criteria that is used for evaluating student performance/products. Rubrics provide specific characteristics for each level of performance on which standards mastery should be based. Effective rubrics articulate well-defined information to teachers and students on the student’s performance or product. They should provide a clear indication of what students need to accomplish in the future to improve their performance or product, as well as what teachers need to support student development.

Rubrics include performance descriptors at various levels of achievement, which describe the range of possible performance levels. Each measurable aspect of a performance or a product should describe in specific terms what is involved in meeting the learning outcomes. Effective assessment rubrics

- help teachers define excellence and plan how to help students achieve it;
- communicate to students what constitutes excellence and how to evaluate their own work;
- communicate goals and results to parents and others;
- help teachers or other raters be accurate, unbiased, and consistent in scoring; and
- document the procedures used in making important judgements about students.

Rubrics can be used in formative assessment to provide students with important parameters that foster individual growth without hindering creativity. Effective rubrics can provide student-accessible versions of assessment criteria and allow teachers to communicate concepts that reflect the work of experts in the arts disciplines. Standards in music ask students to apply established criteria to judge the accuracy, expressiveness, and effectiveness of performances (2.MU:Pr5a). Standards in dance ask students to evaluate possible revisions of dance compositions and, if necessary, consider revisions of artistic criteria based on self-reflection and feedback of others. In another dance example, students explain reasons for choices and how they clarify artistic intent (7.DA:Cr3a).

Rubrics often guide revision and, when employed throughout the learning process, can promote continuous improvement. The theatre standards ask students to receive and incorporate feedback to refine a devised or scripted drama/theatre work (6.TH:Cr3a). The visual arts standards ask students to apply relevant criteria to examine, reflect on and plan revisions for a work of art or design in progress (8.VA:Cr3).

Rubrics must set clear expectations for the task or performance and can be used to conduct self and peer assessments at various stages of the creative process. They can be used for self-monitoring of individual progress and track revisions by comparing various drafts of the work/performance. For example, the media arts standards ask students to determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback (5.MA:Re9).

The self and peer assessments are used to justify final revisions. Then, students complete a final artwork/performance in which the rubric serves as the summative evaluation tool.

### **Types of Rubrics in the Arts**

There are four types of rubrics: holistic, analytic, task-specific, and generalized.

- A holistic rubric provides a single, overall score to a student performance.
- Analytic rubrics evaluate performance at several points and along different dimensions or traits. They also show the relative strengths and weaknesses of student work and inform the work of both students and teachers. In the analytic rubric the reasons for differences in scores are more readily apparent.
- A task-specific rubric can only be used with a single exercise or performance task.
- Generalized rubrics can be used to score performances on a number of related tasks.

Teachers must determine the focus of the assessment and what type of rubric will yield the information most valuable and needed for the student and teacher.

The following vignette is an example of a first-grade teacher using a holistic rubric in visual arts instruction.



## **Vignette: Designing Instruction Using a Holistic Rubric in Visual Arts**

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Mr. E. uses a backward design approach in planning standards-based visual arts instruction for his first-grade students. In an instructional plan that draws upon student created artwork from previous instruction, Mr. E. focuses on two of the *California Arts Standards'* artistic processes: Presenting and Responding.

**PRESENTING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

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

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

**Process Component:** Prepare

**Performance Standard: 1.VA.Pr5** Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work.

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

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

**Process Component:** Evaluate

**Performance Standard: 1.VA.Re9** Classify artwork based on different reasons for preferences using learned art vocabulary.

After identifying the Performance Standards, Mr. E. begins to design his summative assessment. He starts by identifying the aspects of the Performance Standards, and knowledge and skills he wants to target for the summative assessment.

- Students will be able to identify and compare the choices artists make in their ideas expressed in works of art.
- Students will be able to place their works of art in appropriate categories using their ability to identify and compare works of art.

Mr. E. uses an authentic assessment, setting the task in a real-world context, asking students to take on the role of the artist and using their own artwork previously created. He writes the task using language that addresses the students in their role as the artist.

Task: A local gallery owner wishes to promote new artworks in her gallery. She has invited you, as an emerging artist, to submit one of your artworks for her consideration. The gallery owner wants the artwork you choose to be able to be hung with similar artwork, so she has sent you photographs of sets of current works hanging in her gallery and has asked you to choose a set in which you think your artwork would fit. Once you have selected your artwork be prepared to explain to the gallery owner why you think your artwork should be placed within the set currently showing.

Mr. E. determines the two pieces of evidence he would expect to see and creates a holistic rubric to use in evaluation of the students' understanding. He begins by delineating the evidence of desired understanding he would like to see from the students.

- Student's artwork selected expresses a similar idea to one in the gallery.
- Student's oral and/or written explanation about their choice compares, citing supporting evidence, and uses the language of visual arts.

Mr. E. establishes the criteria for evaluating student understanding:

- Accuracy of choice
- Clear explanation

Mr. E. designs the holistic rubric:

<b>Proficiency Level</b>	<b>Comparison and Explanation</b>
Advanced Proficient	Accurately identifies a similar work of art to own. Articulates definitive comparison using many visual arts specific vocabulary beyond the obvious details, synthesizes ideas, and possibly applies to a less concrete work of art.
Proficient	Accurately identifies a similar work of art to own. Articulates definite understanding of similar idea with obvious detail in explanation; clear connection to concrete works of art.
Approaching Proficiency	Accurately identifies a similar work of art to own with only somewhat of an explanation with little or no understanding of detail. Incomplete comparison or tries to compare but does so without clear understanding of the idea expressed.

Proficiency Level	Comparison and Explanation
Emerging	Not yet able to correctly compare work of art to another. Not yet able to give reason for choice; not able to make reason congruent to the choice.

Mr. E. is now ready to move on to the next parts of the planning process: designing the learning activities and formative assessments, then sequencing the learning.

## Evaluating a Rubric

Rubrics, whether adapted or created, should be evaluated prior to use, ensuring that scoring and measurement accurately reflect the learning targets. Questions to consider when developing or evaluating a rubric include:

- Does the rubric relate to the outcome(s) being measured?
- Does the rubric cover important dimensions of student performance?
- Are the dimensions or scales well defined?
- Is there a clear basis for assigning scores at each scale point?
- Can the rubric be applied consistently by different scorers?
- Is the rubric developmentally appropriate?
- Can the rubric be applied to a variety of tasks?
- Is the rubric fair and free from bias?
- Is the rubric useful, feasible, manageable, and practical?

Ultimately, teachers should use a continuum of assessments to provide multiple opportunities and means for students to demonstrate understanding of learning, for learning, and as learning. An intentionally designed and implemented continuum of assessment strengthens the instructional design and the learning outcomes. When designing assessments, it is important to remember that quality classroom assessment should always consider the following:

- Why do we assess? What is the purpose and who will use the results?
- What should be assessed? Are there clear and good learning targets?
- How do we assess? What are our methods and how do we sample them?
- Do all our assessments communicate to the learner first and foremost, and then to other users, parents, administration, and others who support arts education?

More discipline-specific examples of assessment can be found in each arts discipline chapter.

## Assessment and Grading

Effective assessments provide information about what students know or are able to do. When used as an aspect of grading, however, assessments assign a value to or represent a determination of student understanding. Assessments are a critical aspect that teachers use in assigning grades, and grades themselves can provide information on student learning. Assessment can and should be used to provide the feedback necessary for students to revise, refine, or move forward with their work in all areas of schooling. Throughout the next four paragraphs, Marzano and Heflebower provide overarching practical recommendations for providing grades in all content areas (2011).

Marzano and Heflebower's first recommendation is that educators eliminate the overall grade given as a culminating evaluation of a student's performance over time, as in a quarter, trimester, or semester grade. Marzano and Heflebower refer to this as the "omnibus grade." The omnibus grade they argue, does not provide a consistent view of what knowledge a student has gained. For example, two students can receive the same B grade, but both students may not exhibit the same skills or show evidence of equal knowledge on the various topics. They call for teachers to score specific measurement topics on a four-point scale, which provides a more accurate view of student learning.

Their second recommendation is to provide scores on measurement topics in addition to the overall or omnibus grade, if eliminating the omnibus grade is not an option. This advocates providing the omnibus grade and a four-point-scale graph that shows how students are progressing on specific measurement concepts and skills throughout the grading period and throughout the year.

Their third recommendation is to expand the ways teachers use assessment to evaluate the work of students, implementing teacher and student discussions based around clarifying questions. These discussions can provide teachers and students with evidence of learning. Observing the student when the assessment is not high-stakes, or in activities and learning exercises, can allow students to demonstrate learning in different ways, further enabling the student to select the way they are able to "show what they know" by proposing an alternative demonstration of their understanding on the topic.

Their fourth recommendation is for teachers allowing students to continually improve their scores. Students who may not have grasped a concept or skill during a period of instruction or a grading period should be provided with opportunities to show their understanding and demonstrate that learning later in the year. In this way, assessment is never final, and students are supported and encouraged to continually show growth over time while also improving a grade. This recommendation supports students as they develop a growth mindset.

Source: Marzano and Heflebower (2011)

## Supporting Learning for All Students

**Note:** In the “Setting Clear Learning Expectations in the Arts—Planning with Standards” section, guidance focused on Step 1 (establishing clear yearlong outcomes for arts learning) and Step 2 (designing a meaningful assessment plan). This section focuses on Step 3 (supporting all learners).

The arts disciplines of dance, media arts, music, theatre, and visual arts empower and amplify students’ voices. The disciplines provide an academic avenue for students to express their thoughts, emotions, and ideas, and they also offer students multiple ways of knowing, understanding, and learning. An education in the arts enables students to develop creative capacities that will serve them well in a changing world. These benefits depend on students’ access to high-quality curriculum and effective instruction in all five arts disciplines, and every student must be given opportunities to meet or exceed the arts standards, the *California Common Core State Standards for English Language Arts/Literacy*, and the *California English Language Development Standards*.

### Shared Responsibility—Developing Artistically Literate Individuals

California’s schools have a rich diversity of student populations. The arts standards are designed to engage *all* students in becoming artistically literate individuals and preparing them to access California’s creative economy—the largest creative economy in the world. In order to accomplish this, LEAs and arts educators must provide all students access to a complete and comprehensive arts education and be prepared to teach every student regardless of their socioeconomic status, linguistic ability, visible or nonvisible disabilities, citizenship, and/or other factors.

Reading and writing are crucial to every student’s education, and the arts challenge students to expand their reading and writing abilities:

Reading in the technical subjects requires students to read both literal English language texts as well as complex discipline-specific texts that contain unique symbol systems, syntax, and visual representations. Some examples are: a painting; field conditions in agriculture; a dance; road conditions; a theatre production; or viscosity of engine oil.

Writing in the technical subjects requires students to be able to write not only the written word, but also in combination with, or at times only in discipline-specific technical notation, graphics, images, or symbol systems to communicate.

Source: Adapted from the California Department of Education (2009b; 2009c)

Literacy in each of the disciplines, requires students to read, write, create, and communicate effectively in the unique languages, symbol systems, technical aspects, and multiple expressive modalities of communication of dance, media arts, music, theatre, and visual arts. Teachers of the arts must play the dual role of developing students as

artistically academic and technically literate individuals throughout their TK–12 experience. “Becoming multi-literate means being able to inscribe or decode meaning in different forms of representation” (Eisner 2002). In the study of all arts disciplines, students should have ample opportunities to read about the arts discipline and art works and performances. Yet, each arts discipline also has a language of its own. The language is the method of creating within the arts discipline, and this can vary across cultures and time periods.

Discipline-specific language can enhance traditional understandings of text, reading, and writing. Text in the arts goes beyond the printed page (refer to table 1.1 in chapter one). In the arts, text encompasses both technical and expressive objects, sounds, movements, and artifacts. The term “text” in the context of the arts disciplines can refer to the artwork itself or linguistic language of or about the artwork or 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. Writing is expressing meaning through making art, creating a performance, or writing about artwork through linguistic language. Developing literacy in the arts disciplines includes developing skills, vocabularies, and methods to read, write, and understand a variety of texts within the arts discipline. The artistic processes of the *California Arts Standards* each include different aspects of literacy within the discipline. The *California Common Core State Standards for English Language Arts/Literacy*, when overlaid with the *California Arts Standards*, provide guidance for student learning expectations and outcomes.

**Note:** In California, the study of the arts disciplines by definitions found in guiding documents are referred to as both academic and technical subjects. In the *California Arts Standards*, A–G course descriptions for the University of California and California State University, and in the *California Arts Framework*, the arts are considered academic subjects. In 2015, Federal language under Every Student Succeeds Act (ESSA) the arts are included as part of a “well-rounded education”:

(52) WELL-ROUNDED EDUCATION.—The term ‘well-rounded education’ means courses, activities, and programming in subjects such as English, reading or language arts, writing science, technology, engineering, mathematics, foreign language, 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.

In Federal language used in the Common Core, the arts are defined as technical subjects—“... a technical aspect of a wider field of study, such as art and music” (Common Core State Standards Initiative 2010, 43). The arts in *California Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects* as such are considered technical subjects.

Teachers of the arts overlay the “Technical Subjects” Content Literacy Standards 6–12 with the discipline-specific performance standards found in the *Arts Standards* to design instruction to support all students’ development as artistically literate individuals.

The *Common Core State Standards for English Language Arts/Literacy* emphasize “... developing students’ literacy and discipline-specific content competencies is a shared responsibility of multiple subject, single subject, and specialist teachers” (California Department of Education 2009a). The shared responsibility approach to literacy is outlined in the standards for literacy in history–social studies, science, and technical subjects to ensure that students are proficient in reading complex text independently in a variety of content areas.

Writing, creating, and reading in the arts requires fluidity and fluency in the use of the languages of the arts. As discussed earlier in this chapter, the arts standards develop students’ artistic literacy, preparing students strategically and authentically so that they are able to exhibit with increasing complexity and regularity the capacities of a literate individual who is able to

- demonstrate independence;
- build strong content knowledge;
- respond to the varying demands of audience, task, purpose, and discipline;
- comprehend as well as critique;
- value evidence;
- use technology and digital media strategically and capably; and
- come to understand other perspectives and cultures.

Source: California Department of Education (2010, 6)

The arts standards call for students to develop academic language skills in disciplinary inquiry, reading, writing, listening, and speaking. The discipline-specific chapters contain additional guidance on the shared responsibility in developing multiliterate arts students.

## **Supporting Learners Through Inclusive Learning Environments in the Arts**

Arts educators and other content teachers share the responsibility of ensuring that students achieve arts and English language literacy capacities and are prepared to enter college and their career. To achieve this goal, students must have learning environments in which each student is learning at progressively high levels and supported to become expert learners. In this learning environment, teachers think proactively about the learning variability of their students. Universal Design for Learning (UDL) provides guidelines for creating supportive learning environments.

Through UDL, teachers can create an instructional context that accounts for the needs of each student. California policy requires equity for all students. For teachers to address the needs of students and provide flexible ways for them to learn and achieve at high levels, instructional designs must account for inherent barriers that block student access to the curriculum. Instructional designs must be influenced by student strengths and weaknesses related to the instructional goals and consider prior background knowledge learned in the arts disciplines. Additionally, they must provide students with multiple ways for representation, expression, and engagement with the arts content and processes. Important keys to crafting meaningful and rigorous instruction include an attention to preferences, languages, and cultures students bring to the classroom. Before planning rigorous and significant learning activities to support arts learning for all students, it is critical to anticipate and plan for students' variabilities.

Research shows that in learning environments designed with instruction rooted in authentic achievement, where students are supported to learn at high levels and can demonstrate the ability to apply what they have learned, students are often autonomous and grappling with complex material. This parallels behaviors and outcomes of students learning in the arts, where the confluence of self-directed learning and thorough planning of instruction remains a central goal for student learning in the arts. Attributes of standards-based classrooms where teachers design instruction rooted in authentic achievement include:

- Students work harder than the teacher and take ownership of their learning.
- Students are interacting around inferential and elaborative questions.
- Authentic learning tasks match the complexity level required by standard(s).
- Rigor is evident in work samples.
- Students elaborate on what they are hearing while interacting with others.
- Tasks and assignments reflect the higher levels of Marzano's taxonomy.
- Students are given time to process, elaborate, summarize, and reflect with others.
- Students utilize learning goals and scoring tools that clearly articulate achievement.
- Instruction and tasks are appropriate to the level of cognitive complexity of the standard(s).

Source: Learning Sciences International (2014, 23)

## **Zone of Proximal Development in Arts Learning**

Prior to teaching, teachers must consider potential barriers to learning that may exist for their students who lack background knowledge of an arts discipline, artistic skill development, or experience in the artistic processes. The "zone of proximal development (ZPD)" is defined as "... the distance between the actual development level as determined

by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers” (Vygotsky 1978). Students with experience in one course or class may not have the same artistic knowledge, artistic skills, or expressive capabilities, and they may therefore be unable to access the instruction. Teachers can use Vygotsky’s zone of proximal development to anticipate and overcome potential gaps in learning.

As teachers begin to design arts instruction, they proactively plan for what the student can achieve on their own. The arts standards provide ways for teachers to maximize each students’ ZPD. For example, in media arts, third-grade students acquire the ability to apply a defined set of aesthetic principles to construct and order content for media arts productions. In fourth grade, students build upon this skill set so they can structure and arrange various content and components to convey purpose and meaning in media arts productions. Teachers employ scaffolds and strategies to guide students through an appropriate developmental zone, so they move from the known to the unknown when the skills become too challenging for the student to master on their own.

The following snapshot is an example of how a third-grade teacher would design an approach planning instruction in media arts, based on Vygotsky’s theory of ZPD, addressing the grade level three Performance Standard 3a, Anchor Standard 3—Creating, and the process component Construct.



### **Snapshot: Zone of Proximal Development (ZPD)**

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

**Essential Questions:** What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists refine their work?

**Process Component:** Construct

As the teacher starts the plan, she reviews the media arts second-grade standard related to Creating. This is done to anticipate any barriers due to a lack of instruction their students may have, such as the knowledge of the concept of aesthetic principles. Based on barriers identified, the teacher designs specific scaffolding supports necessary within the instructional plan for the students on the concept of aesthetic principles. These scaffolds provide support for students to engage in solving the task and move toward achieving the third-grade performance standard. The teacher is proactively predicting and responding to the students’ needs through providing appropriate scaffolding and gradual releases.

The intent of the arts standards aligns with Vygotsky's belief that the role of education was to provide students with experiences in their ZPD, so they are encouraged to advance in their individual learning (Berk and Winsler, quoted in McLeod 2018, 4). Irrespective of when the student enters the discipline, using the previous grade level standards as a guide, teachers can create units that fill gaps in a student's arts education. For older students, teachers can provide instruction that addresses the standards of the younger grade levels in much less time. Using diagnostic assessment tools, the teacher can gain an understanding of a student's knowledge, skills, and previous experience in the field. Rather than expecting students to have subject-specific knowledge or skills in the arts, teachers must meet the students where they are in their learning and gauge progress through intentional instructional planning.

The following snapshot provides an example of the use of ZPD in a high school theatre program. While the example is in theatre, the approach can be used in any discipline regardless of when a student begins their arts education.



### ***Snapshot: Addressing Learning Gaps***

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To address the learning gaps in a high school theatre program and support students ZPD, a high school theatre teacher constructed charts to identify the knowledge and skills from PK–8 theatre standards. The teacher uses the charts to design instructional units for the four sequential courses in theatre. By the end of Theatre 1, a yearlong course, most students have covered the knowledge and skills needed from kindergarten through fifth grade. Students in Theatre 2 move through the knowledge and skills based on middle grade level standards. This prepares students for Theatre 3 and 4 to address the knowledge and skills needed to address the high school proficient through advanced level standards. Closing the gap early in the sequence of courses allows students to develop more as they continue.

The progression from Theatre 1 through Theatre 4, if students are given the opportunity to continue, is supported by Bloom's Taxonomy (Bloom et al. 1956). Theatre 4 includes directing and teaching theatre to others. Theatre 1 and 4 classes are combined in the same class period so that the beginning students receive one-on-one support (ZPD), and the students in the higher-level courses are creating, directing, and designing their own sets and costumes with the year-one students as the beginning actors.

This approach develops critical thinking and problem-solving skills, helps both levels of students to achieve together, and creates a culture of mutual respect. The practice of combining Theatre 1 and Theatre 4 students replicates a theatre company model where the teacher is now the producer guiding the directors to best support their acting company. Through intentional planning addressing students' theatre learning gaps, the instructional design supports students as they develop in theatre through the ZPD.

Instruction aligned with the arts standards must ensure students gain knowledge, skills, and experiences that increase over time and lead to mastery and autonomy in the arts discipline. Awareness of students' ZPD and establishing students' readiness for learning new artistic knowledge and skill takes place by assessing prior knowledge, experiences, and attitudes. The ultimate goal in instructional sequencing and scaffolding is to develop students who take responsibility for their own learning and artistic development and to provide scaffolds that support and foster students' creative autonomy.

## Scaffolding in Arts Learning

Scaffolding is an instructional strategy where educators provide supports that build on the students' prior knowledge. Through the implementation and gradual release of scaffolds, students come to construct new knowledge and develop their skills with varying levels of instructional supports. The term is based on scaffolds used during construction which provide temporary support during the building process. As students work to acquire new learning, instructional scaffolds provide similar stability, and make it possible for them to safely engage in the learning process and progress toward the final goal. As students' skills develop, scaffolds are removed.

Scaffolds can provide supports for physical, technical, and intellectual work in the arts and make it possible for students to attain new knowledge and skills that they could not access on their own. Their use provides clear direction and clear expectations when the student first begins to learn a new technique and can eliminate confusion and anxiety by clarifying the students' expectations for learning.

Effective scaffolding can build confidence and help students tackle more difficult tasks independently. The *Arts Standards'* performance standards are structured for students to demonstrate their learning. An example of this scaffolding can be found in the music performance standards, PK–2 (table 2.14). The PK standards move from "substantial guidance" to "guidance" in kindergarten and become "limited guidance" in first grade. This progression ensures that by second grade students are able to demonstrate the learning on their own.

**Table 2.14: Arts Standards Music Performance Standards PK–2**

PK.MU:Pr4.1	K.MU:Pr4.1	1.MU:Pr4.1	2.MU:Pr4.1
With substantial guidance, demonstrate and state personal interest in varied musical selections.	With guidance, demonstrate and state personal interest in varied musical selections.	With limited guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Effective and meaningful scaffolding can help motivate students to succeed in the arts. As students become more proficient in their arts discipline, the standards demand that they learn and progress at higher levels. They become motivated to demonstrate their understanding and improve their technical skills. An apprenticeship model of scaffolding can be an effective way to promote increased achievement and has been integral in models of real-world arts learning throughout time. The apprenticeship model begins with a disciplinary expert who models, demonstrates, and provides advice to help a student hone their craft in the discipline. The expert is a guide who tapers their support gradually until the student can engage and use the skill or understanding independently in their own work.

Visual arts classrooms often mirror apprenticeship models of adult master classes in the larger visual arts community. For example, in teaching the technical drawing skill of one- or two-point perspective (a mathematical system for representing three-dimensional objects and space on a two-dimensional surface) the teacher models step-by-step through a directed drawing exercise. The modeling includes key learning and skills including the use of a straightedge and positioning the vanishing point and horizon line. Additional supports, such as studying the use of one- or two-point perspective in works of famous artists or studying magazine photographs to find and highlight elements of perspective that demonstrate the illusion of space, might support the modeling. Students then practice the new learning and skills in linear perspective through drawing exercises and interior and exterior environments, and work to master the technique. Additional coaching and guidance inform instruction and allow the student to hone the skill. The student apprentice is then released to use the new learning skill as they wish in creating works of their own.

In music, the use of echoing is an authentic scaffold to support development of new music learning. Echoing involves the “chunking” of new musical material into small amounts, presented by the teacher and immediately echoed back by the students. For example, to teach a simple song in music to young singers the teacher uses an echo model of “I sing— You sing—We sing.” As students master the smaller chunks of the song, the teacher increases the length of the musical phrase line by line until the entire song can be sung in its entirety.

Each of the arts disciplines offer additional authentic disciplinary approaches to scaffolding, such as side coaching in theatre. Examples can be found within the discipline chapters.

## Culturally Responsive Teaching in the Arts Disciplines

In addition to a teacher’s knowledge of students’ prior learning and arts literacy, creating cycles of instruction includes using culturally responsive planning and teaching. Using culturally responsive planning and teaching ensures the instruction is focused on overcoming possible curriculum barriers by addressing the whole child. The development of knowledge and skills in the arts must be connected with students’ cultural identities (Lind and McKoy 2016).

“When used effectively, culturally responsive pedagogy has the ability to help students build intellectual capacity and intellectual competence” (Hammond 2015). Hammond’s work focuses on culturally responsive teaching and the brain and identifies four areas of teachers’ capacity to consider when designing instruction. The following four areas reflect research in brain-based learning and can help teachers prepare students to move from being dependent learners to independent learners:

- Awareness
- Learning Partnerships
- Information Processing
- Community of Learners and Learning Environment

Source: Hammond (2015).

*Awareness* focuses on instruction embedded in the larger sociopolitical context. Teachers who understand their own sociopolitical and cultural lenses learn to control their own implicit biases and social–emotional responses to student diversity. Teachers can use this understanding to ensure their learned biases and responses are not inherent in their instructional plans and teaching practice.

*Learning partnership* is achieved as teachers strive to build authentic relationships with each student that are built on trust and respect. These relationships help students succeed at more complex and difficult concepts and activities. Thoughtful, intentional planning provides teachers multiple approaches to offering feedback and supports emotional intelligence. Additional guidance on the role of and approaches to feedback in the arts classroom can be found in the “Designing Assessment of Arts Learning” section of this chapter.

*Information processing* combines a teacher’s understanding of how learning takes place in the brain with students’ response to learning within particular cultural models. Teachers engage students in learning through developing learning activities in the arts with an awareness of how culture impacts brain information processing and increases brain power in ways that are culturally consistent for all students.

*Community of learning and learning environment* focuses on providing students with socially and intellectually safe environments. The development of a nurturing learning environment allows even the most dependent learners in the arts to take risks and grow independently. Teachers incorporate universal cultural elements and themes into curricula that are both authentic to the arts disciplines and support a socially and intellectually safe environment. Students' arts learning thrives when classroom procedures promote self-directed learning and build students' academic identity.

**Note:** The infographic, *Ready for Rigor: A Framework for Culturally Responsive Teaching* (<https://www.cde.ca.gov/ci/vp/cf/ch2.asp#link1>), is a helpful resource with more detail of the four areas needed for students to be "... ready for rigor and independent study" (Hammond 2013).

There are many ways to practice culturally responsive teaching in the arts that is both authentic to the teaching of the arts discipline and provides opportunities for all learners. The following snapshot provides an example of one theatre method that can be used to design culturally responsive instruction.



### **Snapshot:** *Culturally Responsive Teaching in Theatre*

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The following example describes designing instruction in a manner that is culturally responsive and authentic to the discipline of theatre. It follows the *California Arts Standards* for theatre, the artistic process *Connecting*, Anchor Standard 10, and related grade- and proficiency-level student performance standards.

**CONNECTING—Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

**Enduring Understanding:** Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

**Essential Question:** What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

**Process Component:** Empathize

One way to help students gain an understanding of empathy is through Applied Theatre. Applied Theatre is a type of theatre in which a particular social issue or cultural policy is addressed, such as health care, education, or criminal justice. In Applied Theatre, students investigate the social issue and devise a scripted performance from this investigation.

There are many shapes, forms, and variations for Applied Theatre. It can result in formal or informal performance, or in no performance at all. Applied Theatre provides a platform in which students question, discuss, and address issues through inquiry, investigation, and exploration—making the process the focus rather than focusing on creating a public performance.

For example, students research and study topics and issues that are important to them, relevant to their personal lives and the communities in which they reside, in real life and in cyber-life, such as but not limited to, bullying, education, public safety, public health, juvenile and criminal justice, racism, and discrimination. This research process includes gathering information and experiences from a variety of sources as well as from personal experience. This requires an environment in which students feel very secure and safe to share in an experience that explores potentially sensitive and emotional territory. Yet, through exercises and practices in improvisation, character development, and scriptwriting, students learn and grow in the discipline through highly relevant material.

## Optimizing Arts Learning

Designing units and lessons aligned to the arts standards includes a combination of artistic literacy development that engages students in student-driven inquiry and creating authentically in the disciplines. Students acquire academic language and technical artistic skill development through day-to-day learning which leads to Creating, Presenting/Performing/Producing, Responding, and Connecting. The UDL principles provide useful guidelines for teachers to develop accessible and meaningful arts learning. 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 (<https://www.cde.ca.gov/ci/vp/cf/ch2.asp#link2>) and in the California ELA/ELD Framework (<https://www.cde.ca.gov/ci/vp/cf/ch2.asp#link3>).

**Table 2.15: Universal Design for Learning**

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
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.	4. Perception 5. Language and symbols 6. Comprehension

**Table 2.15: Universal Design for Learning** *(continued)*

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015) and CAST (2011)

### ***Multiple Means of Representation***

Arts instruction provides students with multiple means to perceive and comprehend artistic concepts, skills, and processes. Teachers must take care to present information through a variety of approaches that are accessible to all learners. To provide multiple means of representation, teachers must offer options of customizing how information is displayed.

### **Options for Perception**

Arts learning must be presented in ways that make concepts, skills, and processes perceptible for all learners. To eliminate the potential barriers, arts teachers should offer multiple modalities for all information, including visual, auditory, and tactile. When instructional considerations are made for visual, auditory, or tactile alternatives, content is more accessible to all learners. A teachers' use of color to highlight or emphasize information can help clarify intended learning objectives; a music lesson that includes colored music notes can emphasize the different pitches on a staff. In a dance lesson, a teacher might slow the tempo of an eight-count dance phrase to make the content more accessible. Through this process students can observe the phrase more slowly than they would were it played at tempo.

### **Learning the Languages and Symbols of the Arts**

A significant aspect to developing artistic literacy exists in a student's acquisition of the language of the discipline. Teachers share the responsibility to support and develop all students' English language development. In arts, additionally, all students are learning the language of the discipline. Teachers must clarify discipline-specific vocabulary, symbols, syntax, and structures of the English language in addition to those that may exist within the given arts language. In music, students learn new terminology—such as the dynamic levels of piano and forte—while also learning the structure of musical form. Teachers of the arts must provide support in decoding text and symbols, both in the English language as well as in the language of the specific arts discipline. In theatre this can include decoding or recording stage directions in a script and translating this information into physical action and movement on stage. In media arts it may be decoding the keyboard commands in a software program and then using them accurately to create a specific effect in a digital illustration.

Arts teachers must provide discrete instruction in these multiple disciplinary languages and provide students ample opportunities to practice and develop fluency in these languages. Providing word etymology and visual representations of terminology is valuable in teaching new academic vocabulary. For example, helping theatre students understand the history of a raked stage clarifies the reasons why in western theatre the stage area closest to the audience is labeled “down stage” and the area furthest from the audience is referred to as “upstage.” Using multiple media, such as video, audio recordings, graphs, and diagrams to illustrate these languages provides students multiple ways to perceive, read, express, and develop fluency.

### **Supporting Comprehension**

To ensure students learn and can transfer their learning to new contexts, teachers need to provide students with continuous opportunities to activate background and prior knowledge. Teachers can provide a Know/Want/Learn (KWL) chart asking students what they know prior to a unit or lesson, what they want to know during the course of the unit or lesson, and (ultimately) what they learned as a result of the study. The process can engage them in meaningful self-reflection. Teachers can also create relevant analogies or metaphors to activate prior knowledge when new information is introduced in the arts. When arts teachers highlight patterns, critical features, big ideas, and relationships, they enable students to make connections and transfer knowledge. The enduring understandings and essential questions represent ways arts teachers can show students patterns, critical features, and relationships. Comprehension is supported by teachers who guide students through processing new information, visualizing, and manipulating concepts. For example, understanding the conditions in which an artist created artwork may provide context for why the artist developed a specific approach to their work.

### ***Multiple Means of Action and Expression in Arts Learning***

Just as students perceive, process, and comprehend concepts and skills in multiple ways, students also use, demonstrate, and express what they know and are able to do in different ways. As students engage in the artistic processes of any one, or all, of the arts disciplines, there should be many ways in which they can create, share, respond, and connect with the art. The very nature of the creative practices suggests multiple ways of doing, expressing, sharing, reacting, contributing, and engaging.

### **Physical Action in the Arts**

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 a variety of tools and assistive technologies they may need to ensure this is possible.

## Expression and Communication in the Arts Disciplines

Through learning in the arts, students learn to express, communicate, and demonstrate their learning in multiple ways. Reducing media-specific barriers to expression, communication, and demonstration occurs when teachers provide students with multiple means of presenting or performing their learning. Providing multiple means of expression also increases the potential for all learners to develop a wider range of expression in a media-rich world. In a visual art class, a student may choose to write an artistic statement to share their artistic process, intent, and discoveries they made in the artistic journey. Another student may choose to document their artistic process using photographs embedded in a video. When students have access to and flexible means of expression, they often develop new products to communicate their learning—and communicate more broadly in general.

As students develop artistic literacy, it is necessary for teachers to differentiate with models and examples that demonstrate clear outcomes that can be achieved through different strategies, approaches, or skills. For example, a teacher of media arts may show multiple ways to achieve the same effect in an animated segment; or a technical theatre teacher may provide several strategies for creating a backdrop. In many cases in arts, there is no single means to achieve a particular effect, product, or skill. Arts instruction should present multiple approaches to provide students the opportunity to succeed in ways that matter to them. Opportunities for students to work with guest artists, conductors, choreographers, and directors can provide valuable insight into other ways of working. All arts instruction should provide learning scaffolds that can be gradually released as students develop and increase skills and independence.

### Developing Students' Executive Functions

Effective arts instruction provides prompts, guides, and scaffolds to support students as they work toward these self-identified goals. Additionally, the instruction is designed to provide opportunities for students to reflect on past work and use this reflection to inform future goals.

The following Snapshot provides an example of developing expert learners who are strategic and goal directed.



#### *Snapshot: Developing Students' Executive Functions—Media Arts*

##### **Media Arts**

**PRODUCING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Media artists purposefully present, share, and distribute media artworks for various contexts.

**Essential Question:** How does time, place, audience, and context affect presenting or performing choices for media artworks?

**Process Component: Practice**

**Performance Standard: 7.MA:Pr6** Evaluate various presentation formats and results to improve the presentation of media artworks for personal growth.

As students enter Ms. W.'s Broadcast class, they find a prompt guiding them to review and consider their goals for the latest broadcast and reflect on their recent assignment, Role in Production. With their note sheet of filmmaking techniques and a graphic organizer to record the reflection, the entire class sits in the front of the room to view the most recent broadcast that aired the previous week. Ms. W. gives directions: "As a whole class, let's watch the broadcast together. Look for specific examples of the filmmaking techniques we've been studying. What techniques were used effectively and note how this occurred? Were any less effective? Think about how we can improve. Think about how you can improve. Think about how our audience is viewing this broadcast."

After viewing the broadcast, the class discusses it as a team. They share recognized moments of awkward camera angles, segments that seemed to be too long, and sound issues from likely misplaced microphones or technical complications during recording.

The class returns to their stations and continues to reflect on their individual role (rotation) for the previous broadcast. Ms. W. introduces the 4-3-2-1 model of self-reflection in which students respond to the following prompts:

- What are 4 things you learned from this rotation?
- What are 3 things you liked about your broadcast segment?
- What 2 things would you change about your broadcast segment?
- What is 1 thing you won't forget about this rotation?

After students complete their self-reflection, they are given the opportunity to write a new goal for the next broadcast rotation and share this goal with classmates. Ms. W. reminds and encourages students to be specific. "For example, instead of writing just 'Editing,' include in your response specific aspects you want to improve about your editing."

The sharing of the goals enables peers to give feedback, to ensure that the goals are reasonable, and able to be completed by the next broadcast, specific enough to be measured, and something that is truly an area for improvement.

The students take time to record the new goal in their journal.

## ***Multiple Means of Engagement with the Arts Disciplines***

A critical component of learning is having a desire to learn, develop and maintain an emotional connection to the learning. Learners' engagement and the motivation differ greatly among students. Teachers who recognize what influences and impacts their students' motivation—such as culture, personal relevance, background knowledge, learning environment, collaborative versus independent tasks—are much more likely to encourage and foster conditions that will support student engagement and motivation for learning. Fostering supportive learning conditions has a dramatic effect on student achievement.

### **Enlisting Students' Interest**

To develop purposeful, motivated, resourceful, and knowledgeable learners, students require a variety of means to engage in the learning. Whenever possible, students should have opportunities for individual choice and autonomy. In the arts this may include choice in media, selection of the material, the content, or the subject of an artistic creation. The classroom should provide relevant and authentic investigations, studies that have value and meaning for students as individuals and as artists. Cultural, historical, contemporary, political, and social relevance should all be considered in creating meaningful and authentic investigations for students.

### **Opportunities for Sustained Effort and Persistence**

The arts standards provide clear year-end goals that stipulate learning throughout the year. Each instructional unit, lesson, and task should reflect clearly articulated goals for the students and, if applicable, the ensemble. For example, with each new piece of choreography introduced to a dance ensemble, clear learning goals should be established and communicated—students should understand what they are learning and developing through this dance work. Similarly, in classroom practices and activities, students should see a clear connection between the individual tasks and the learning objective. In a theatre classroom, students should recognize how a given theatre game is developing skills in theatre, such as the ability to listen to the scene partner; or in a 3D visual art class or unit, students could respond to the question, "How has your maquette helped you consider the physics involved in your sculptural design?"

Collaboration and community play an integral role in all arts instruction. Indeed, collaboration and building community are at the heart of ensemble art forms, and the arts standards call for collaborative approaches to creating in the visual and media arts. Dance, music, and theatre ensembles cannot successfully create art without working cohesively with a shared vision and goals. Similarly, visual and media arts studios present ongoing necessity for collaboration and community. Visual and media arts collaborative working conditions in the contemporary global world take place in both synchronous and asynchronous time and space that require different skill and communication sets. Time must be devoted to ensemble work to demonstrate, model, and assess an ensemble's

ability to work together. Musicians, dancers, and actors need instruction in how to blend their voices and movements to work cohesively. Visual and media artists need expanded ways and strategies to collaborate across work time and physical spaces. Clear models and expectations should guide the development of collaboration. Sharing space and materials effectively and cooperatively must be part of the instruction and feedback to promote a learning space that is supportive for and engages all learners.

When teachers have a clear understanding of a student's level of proficiency, instruction can be adjusted to match the needs of each student. Reteaching a concept or requiring the demonstration of a skill in a different way can provide the support for a student to develop a new understanding or succeed in acquiring a new skill. Similarly, building on learned concepts or skills when a student is ready to progress can follow meaningful assessment, feedback, and ongoing communication between the student and the teacher.

### **Options for Student Self-regulation**

Students in the arts classroom face artistic challenges that present opportunities for taking risks, recognizing and understanding biases, exploring multiple perspectives, building perseverance, and developing self- and social awareness. The arts classroom must establish and promote behavior expectations that support these potentially vulnerable conditions. Students need to be taught explicit and implicit strategies that guide them on how to face setbacks, overcome obstacles, and find alternative solutions. Performers, for example, need practice, and comfort with ways to rehearse effectively and build skills that all artists need to learn. Instruction and assessment should provide students with opportunities to develop and refine rehearsal and practice techniques to develop students' capacity to monitor their own growth and acquire the skills necessary to cope and persist when faced with challenges and setbacks.

Arts instruction must begin with the shared understanding that all students have creative capacities that need to be nurtured and developed, all students are able to acquire artistic skills and knowledge, and all students have the potential to become artistically literate individuals. Instruction, feedback, and assessment must reflect this shared understanding and must responsively provide the supports and processes necessary to ensure every student has opportunities to develop their creative capacity and work toward artistic literacy. Instruction in the arts should promote and protect a student's growth mindset in each artistic discipline. Effective arts instruction does this through maintaining and communicating clear expectations and outcomes, carefully monitoring the language used in teacher-to-student and student-to-student feedback, and through using appropriate accommodations and modifications throughout instruction.

The following vignette is an example of providing personalized learning supports as students develop options for self-regulation in an alternative high school setting. This same type of support can be used at any grade level as students grow towards becoming expert learners who are purposeful and motivated.



## *Vignette: Personalized Learning Supporting Development of Self-regulation*

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A visual art teacher in a continuation high school employs personalized learning methods to best address her students' needs. The school is an alternative educational path for students who are credit deficient. She works to create the most individualized learning path for her students as possible, since traditional visual art classes have not provided for their success in the past. Students are expected to realize a specific number of fully completed artworks each term. These pieces of art are expected to meet an identified theme established by the teacher. However, the subject matter, art media, and size is completely up to the student and what would best express their artistic vision. Students are expected to write an artist statement when their artwork is complete to explain their art process and impressions of their work. Student artwork is evaluated on a standards-based rubric, which students are provided at the beginning of their art making process.

Just providing students with art themes and free access to all art supplies is not the end of the personalized learning process. There are structured lessons centered on several topics, such as media techniques, art critiques, or art history. These structured lessons are sprinkled throughout the term, but many of the technique lessons are set at the beginning of the term to provide students with the tools they need to utilize the materials on hand. Students are also expected to spend time on experimentation and practice. Students are provided sketchbooks for their experimentation and practice. The sketchbooks are reviewed by the teacher throughout the term.

Students are given most of the assignments at the beginning of the term; they decide what they want to work on each day in class. The students have access to all resources and assignments through use of the school-based technology platform. The teacher creates videos about art media techniques and other topics that may need deeper explanation. Students can access these in their own online accounts to get extra assistance. Students can email the teacher or other classmates for assistance during nonschool hours.

Students are completely self-directed most days in the personalized learning model. However, to monitor the progress, the teacher meets with each student at the end of each week to get a progress report. During these one-on-one meetings, students share how they have been using their class time, what they may need help with, and sometimes self-select deadlines to keep themselves on track. The teacher sets flexible deadlines for all students, with the option to change the expectation based on student needs. The only hard deadline is that every student must get all the assignments turned in by the end of the term for grading purposes. Students who go beyond the expected assignments have the opportunity to create an additional free choice artwork or take a previous artwork further than they originally did. Through the weekly

check-ins, students set expectations for themselves and determine what their goals are for the following week, and the rest of the term.

The teacher has found success with this method with most of her students. At first, students did not know what to do with all the freedom this approach afforded. But they appreciate knowing all the assignments and expectations up front and being allowed to work on what they want, when they choose. The structured lessons help provide stability to the classes and give support when the students need some additional structure. With all the resources accessible online, students have a sense of independence and are encouraged to find answers for themselves.

Since implementing the personalized learning model, the teacher rarely has students fail her class, because they are setting the expectations for their own learning aligned with the standards. Students often comment about how they hated art or failed in the past, but now they feel like they can create something great and find success in art. She focuses on the student's creating process over the end product. She looks for growth in students' understanding and skills throughout the term. Students flourished, being able to personalize their learning process. This success creates pride in their learning, which is extremely important for the population of students at her school.

## Conclusion

Designing and implementing standards-aligned instruction including assessment “for learning,” “of learning,” and “as learning” will support student achievement of artistic literacy. Setting clear learning expectations in the arts cultivate artistically literate, creative, and capable students. Supporting students with effective and purposeful attention to their needs, particularly with intentional instructional design, creates inclusive, student-centered arts learning environments that foster inquiry and creativity, and develop independent, self-reflective learners. For further discipline-specific guidance on the arts standards and standards-aligned instruction refer to ;Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts.

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# Chapter 3: Dance

“To dance is to be out of yourself. Larger, more beautiful, more powerful. ... This is power, it is glory on earth and it is yours for the taking.”

—Agnes de Mille, dancer and choreographer

## Introduction to Dance

### Why Dance?

Dance is an embodied way of knowing and understanding one’s self, others, and the world. As dance pioneer Martha Graham said, “Dance is the hidden language of the soul.” As such, dance provides unique and unparalleled ways of knowing and expressing. Dance education in California’s public schools enriches students’ lives by providing challenging, engaging, personally fulfilling, accessible, diverse, and creative learning experiences. The study of dance develops lifelong creative and artistically literate individuals. Dance enables the individual to actualize abstract ideas, express feelings, and inquire into and investigate how to solve problems.

Students become artistically literate in dance by creating dance, responding to dance, performing dance, and connecting to dance. The *California Arts Standards* in dance articulate learning expectations that support students’ development of artistic literacy by illustrating the actual processes in which dancers engage as creative individuals. A sequential, standards-based education in dance, delivered throughout the TK–12 years, allows students to become increasingly fluent in dance as they engage in the creative practices of dance and benefit from opportunities to perform and respond to dance. Students connect, synthesize, and combine dance knowledge and personal experiences with disciplined practice in ways that deepen their understanding of the world as inquisitive self-motivated lifelong learners.

## Prekindergarten versus Transitional Kindergarten

The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, see chapter two, “The Instructional Cycle.”

The arts standards for dance articulate learning expectations that support students’ development of artistic literacy by illustrating the actual processes in which dancers engage in as creative individuals. The 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

### ***Dance as Communication***

Dance-literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform works that express and communicate their own ideas. They analyze and interpret the artistic communication of others. Dancers know how to use a myriad of inspirational starting points to create and perform pieces. Dancers use choreographic devices to demonstrate fluency and personal voice in designing and composing original works. They experiment and take risks to discover personal voice to communicate artistic intent.

### ***Dance as a Creative Personal Realization***

Dance-literate citizens develop a lifelong passion towards their discipline. They seek out opportunities to continue honing their craft, using dance as a means to express themselves. Their artistic competence results in creating, performing, and responding to dance throughout adulthood.

### ***Dance as Culture, History, and Connectors***

Dance-literate citizens relate ideas and works with societal, cultural, and historical contexts from varied historical periods and cultures to deepen understanding. They actively seek

and appreciate diverse forms and genres of dance. They understand the enduring quality and significance of these diverse forms and genres of dance. They seek to understand relationships of different genres. Dancers cultivate habits of searching for and identifying patterns and relationships between dance and other knowledge.

### ***Dance as Means to Well-Being***

Dance-literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through their participation in dance. They understand and employ safe, healthful practices using appropriate warm up strategies, nutrition, and injury prevention. They engage with others in dance environments in creative, positive, and collaborative ways with respect to self as well as the beliefs, culture, gender, and ethnic backgrounds of others.

### ***Dance as Community Engagement***

Dance-literate citizens seek and support dance from a variety of cultures, societies, historical periods, communities, and perspectives in a variety of settings including informal, formal, and social. They engage in dance by participating, watching, and discussing various forms and genres using dance terminology. They continue the legacy of dance by engaging local, state, national, and global communities, as well as future generations in dance. Dancers advocate for and practice inclusivity promoting the idea that “dance is for everyone.” They promote dance as an art, cultural connection, enjoyment, and education.

### ***Dance as Profession***

Dance-literate citizens appreciate the value of dance as a profession by supporting, engaging, and funding dance. Dancers with ongoing interests may pursue a career in dance, thereby enriching local, state, national, and global communities and economies. They understand the vast career options in dance and may choose a career related to dance and seek out various avenues to present knowledge and understanding.

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## Dance Standards TK–12

“Creativity is a habit, and the best creativity is the result of good work habits.”

—Twyla Tharp, dancer and choreographer

The dance standards are designed to create a progression of student learning in dance while developing each student’s autonomy, technical dance skills, and personal artistic voice. An understanding of the dance standards, their structure, purposes, and relationships between the structural elements of the dance standards is necessary to support effective TK–12 instructional design.

### The Structure of the Dance Standards

The dance standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to dance.

Using the elements of the dance standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components leading to enduring understandings, which are connected to anchor standards that are shared across five disciplines. Throughout the process dance students are creating, performing, responding, and connecting. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students’ development as dance-literate individuals.

#### *Anchor Standards*

The dance standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to dance and to each grade level or proficiency level.

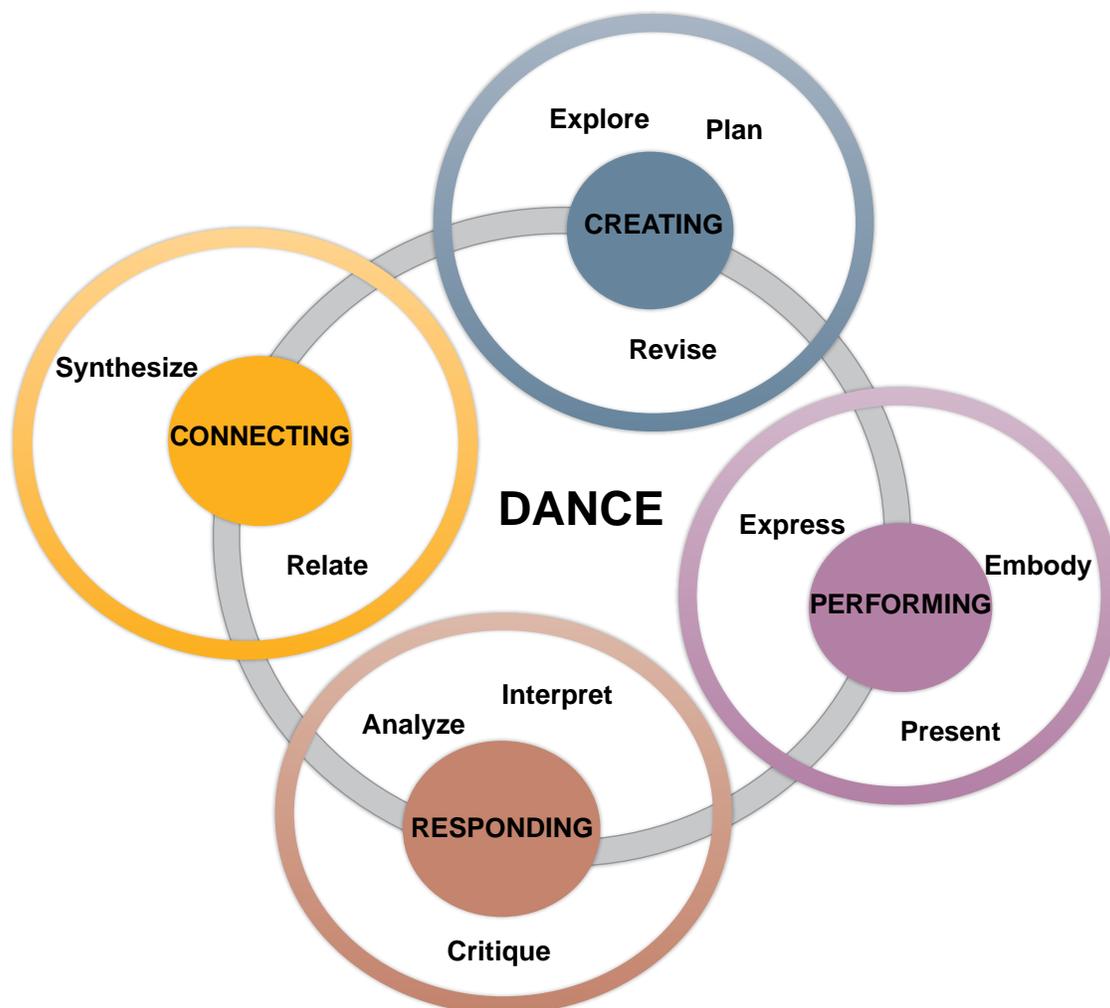
The anchor standards articulate the generalized outcomes of students’ TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but serve to provide the overarching outcomes within dance each year.

## Artistic Processes in Dance

The dance standards identify four artistic processes: Creating, Performing, Responding, and Connecting. In the *Creating* process, students conceive and develop new dance ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of dance. In the *Performing* process, students realize dance ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their learning public—as an intrinsic element of dance. In the *Responding* process, students understand and evaluate how dance conveys meaning to themselves as a dancer and to the viewer or audience throughout time. In the *Connecting* process, students relate dance ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of dance (figure 3.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

**Figure 3.1: Artistic Processes and Process Components for Dance**



The structure of the dance standards enables students to demonstrate their dance knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in dance. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade-level span or proficiency level, instruction would address all artistic processes providing a balanced approach to the course.

### ***Process Components in Dance***

Another structural element of the dance standards are the process components. They are aligned to the four artistic processes. The process components are operational verbs that define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components provide a path for students to flow through *Creating, Performing, Responding, and Connecting* within dance, but are not linear or prescriptive actions. Rather they are fluid and dynamic guideposts throughout the dance-making process; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in the process. Students’ ability to carry out the process components enables them to work in and through the process independently. The process components for dance are as follows:

**Table 3.1: Process Components for Dance**

<b>Creating</b>	<b>Performing</b>	<b>Responding</b>	<b>Connecting</b>
Explore	Express	Analyze	Synthesize
Plan	Embody	Interpret	Relate
Revise	Present	Critique	

The process components, combined with the enduring understandings and essential questions, promote student discovery and development of their own movement sensibilities and abilities as they mature in dance. Teachers planning instruction can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in dance requires design that builds students’ creative capacities as well as their dance academic knowledge and technical skills. Effective instructional activities provide students with opportunities to actualize the process component verbs, and include opportunities in dance to explore, express, embody, present, interpret, and critique.

## ***Student Performance Standards in Dance***

The student performance standards translate the anchor standards into explicit, measurable learning goals in dance for each grade level, proficiency level, or high school course level. They identify the action, behavior, thinking, understanding, and skill that a student must do to demonstrate achievement.

Performance standards are the end-of-the-year or end-of-course expectations for learning and development. The standards describe what a student needs to do as an *outcome* of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. The content and pedagogy are determined by the teacher as a way to prepare and equip students to demonstrate proficiency in the standards. Students need substantial practice related to the performance standards throughout the year to demonstrate increasing development and movement toward independence.

### **Student Performance Standards Grade Levels and Proficiency Levels**

The student performance standards are written by grade level for prekindergarten through eighth grade in dance (PK–8). The standards articulate, for PK–8, the grade-by-grade student achievement in dance.

Secondary education includes three proficiency levels of standards that articulate student achievement in dance and build upon the foundations of a PK–8 dance education. As students work through and develop in dance throughout high school, they progress through the proficiency levels. The *Proficient* level generally applies to the year one and two high school student. The *Accomplished* level generally applies to the year three and four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study dance outside of the school and engage in dance as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The following table describes the three levels of dance proficiency in high school.

**Table 3.2: Dance Student Performance Standards Proficiency Levels**

High School Proficient	High School Accomplished	High School Advanced
<p>A level of achievement attainable by most students who complete a high-school level course in dance (or equivalent) beyond the foundation of quality PK–8 instruction.</p>	<p>A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.</p>	<p>A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.</p>
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> <li>■ use foundational technical and expressive skills and understandings in dance necessary to solve assigned problems or prepare assigned repertoire for presentation;</li> <li>■ make appropriate choices with some support;</li> <li>■ be prepared for active engagement in their community;</li> <li>■ understand dance as important form of personal realization and well-being; and</li> <li>■ make connections between dance, history, culture, and other learning.</li> </ul>	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> <li>■ identify or solve dance problems based on their interests or for a particular purpose;</li> <li>■ conduct research to inform artistic decisions;</li> <li>■ create and refine dance performances that demonstrate technical proficiency, personal communication, and expression;</li> <li>■ use dance for personal realization and well-being; and</li> <li>■ participate in dance beyond the school environment.</li> </ul>	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> <li>■ independently identify challenging dance problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions;</li> <li>■ use dance as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college-level work;</li> <li>■ exploit their personal strengths and apply strategies to overcome personal challenges as dance learners; and</li> <li>■ take a leadership role in dance within and beyond the school environment.</li> </ul>

The student performance standards are designed for students to progress through the grade levels and proficiency levels demonstrating what they know and are able to do. The student performance standards become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student dependent and should be applied by teachers with an appropriate understanding of the student. For example, a seventh-grade student may have gaps in their dance understanding or skill development, and as a result may need to practice and master lower grade level standards prior to working toward the seventh-grade standards. Similarly, another seventh-grade student may progress quickly and move toward the eighth-grade standards before the end of the year. Teachers should use assessments to inform the specific needs of individual students.

### ***Enduring Understandings and Essential Questions in Dance***

The dance standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes, and allow full exploration of the dimensions of dance learning. Enduring understandings and essential questions address the big ideas central to the discipline of dance. Organizing learning and thinking around big ideas promotes the activation of prior knowledge and student ability to grasp new information and skills, and builds student capacity to transfer information and skills to other contexts. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for dance can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *Arts Standards*.

**Table 3.3: Artistic Process—Creating**

Enduring Understanding	Essential Question
Choreographers use a variety of sources as inspiration and transform concepts and ideas into movement for artistic expression (from Anchor Standard 1).	Where do choreographers get ideas for dances?

**Table 3.4: Artistic Process—Performing**

Enduring Understanding	Essential Question
Space, time, and energy are basic elements of dance (from Anchor Standard 4).	How do dancers work with space, time, and energy to communicate artistic expression?

**Table 3.5: Artistic Process—Responding**

Enduring Understanding	Essential Question
Dance is perceived and analyzed to comprehend its meaning (from Anchor Standard 7).	How is a dance understood?

**Table 3.6: Artistic Process—Connecting**

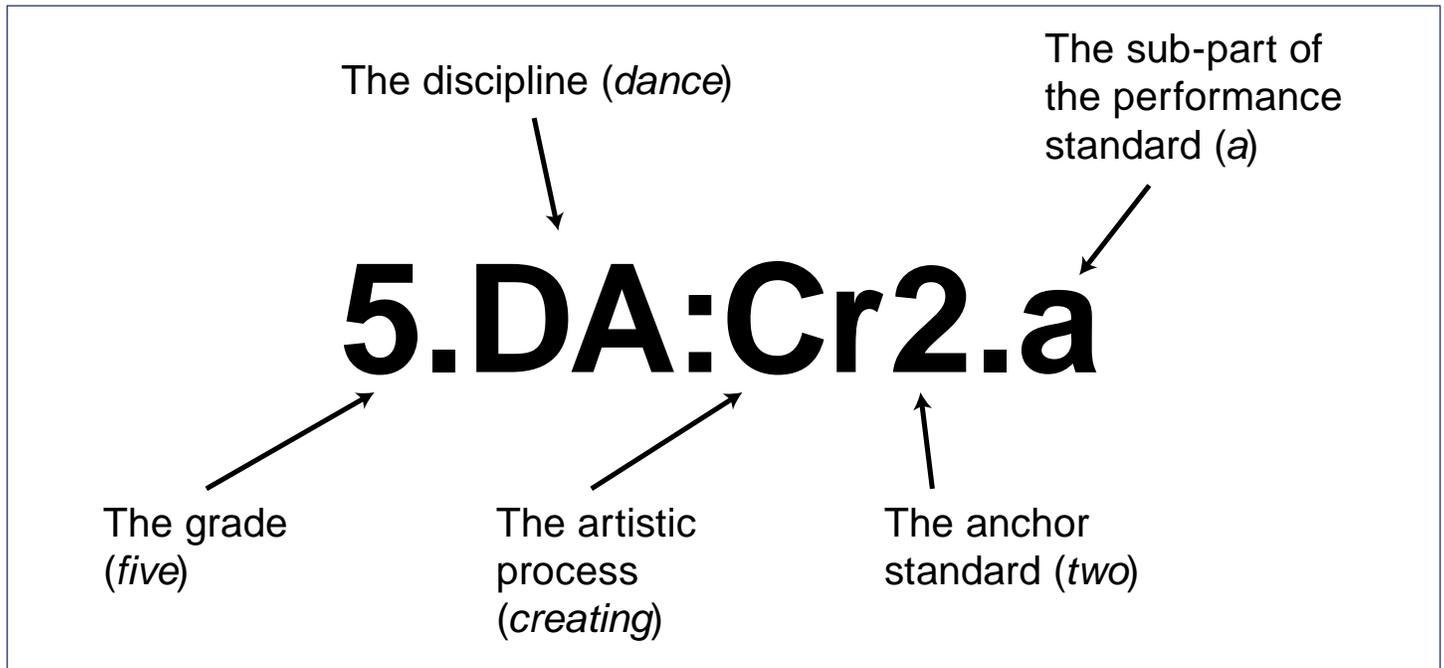
Enduring Understanding	Essential Question
As dance is experienced, all personal experiences, knowledge, and contexts are integrated and synthesized to interpret meaning (from Anchor Standard 10).	How does dance deepen our understanding of ourselves, other knowledge, and events around us?

Additional discussion of the enduring understandings and essential questions is found in chapter two, “The Instructional Cycle.”

## 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 3.2 and described below. The full code is located at the top of each column of the performance standards.

**Figure 3.2: Coding of the California Dance 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: Prekindergarten (PK); Kindergarten (K); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc) and Advanced (Adv).
2. The **artistic disciplines** appear second: Dance (DA)
3. The **artistic processes** appear third: Creating (Cr); Performing (Pr); Responding (Re); and Connecting (Cn).
4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

## Mastery of the Standards

The *California Arts Standards* for dance articulate the need for students to develop autonomy, technical and artistic skills, and personal artistic voice. They encompass the artistic processes of Creating, Performing, Responding, and Connecting to develop artistic literacy. The four processes—with their related process components, enduring understandings, essential questions, and student performance standards—intersect with and complement one another and offer students multiple entry points into all aspects of dance. Student mastery of the performance standards across all four of the artistic processes and through each of the grade levels and/or proficiency bands should be a goal. To accomplish this, students need ample and sequential learning opportunities in dance to create, perform, respond, and connect throughout their school career.

Mastery of the standards also requires students to reflect on their development and growth as they practice and refine their work over time. The process of reflecting provides options for students to self-regulate their own learning as they engage in their classroom experiences, and is a fundamental component in the Universal Design for Learning (UDL) guidelines (CAST 2018). When students develop skills to self-regulate, they can assess their own growth and gain the self-discipline and resilience necessary for learning dance. These self-reflective skills and habits learned through dance education can transfer to other areas of their lives.

## Grade Level Band TK–2

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**“You have to dance unencumbered. There’s no other way to move. The idea of dance is freedom. It is not exclusiveness, it’s inclusiveness.”**

**—Judith Jamison, dancer and choreographer (Bryant 2009)**

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In transitional kindergarten through grade level two, movement is an integral aspect of the learning process. Young children are active and inquisitive, acquiring information through their senses and through their physical exploration. Dance provides opportunities for young students to creatively express feelings and ideas informed by their imagination and real lives.

## Creating TK–2

In the Creating process, students develop a range of strategies for exploring and improvising movement with teacher guidance. Students learn to observe and perceive concepts, movements, and patterns in new ways, and to analyze the many possibilities in stillness and movement. As students at this age are whole-body movers who tend toward perpetual motion, balancing and holding stillness are significant learning accomplishments. Students explore the elements of dance through multisensory experiences, such as hearing, seeing, saying, and doing. Students discover ways to change movements in small and large ways. A teacher may guide students to practice starting and stopping their locomotor movements with musical cues. Students learn the elements of movement such as space, time, and force and can apply these elements one at a time when called upon.

A teacher might arrange students in a large circle to practice with nonlocomotor movements (e.g., stretching their bodies from their arms to their toes, bending their knees, or twisting their torso). As students demonstrate the ability to choose and change movement to match musical cues, the teacher may then increase the complexity of stimuli. The teacher may select objects that provide differences in weight (e.g., one is heavy and one light), and provide prompts for students to move with different weight (e.g., move with heaviness or move with lightness). Over time, students practice different ways to improvise or create movement that has contrasting qualities.

**Table 3.7: Sample Performance Standards for PK–2 Creating 1**

PK.DA.Cr1	K.DA.Cr1	1.DA.Cr1	2.DA.Cr1
a. Respond in movement to a variety of sensory <b>stimuli</b> (e.g., music/sound, visual, tactile).	a. Respond in movement to a variety of <b>stimuli</b> (e.g., music/sound, text, objects, images, symbols, observed dance).	a. <b>Explore</b> movement inspired by a variety of <b>stimuli</b> (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and identify the source.	a. <b>Explore</b> movement inspired by a variety of <b>stimuli</b> (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.

## Performing TK–2

Students begin to replicate movements with accuracy, remember sequences, and connect movements together. Students learn basic anatomical principles and dance skills that are foundational to many styles of dance, such as bending knees before and after jumps, stretching arms in different directions, and using the spine as one travels across space or on the floor. Students may begin this practice by walking around the space, starting and

stopping, cued by the music. Students repeat with other locomotor movements (e.g., hop, jump, glide) as the teacher plays music for various amounts of time. As they hear the music, students demonstrate movement. When the music stops, the students freeze. An inclusive, noncompetitive freeze dance game is a structure a teacher could use in a variety of group settings. Students progress to be able to match their movements to the changes in the music. For example, in the sections of the music with a strong beat, students move with strong force (e.g., burst, chop), and move with light force (e.g., floating, gliding) to lighter, softer sections of the music. Students learn to observe and perceive concepts, movements, and patterns in new ways, and to analyze the many possibilities in stillness and movement. Over time, students come to understand beginning compositional principles such as sequencing and structuring.

**Table 3.8: Sample Performance Standards for PK–2 Performing 4**

PK.DA:Pr4	K.DA:Pr4	1.DA:Pr4	2.DA:Pr4
a. Identify and demonstrate directions for moving the body in <b>general space</b> (e.g., forward, backwards, sideways, up, down, and turning) and finding and returning to a place in <b>space</b> .	a. Make still and moving body shapes that show lines (e.g., straight, bent, and curved), change levels, and vary in size (large/small). Join with others to make a formation and work with others to change its dimension. Find and return to a place in <b>space</b> .	a. Demonstrate <b>locomotor</b> and <b>nonlocomotor</b> movements that change body shapes, levels, and facings. Move in straight, curved, and zigzagged pathways individually and with others. Find and return to place in <b>space</b> .	a. Demonstrate clear directionality and intent when performing <b>locomotor</b> and <b>nonlocomotor</b> movements that change body shapes, facings, and pathways in <b>space</b> . Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.

### *Responding TK–2*

Students can identify the basic components of a dance when observing how a dance is using space (levels, directions, pathways), relationships (solo, duet, group), and choreographic forms (partner dances, circle dances, or storytelling dances). Students practice viewing dance performance—the elements that are observed and the qualities of movement—connecting what they see in the dance performance to what they have been practicing in their own movement. A teacher may prompt students by saying, “Try to move one leg up high in different ways just as the dancer we saw did,” or, “Try to keep your knees bent and move your arms in quick circular patterns just as the dancer we saw did. Do it your own way until the music stops.”

**Table 3.9: Sample Performance Standards for PK–2 Responding 7**

PK.DA:Re7	K.DA:Re7	1.DA:Re7	2.DA:Re7
a. Identify a movement in a dance by repeating it.	a. Find a movement that repeats in a dance.	a. Find a movement that repeats in a dance to make a pattern.	a. Find movements in a dance that develop a pattern.

**Connecting TK–2**

Students explore how movement connects to emotions. A teacher may guide students to express emotions, exploring a variety of means using facial expressions, how they stand, what they do with their arms, how they walk, and how they make a frozen shape. Focusing on a few emotions at a time (e.g., happy, tired, angry, scared) students explore how the body can communicate and embody emotions (e.g., movements might be done larger or smaller, more flowing and freer or bound, and with a smile or scowl, to represent happiness or anger).

**Table 3.10: Sample Performance Standards for PK–2 Connecting 10**

PK.DA:Cn10	K.DA:Cn10	1.DA:Cn10	2.DA:Cn10
a. Recognize an emotion expressed in dance movement that is watched or performed.	a. Recognize and name an emotion that is experienced when watching, improvising, or performing dance and relate it to a personal experience.	a. Find an experience expressed or portrayed in a dance that relates to a familiar experience. Identify the movements that communicate this experience.	a. Describe, create, and/or perform a dance that expresses personal meaning and explain how certain movements express this personal meaning.

The following vignette provides a glimpse of student learning at the second-grade level, but could be adapted for TK, kindergarten, or first grade with increased scaffolding and support. In this example, students explore, and practice combining shapes and pathways and engage in a freeze dance structure.



## *Vignette: Meaning in Movement—Second Grade*

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

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

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

**Process Component:** Explore

**Performance Standard: 2.DA.Cr1** a. Explore movement inspired by a variety of **stimuli** (e.g., music/sound, text, objects, images, symbols, observed dance, experiences) and suggest additional sources for movement ideas.

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

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

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

**Process Component:** Express

**Performance Standard: 2.DA.Pr4** a. Demonstrate clear directionality and intent when performing **locomotor** and **nonlocomotor** movements that change body shapes, facings, and pathways in **space**. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts.

Students have learned various locomotor movements and pathways and also have prior learning in making shapes with the body. Students are now learning to use a work of art (e.g., photograph, painting) to inspire shapes and use locomotive movements as connectors between three shapes to create the beginning, middle, and end of a dance.

The teacher shows students a detailed painting or photograph or work of art. The teacher directs students to look at and study the image for one minute quietly to themselves. The teacher leads students in a discussion, asking students what they see. The teacher asks open-ended questions such as:

- “What shapes do you see in this image?”
- “What movement do you see, or what movement does the image make you think of?”
- “Do you think we can make a dance about a work of art?”

- “Do you think there are any ideas in this artwork that could help a dance choreographer make up shapes or movements for a dance?”

The teacher guides the discussion to help students see how the “story” of the image, the objects, colors, lines, and movement in the image can be inspiration for dance movement.

The teacher reminds students of previously learned concepts: symmetry and asymmetry. The teacher points out symmetrical and asymmetrical objects in the artwork to clarify the difference. The students look around the room and find other objects and examples of symmetry and asymmetry. The teacher guides students in transferring the concepts of symmetry and asymmetry into their bodies, by making shapes with their bodies that are symmetrical and shapes with their bodies that are asymmetrical.

The teacher asks students to make an asymmetrical shape with their entire body, including their eyes/focus, that reminds them of one part of the artwork. The teacher encourages students to make different shapes from that of their neighbors if they can, to reinforce the value of creative, divergent thinking. Students struggling to make shapes look to those around them for ideas. This asymmetrical shape can be called the *beginning* or *first shape* of the dance. The teacher asks students to practice several times.

The teacher asks students to create an *ending* or *last shape* that is similar to the beginning asymmetrical shape but facing a different direction, or on a different level changing the relationship of the dancer to the floor. For example, one student takes a beginning shape that is an upright standing twisted shape and changes it into an ending shape that is the same shape but lying down on the floor.

The teacher asks the students to now find a symmetrical shape in the artwork and translate that shape into a body shape to become the middle shape of the dance. Students practice it, while the teacher encourages divergent choices, different levels, and facings.

The teacher has students walk freely through the space and then calls out “first shape” or “middle shape” or “last shape” to check their memorization of all three. The teacher reminds students to keep their shapes consistent each time; the beginning shape is the same shape each time, the middle shape is the same each time, and so forth.

The teacher tells the students that they are now going to include locomotor movement with their shapes. The teacher asks students to improvise a *slow* locomotor movement choosing pathways inspired by the artwork. The teacher asks them to repeat the same locomotor movement, but this time find a way to do it *quickly*. The teacher repeats this process encouraging the students to try various locomotor movements. The teacher plays a drum or handheld sound maker at two different speeds and carefully observes students’ response to the quick or slow tempo. The

objective is to keep the locomotor or travelling movements essentially the same but at different tempos (speed). The teacher provides feedback to individuals and to the class as students move.

The teacher then guides students in assembling the dance by incorporating all of the parts. Dancers are asked to make a sequence that incorporates these components: the three shapes they created—one at the beginning, one in the middle, and one at the end—that has a facing change or level change and incorporates quick and slow traveling movements; dancers choose which shapes they want to place at the beginning, middle, and end; and they choose when they travel quickly or slowly.

The teacher plays music that has different tempos (speeds) guiding students in the practice of their dance. The teacher continually monitors, checking for memorization of the three shapes and that they can do a traveling movement with two tempos (speeds).

Once students have memorized their dance sequence, the teacher introduces the freeze dance structure in which students “freeze” when the music stops. The teacher first guides students to freeze, stopping the music in the same place each time, during their middle shape. The teacher repeats this until the students are consistent in their freeze. Once students are comfortable with the freeze the teacher asks them to now stop their action whenever the music stops, and the teacher changes this moment each time—sometimes during the middle shape, and sometimes during the traveling segments. This increases the complexity as it may challenge the students’ balance, but it also develops coordination and encourages the discovery of random, unplanned balances.

To reinforce the concepts of shape, locomotor movement, and body parts and direction, when they are “frozen,” the teacher calls on students randomly. The teacher asks them to notice if they stopped in a symmetrical or asymmetrical shape, or to describe what direction of the room they are facing, or what direction they were traveling when they stopped, or what body parts are in contact with the floor, or which body parts are straight, bent, or curved. Then, the teacher asks students to do their final freeze in their final asymmetrical shape and “hold ...”—students freeze, holding their shape for a few seconds without changing their muscles or their focus (where their eyes are looking).

The teacher returns to the artwork. The teacher guides students in a reflection, posing the question, “What details in the artwork did you find or chose that inspired your dance?” Students respond in writing using the following sentence frames:

- In the artwork there is ... This inspired my first shape where I ...
- In the artwork there is ... This inspired my middle shape where I ...
- In the artwork there is ... This inspired my end shape where I ...

“The truest expression of a people is in its dance and in its music. Bodies never lie.”

—Agnes de Mille, dancer and choreographer

In grade levels three through five, students become increasingly aware and observant of the world around them. They are capable of complex patterns of logic, able to analyze and define people, activities, situations, and events. They enjoy inventing, creating, and working collaboratively. By grade levels three through five, students have developed a sharper sense of their bodies’ movement capabilities and can apply a range of strategies for exploring and improvising movement with teacher guidance.

### *Creating 3–5*

Students learn to observe and analyze creative possibilities such as how props, levels, energy, time, and space can be used in different ways. A teacher may guide students to listen and discuss elements of a musical selection. Considering the quality of sounds they hear, the teacher engages students in visualization exercises to explore what images the sounds evoke in their minds. The students explore how props and movement help communicate the picture of the music or feeling in a dance. Students show more control when working with stillness and can replicate a great deal of detail in practiced shapes. They gain sophistication in ways of moving and can track more details, such as where the back, head, focus, hands, and feet are supposed to be in relationship to each other.

**Table 3.11: Sample Performance Standards for 3–5 Creating 2**

3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
a. Identify and experiment with <b>choreographic devices</b> to create simple movement patterns and dance structures.	a. Manipulate or modify <b>choreographic devices</b> to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of <b>choreographic devices</b> to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

## Performing 3–5

Students learn to revise choreography based on feedback and new innovative ideas. Students continue to explore the elements of movement and can apply these different elements one at a time or in a combination. Students begin to replicate movements with more accuracy, remember sequences, and connect more movements together. Students deepen understanding in compositional principles such as sequencing and structuring. Students deepen their understanding of anatomical principles and dance skills that are foundational to many styles of dance such as coordinated whole body movements and stylistic details.

**Table 3.12: Sample Performance Standards for 3–5 Performing 5**

3.DA:Pr5	4.DA:Pr5	5.DA:Pr5
a. Replicate body shapes, <b>movement characteristics</b> , and movement patterns in a dance sequence with awareness of body <b>alignment</b> and core support.	a. Demonstrate <b>technical dance skills</b> (e.g., alignment, coordination, balance, core support) and <b>movement characteristics</b> when replicating and recalling patterns and sequences of <b>locomotor</b> and <b>nonlocomotor</b> movements.	a. Recall and execute a series of <b>dance phrases</b> using <b>technical dance skills</b> (e.g., <b>alignment</b> , coordination, balance, core support, clarity of movement).

## Responding 3–5

Students can identify the basic components of a dance when observing how a dance is using space, relationships, and choreographic forms. Students may observe two different dance genres and with the guidance of the teacher, discuss the similarities and differences found within the two different genres. The students learn, practice, and demonstrate movement vocabulary specific to dance genres. Students discuss the similarities and differences and apply them in physical movement, exploring different movements from different genres, individually and as an ensemble.

**Table 3.13: Sample Performance Standards for 3–5 Responding 8**

3.DA:Re8	4.DA:Re8	5.DA:Re8
Select specific <b>context cues</b> from movement. Explain how they relate to the main idea of the dance using <b>basic dance terminology</b> .	Relate movements, ideas, and context to decipher meaning in a dance using <b>basic dance terminology</b> .	Interpret meaning in a dance based on its movements. Explain how the movements communicate the main idea of the dance using <b>basic dance terminology</b> .

## Connecting 3–5

Students explore the relationship between dance and society, developing an understanding of how specific genres communicate the ideas and perspectives of the culture, society, and time period in which it emerged. Students explore genre and style, asking questions and researching key aspects of dance movements and the ideas they communicate. Students deepen their exploration of themes and how movements relate to points of view and experiences.

**Table 3.14: Sample Performance Standards for 3–5 Connecting 11**

3.DA:Cn11	4.DA:Cn11	5.DA:Cn11
Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.	Select and describe movements in a specific <b>genre</b> or <b>style</b> and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.	Describe how the <b>movement characteristics</b> and qualities of a dance in a specific <b>genre</b> or <b>style</b> communicate the ideas and perspectives of the culture, historical period, or community from which the <b>genre</b> or style originated.

The following vignette provides a glimpse of student learning in the fourth-grade level, but could be adapted for third grade with increased scaffolding and support or fifth grade with increased rigor and complexity. In this example, students explore dance in the cultural context in which it emerged.



### *Vignette: Dance in Cultural Context—Fourth Grade*

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

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

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

**Process Component:** Express

**Performance Standard: 4.DA:Pr4 c.** Analyze and refine phrases by incorporating a greater range of **energy** and dynamic changes to heighten the effect of their intent.

**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

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

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

**Process Component:** Relate

**Performance Standard: 4.DA:Cn11** a. Select and describe movements in a specific **genre** or **style** and explain how the movements relate to the culture, society, historical period, or community from which the dance originated.

The teacher selects specific dances for students to explore, aiming for dances that students may or may not be familiar with through popular culture or through family and community contexts (e.g., dances from the 1980s: “The Robocop,” “The Cabbage Patch,” “The Running Man,” or “The Roger Rabbit”). The teacher selects appropriate music tracks and music videos that could accompany the selected dances (e.g., “Rockit,” recorded by Herbie Hancock, or “U Can’t Touch This,” performed by MC Hammer).

The teacher initiates a discussion with the students, asking them to share and discuss dances that they know, like to do, and what is currently popular. The teacher guides the discussion further to explore what they already know about hip-hop or street dance as a dance genre, in terms of movement quality, origins, and musical style. As students brainstorm and volunteer information, the teacher charts the student responses.

Linking back to prior learning, the teacher reviews a movement chart that identifies movement characteristics and vocabulary. Using a graphic organizer, and the guidance of the teacher, students engage with each movement listed on the chart. The teacher demonstrates the movement for the students to observe. Students analyze the demonstrated movement according to the characteristics listed on the movement chart to identify movement qualities across body, time, space, and relationship. The teacher guides discussion of this analysis asking, “When you observe ‘The Running Man,’ what do you notice about the movement quality?”

Students learn and practice the movement, repeat it with feedback to improve accuracy. Students record notes about how many attempts they make until they are able to master the movement.

The teacher also guides students through a research process in which the class explores the 1980s and the context of the dance (e.g., “The Robocop”) to gain greater understanding about the cultural and historical context of the physical movement.

Students discuss and share the research they find. This research culminates in a class discussion responding to the prompt, “What does this movement tell us about the time period from which it came?”

The following vignette provides an example of student learning at the fifth-grade level, but could be adapted for third or fourth grade with scaffolding and support. In this example, students explore establishing criteria for dance and analyze the dance performances based on the established criteria.



### ***Vignette: Evaluating Dance Performance—Fifth Grade***

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**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work

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

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

**Process Component:** Critique

**Performance Standard: 5.DA:Re9** Demonstrate and discuss the characteristics of dance that make a dance artistic and meaningful. Relate them to the **elements of dance** in **genres, styles, or cultural movement practices**. Use **basic dance terminology** to describe characteristics of the dance.

The teacher initiates a discussion of how dance in everyday life reflects the culture and time period in which it originated. The teacher asks students to think of times and places where they experience dance (e.g., weddings, birthdays, ceremonies). The teacher leads the students in a brainstorm of common purposes for various dances (e.g., celebrations, spiritual rituals or events, events in daily life, historical events of the community). The teacher supports the students’ brainstorm by adding additional ideas they do not consider.

The teacher informs students that they are going to be looking at a variety of cultural dances. As they study these dances, they will make observations noting characteristics they perceive in the dances. Then they will explore what the characteristics of these dances reveal about the cultures in which these dances emerge. The teacher continues, “From what you have learned, let’s set up the criteria you will use as you observe the dances. What do we look for in the performance of a dance? What details or characteristics can we perceive?” As the students respond, the teacher ensures students include dance concepts they have previously learned and use appropriate dance vocabulary. The teacher guides the students to create a list of characteristics or

criteria to observe. As the class discusses and determines each criterion, they list each on a graphic organizer. The criteria of dance movement concepts (with appropriate learned vocabulary) may include:

- Formation: What formation do the dancers make (side-by-side, facing each other, in a circle, in a line, etc.)?
- Physical Proximity: How close or far apart are the dancers? Do the dancers touch? If so, how?
- Gestures: What gestures do the dancers make? Are they timed or repeated in specific ways? Do they appear to be suggestive or symbolic?
- Locomotor Movement: What locomotor movements do the dancers make? Is there a pattern? If so, what is it? Is it timed? If so, how? Is it repeated? If so, how?
- Pathways: What pathways do the dancers make? How would you describe the pathways?
- Tempo: What tempo does the dance take (e.g., fast, slow, changing)?
- Facial Expressions: What facial expressions do you observe on the faces of the dancers (e.g., smiling, somber)?

The teacher plays a video of a dances from the nineteenth and twentieth centuries: the polka (Bohemia/Czech Republic), the waltz (Germany), the hora (Israel), and the pata pata (South Africa). While watching the dances, students record their observations on their graphic organizer. The teacher allows time for students to confer with a peer to compare observations. Students add to their observations based on this comparison. The teacher also shows the videos multiple times, as needed, for students to “closely read” the dance.

The teacher leads the students in a whole class discussion, sharing their observations and, as a class, they synthesize their observations. The teacher asks students to consider what these observations say about the culture in which the dances occur. For example, the students notice that in the waltz, the dancers were hardly touching and were facing each other with a full body-width distance between the dancers. The teacher asks students to infer what this distance between the dancers may suggest about the culture. Students consider their observations and in pairs discuss inferences. The students record their inferences on their graphic organizer.

The teacher provides students with grade-appropriate research articles that discuss the purpose and intention of the dances to provide students information about the cultural contexts. The class jigsaws the reading of these articles in which small groups

are assigned a specific dance, read the article pertaining to their assigned dance, and share notes within the small reading group on what they have discovered about the cultural context of the dance.

When all groups have synthesized their reading notes, they share with the whole class the cultural context of the dance. The teacher leads the students in a comparison of their initial inference—what the details they observed indicate about the culture—to the evidence they found in the research. The teacher guides students to draw conclusions and understanding of the dance, its characteristics, and how these characteristics convey the cultural purpose of the dance. Students conclude by writing in their journals what they have discovered and observed about these cultural dances.

## Grade Level Band 6–8

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“You can start late. Look different. Be uncertain.  
And still succeed.”

—Misty Copeland, dancer

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In grade levels six through eight, students are examining social behaviors and their relationship to the world on a deeper level and developing a self-identity with which they feel comfortable. The evolving emotions and rapid physical changes of the age group present challenges and opportunities for skill development and expression in dance. Students in grade levels six through eight develop, select, and can apply a range of strategies for exploring and improvising.

### *Creating 6–8*

Students observe and analyze creative possibilities and see the connection between the need to develop flexibility, balance, strength, and coordination to accomplish the movement imagined. Students have fuller bodily control in motion and stillness, and are aware of more anatomical details and alignment principles.

**Table 3.15: Sample Performance Standards for 6–8 Creating 3**

6.DA:Cr3	7.DA:Cr3	8.DA:Cr3
a. Revise dance compositions using collaboratively developed <b>artistic criteria</b> . Document the revisions. Explain reasons for revisions and how choices made relate to <b>artistic criteria</b> .	a. Evaluate possible revisions of dance compositions and, if necessary, consider revisions of <b>artistic criteria</b> based on self-reflection and feedback of others. Explain reasons for choices and how they clarify <b>artistic intent</b> .	a. Revise choreography collaboratively or independently based on <b>artistic criteria</b> , self-reflection, and the feedback of others. Articulate the reasons for choices and revisions and explain how they clarify and enhance the <b>artistic intent</b> .

### *Performing 6–8*

Students learn to revise choreography based on feedback. The elements of movement have become incorporated in everything they do and they are swift to respond to an element that is called out by the teacher. Movement sequences and formations of dancers can become more complex. They can quickly solve creative problems in dance and also enjoy a blend of technique, improvisation, and choreography. Students learn to develop and refine artistic techniques and works. Acquisition of skills and technique takes time, repetition, feedback, and willingness to improve. The teacher may engage the class in a discussion of why practice and refinement in dance is essential, saying, “Developing a work takes multiple drafts, and the ability to accept constructive feedback along with the willingness to let go various aspects of previous drafts. Refining, therefore, has much to do with admitting that you are not there yet.” Students practice and exhibit dance techniques, such as functional alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement, weight shifts, and flexibility/range of motion. The teacher facilitates the learning of new skills or sharing of new performance preparation methods, injury prevention, and performance techniques such as projection and use of a stage space, so that students can achieve a greater level of professionalism in their own works.

**Table 3.16: Sample Performance Standards for 6–8 Performing 6**

6.DA:Pr6	7.DA:Pr6	8.DA:Pr6
<p>a. Recognize needs and adapt movements to performance area. Use <b>performance etiquette</b> and <b>performance practices</b> during class, rehearsal, and performance. After the performance, accept notes from choreographer and make corrections as needed and apply to future performances.</p>	<p>a. Recommend changes to and adapt movements to performance area. Use <b>performance etiquette</b> and <b>performance practices</b> during class, rehearsal, and performance. Maintain journal documenting these efforts. After the performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (e.g. commitment, dependability, responsibility, and cooperation) when preparing for performances. Use <b>performance etiquette</b> and <b>performance practices</b> during class, rehearsal, and performance. After the performance, accept notes from choreographer and apply corrections to future performances. Document efforts and create a plan for ongoing improvements.</p>

***Responding 6–8***

Students can analyze how using space, relationships, and choreographic forms creates a desired effect and can revise works for new outcomes. They develop awareness of new sensations, connections, and feel that they have better focus to achieve their technical goals with more clarity. They are able to describe movement in terms of weight shifts or frame choreography or technical sequences in terms of their growing flexibility or range of motion. Students respond to artistic work by analyzing its components through comparing and contrasting, noticing patterns. They can also recognize how the elements of dance are used throughout different genres, styles, or cultural movement practices. Students may analyze a single dance work, comparing its varied components, or may look at multiple works to find similarities and differences across different works of art. Students observe the visual components of dance performances, ranging from the surrounding setting, architecture, and sets/lights/costumes/props to the dancers and movement itself, hearing any aural components, and, if live, noticing other factors of the environment that contribute to the effect of the piece.

**Table 3.17: Sample Performance Standards for 6–8 Responding 9**

6.DA:Re9	7.DA:Re9	8.DA:Re9
Discuss the characteristics and <b>artistic intent</b> of a dance from a <b>genre, style, or cultural movement practice</b> and develop <b>artistic criteria</b> to critique the dance using <b>genre-specific dance terminology</b> .	Compare <b>artistic intent</b> , content, and context from dances to examine the characteristics of <b>genre, style, or cultural movement practice</b> . Based on the comparison, refine <b>artistic criteria</b> using <b>genre-specific dance terminology</b> .	Use <b>artistic criteria</b> to determine what makes an effective performance. Consider content, context, <b>genre, style, or cultural movement practice</b> to comprehend <b>artistic expression</b> . Use <b>genre-specific dance terminology</b> .

### Connecting 6–8

Students recognize how dance is strengthening, expressive, and dynamic; their sense of self is affirmed by dance and they are eager to show their skills to others. Students examine how each person has individual preferences. The teacher may show a video of a cultural dance and have students observe and describe the movement characteristics or qualities seen and heard throughout the video. Students discuss the similarities and differences between the cultural dance movements and their own movement preferences. Teachers may provide students opportunities to research examples of choreography (through online videos or from classmates) in a genre they prefer to demonstrate the similarities and differences of their movement preferences to the various cultural dances.

**Table 3.18: Sample Performance Standards for 6–8 Connecting 10**

6.DA:Cn10	7.DA:Cn10	8.DA:Cn10
a. Observe the <b>movement characteristics</b> or qualities observed in a specific dance <b>genre</b> . Describe differences and similarities about what was observed to one’s attitudes and movement preferences.	a. Compare and contrast the <b>movement characteristics</b> or qualities found in a variety of dance <b>genres</b> . Discuss how the <b>movement characteristics</b> or qualities differ from one’s own <b>movement characteristics</b> or qualities and how different perspectives are communicated.	a. Relate connections found between different dances and discuss the relevance of the connections to the development of one’s personal perspectives.

The following snapshot provides a glimpse of student learning at the sixth-grade level, which could be adapted for seventh or eighth grade with increased rigor and complexity. In this example, students choreograph a dance phrase that incorporates the choreographic devices of unity, contrast, and variety.



**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

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

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

**Performance Standard: 6.DA:Cr2 a. Explore choreographic devices and dance structures** to develop a **dance study** that supports an **artistic intent**. Explain the goal or purpose of the dance.

The teacher leads the students in a review of previously introduced concepts of unity, contrast, and variety. The teacher asks the students to define each choreographic device.

In groups of four or five students, the teacher distributes two paper bags or envelopes to each group. One bag or envelope includes six or seven pieces of paper with one of the following choreographic devices written on them: unity, contrast, and variety. In the other bag or envelope, eight pieces of paper should include the following Laban Effort qualities: wring, press, flick, dab, glide, float, punch, and slash, written on each piece. Each group selects one paper out of the unity, variety, and contrast bag/envelope and two papers from the effort actions bag/envelope. The teacher then directs the groups of students to choreograph a 32-count phrase illustrating that choreographic device using the two Laban Effort actions as their artistic intention.

### **Laban Effort or Laban Movement**

Laban movement action/quality refers to Laban's Efforts. There are eight types of efforts that are found during action: dabbing, flicking, floating, gliding, pressing, slashing, thrusting, and wringing (Laban and Lawrence 1974). The action/quality produces a feeling or a sensation for the dancer executing the action as well as for anyone viewing a movement.

The teacher distributes a Choreographic Devices Checklist and reviews it with all of the students. Then the teacher allows 20 minutes for the groups of students to work. The teacher walks around to help those groups of students as they work to coach and assist students as needed.

The teacher selects and plays music for the group of students to practice dance. The groups of students rehearse their phrases with the music a few times. The teacher asks students to review and apply the checklist to their work.

Each group of students performs for the class, and the audience watches to determine which choreographic device (unity, contrast, or variety) was used and how the effort action was used as an artistic intention. As needed, the teacher provides feedback to the students for areas of improvement.

### **Choreographic Devices Checklist:**

- Demonstrates a variety of level, space and direction changes
- Artistic intention is clearly present in all aspects of choreography
- Clear beginning, middle, and end
- Choreography is performed with focus
- Choreography is 32 counts in length

The following snapshot provides a glimpse of student learning at the seventh-grade level. In this discussion, students explore body-use strategies, practices that support dance activities, and collaborate with peers to refine dances for performance.



### *Snapshot: Refining Technique—Seventh Grade*

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**PERFORMING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** Dancers use the mind–body connection and develop the body as an instrument for artistry and artistic expression.

**Essential Question:** What must a dancer do to prepare the mind and body for artistic expression?

**Process Component:** Embody

**Performance Standards: 7.DA:Pr5** a. Apply **body-use** strategies to accommodate physical maturational development to **technical dance skills** (e.g., **functional alignment**, coordination, balance, core support, **kinesthetic awareness**, clarity of movement, weight shifts, and flexibility/range of motion). b. Utilize healthful practices and sound nutrition in dance activities and everyday life. Discuss benefits of practices and how choices enhance performance.

A seventh-grade dance student determines that they want to improve the height of their jumps. The teacher guides the student through individual assessment, noting the practices that are effective and those that are inefficient, suggesting new placement and muscle engagement. The student attempts to apply ideas the teacher shared about alignment, potential energy, and dynamics to the act of jumping. The teacher

and the student observe that the jumps are improving. The student also notices how their increased power in jumps helps them achieve powerful jumps not only in dance class but also in any physical activity calling for elevation.

To further the improvement of the jumps, the student does research on healthful practices and sound nutrition for dancers. The student creates a journal of the practices they already engage in, list practices would like to adopt, and records daily habits and progress. The teacher supports this application of healthy practices checking the journal entries periodically to provide the student feedback and alternatives in choice-making regarding sleep, food, and hydration habits.

The following vignette provides a glimpse of student learning at the eighth-grade level. In this example, students explore patterns of movement and artistic intent and examine how the elements of dance can be used to support this intent.



### **Vignette: Looking for Artistic Intent—Eighth Grade**

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**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work

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

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

**Process Component:** Analyze

**Performance Standards: 8.DA:Re7** a. Describe, demonstrate and discuss patterns of movement and their relationships in dance in context of **artistic intent**. b. Explain how the **elements of dance** are used in a variety of **genres, styles, or cultural movement practices** to communicate intent. Use **genre-specific dance terminology**.

The teacher invites a choreographer from a local dance company to share with students a new work they just finished making. The choreographer shares that their intention with this latest dance was to work with a diverse group of differently abled movers to create a dance about the problem of isolation and loneliness being experienced in today's world. The choreographer explains the style, the reasons behind the work, what motivated it, and what they would like it to express.

Following this visit by the choreographer, the teacher asks students to make a list of three ideas or emotions or effects that they understand to be the intentions of the choreographer. One student writes: "The choreographer seems to want to have a very sad beginning, show connection in the middle between people, and end with a very happy feeling of not being alone." A second student writes: "The choreographer seems to want people to be impressed with all of the different kinds of movements that are

possible with differently abled performers, and it seems he wants us to relate to the feeling of being lonely at the beginning, then become more at peace with solitude at the end.” A third student writes: “The choreographer seems to want to make a dance that shows off what you can do in a wheelchair and then have everyone not be angry.” The teacher recognizes that this last response demonstrates an interpretation of the choreographer’s intent that may have some inaccuracies, but still has value as a first response.

The teacher provides feedback to the students, asking some of them to refine their short statements of understanding the choreographer’s intent. The third student receives more support and is given an opportunity to review a video recording from the in-person visit. The third student revises the initial description to more accurately describe the choreographer’s goals and the actual explanation of the dance.

The teacher takes the class to the performance of the work. Prior to the start of the performance, the teacher instructs the students in what observations they should record as they watch the performance. During the performance students are to list all of the dance elements they recognize. The students are to record any observed choreographic devices: recurring patterns, formations, dynamics, key motifs, etc. The students record these observations using appropriate dance vocabulary.

After the performance, the teacher facilitates a discussion of the observation notes the students recorded during the performance. One student recalls the movements that stayed the same throughout the dance, and contrasts this with movements that were different in the various sections of the dance. Another student observed recurring bigger patterns of movement in space and noticed repetition in the use of stage space: “For example, the dancers always started from one corner of the stage and moved in a circular pathway until they exited.” Another student noticed that when people were partnered with one another, there was always the same order of movements—a push, a pull, and then some lifts followed by circling around each other to say goodbye. Another student saw formations in the work and noticed when people were in lines or in a square, or in rather random groupings, close together, or scattered through space.

The dance teacher then models the analysis process. The teacher recalls that the choreographer said they wanted to show how lonely a person can feel if they think they are different from others. The teacher shares with the students the observations the teacher recorded during the dance performance. The teacher models how they connect their observations of the performance to what the choreographer shared in the visit.

Students work in pairs to analyze and justify their analysis with an explanation that ties together the movement elements or patterns observed with their understanding of the choreographer’s intentions.

## High School Proficient

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**“I do not try to dance better than anyone else.  
I only try to dance better than myself.”**

**—Mikhail Baryshnikov, dancer and choreographer**

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### ***Creating High School Proficient***

Students in high school in the proficient level develop, select, and can apply a range of strategies for exploring and improvising, as an individual and as an ensemble, in ways that challenge their technical ability and expressive qualities. Students adapt to and apply new movements from multiple styles. Students experiment with the elements of dance to explore personal movement preferences and strengths, and select movements that challenge skills and build on strengths in an original dance study or dance. For example, a teacher may guide students in creating a dance study using the ABA form, where A includes the student’s favorite or most comfortable shapes and movement sequence, and B includes less familiar or contrasting shapes and movement sequence.

### ***Performing High School Proficient***

Students develop the flexibility, balance, strength, and coordination needed to accomplish the movement imagined. They can identify areas of challenge and ask questions that aid in their progress, understanding the process of revision strengthens their dances. Students may also gravitate toward a specialization in a personally compelling style. They make their dances dynamic by drawing upon different dance elements for different purposes. For example, students may explore the percussive beats found within the music, any string or wind accents, as well as vocals (if using a song with lyrics). Students may improvise movements to match the accents found within the different instruments or vocals used. Students may have the opportunity to explore the one piece of music changing the syncopation and accent movements to two different aspects of the accompaniment. Students increase the capacity for speed, control, balance, flexibility, and strength required to accomplish increasingly sophisticated movements. Students can also collaboratively or individually solve creative problems in dance creating formations in dance sequences that show inventiveness and a great awareness of strategic use of stage space.

### ***Responding High School Proficient***

Students select and compare dances, examining the intent and artistic expression. Students recognize how the relationships among the elements of dance, use of body, dance technique, dance structure, and context enhance the meaning and support the artistic expression of dance, exploring these insights using evaluative criteria. They analyze

compelling creative possibilities and use dance terminology with their peers and refer to anatomy and alignment principles.

### ***Connecting High School Proficient***

Proficient students connect dance with progressively sophisticated ideas from the world and consider various cultural, social, and new dance forms as well as concert dance forms. They are able to explain how the perspectives expressed by a choreographer may impact their own interpretation, using evidence to support their analysis. Students collaboratively identify dance related questions or problems and through research, students analyze and apply information gathered to create a group dance and discuss how the dance communicates new perspectives or realizations.

The following snapshot provides a glimpse of student learning at the proficient level. In this example, students explore a variety of stimuli as a source for creating movement.



#### ***Snapshot: A Variety of Stimuli—High School Proficient***

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

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

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

**Process Component:** Explore

**Performance Standard: Prof.DA.Cr.1 a. Explore** a variety of **stimuli** for sourcing movement to develop an improvisational or choreographed **dance study** and analyze the process and the relationship between the **stimuli** and the movement.

Students begin by using sounds they hear in and around the dance studio as inspiration for new movement ideas. The teacher asks students to choose three and list their qualities, then try to describe their overall texture in words. Students create three movement phrases that capture three different textures of sound. For example, one student recognizes the sound of air passing through a doorframe, a car going by, and someone talking.

Students demonstrate how they found a way to physicalize the quality or texture of that sound. The teacher prompts students in a discussion of whether the phrase had any expressive potential for those viewing it that seemed to go beyond the quality of the sound, encouraging students to support their thinking with textual evidence from the demonstration. Through the discussion, students explore whether a story, feeling, or idea emerged from just moving and capturing, in movement, the qualities of three random sounds.

## High School Accomplished

### *Creating High School Accomplished*

Students at the accomplished level in high school can select from a variety of strategies that allow for exploring and improvising. They also work effectively as an individual mover or in an ensemble, in ways that challenge their technical abilities and expressive qualities. They utilize dance elements as needed for their expression. They are willing to synthesize styles that create compelling hybrids and understand the work needed to develop further flexibility, balance, strength, and coordination. They create interesting formations and start to develop more options regarding the use of the stage or performing space.

### *Performing High School Accomplished*

Students begin to develop a clear understanding of the different adaptations needed to achieve different styles. Students learn to ask questions that aid in their progress and learn that critique leads to revision and strengthens their dances. They respond to coaching on specifics of speed, control, balance, flexibility, and strength needed to accomplish increasingly sophisticated movements.

### *Responding High School Accomplished*

Students analyze dance works, examining examples of recurring patterns of movement and their relationships that create structure and meaning in dance. They explore and analyze how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent within a cultural context. They use dance terminology with their peers, refer to anatomy and alignment principles, and collaboratively or individually solve creative problems in dance with guidance.

### *Connecting High School Accomplished*

High school students connect dance with more complex ideas from the world, connecting their own experiences to that of various cultural, social, and new dance forms as well as concert dance forms. They also begin to narrow down the styles they want to pursue and commit more time to becoming advanced in one or two.

The following vignette provides an example of student learning at the accomplished level as well as the CCSS Literacy Standards for grade levels eleven and twelve (Common Core State Standards Initiative 2010). In this example, students research dances of a specific historical and cultural period and reflect upon the impact in contemporary choreography.



## **Vignette: Dance in the Context of Time Period—High School Accomplished**

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**CONNECTING—Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

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

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

**Process Component:** Synthesize

**Performance Standard: Acc.DA.Cn.10 a.** Analyze a dance that is related to content learned in other subjects and research its context. Synthesize information learned and share new ideas about its impact on one's perspective.

**CCSS.ELA-Literacy.W.11-12.2:** Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

**CCSS.ELA-Literacy.W.11-12.8:** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.

The teacher initiates an analysis of marathon dancing and the Charleston by engaging students in a Know-Wonder-Learn (KWL) chart of the historical significances of the 1920s and 1930s. Students write what they want to know about dancing found during this time period, what they wonder about, and later will revisit this chart to write what they learned throughout this study. The teacher encourages students to consider and recall learning from other courses, such as social science, history, English, and/or theatre courses that have engaged the students in studying the time period of the 1920s and 1930s. Students share their ideas on the KWL chart with partners, adding ideas that surface in these conversations. The teacher engages the whole class in discussion, considering what they want to know about marathon dancing and the Charleston, as well as any wonderings they have. The teacher charts the responses from the K and W columns for the whole class. The L column will be saved for the conclusion of their research, allowing time for students to synthesize the information and then share new ideas about its impact.

The teacher introduces and demonstrates choreography around the Charleston and the concept of marathon dancing. The teacher elects to teach them the dances first, prior to their research, and then reteach the dances once they acquire knowledge so that students can feel the movement qualities and listen to the music of the time period before they read the historical significance.

The teacher then guides students through the research process in which students read articles and other research sources (e.g., dance databases, video clips, interviews, etc.) centered on the history of the 1920s and 1930s. As students investigate dance works found within the time period, students are encouraged to pay attention to symbolism behind movements and the ways in which history reflects itself throughout movement. Students look for and track the trends they see within the 1920s and 1930s that may have led to the creation of the Charleston and marathon dancing.

At the end of each research segment, the teacher provides students with an “exit ticket” to reflect on and share what they are discovering in their research. The exit tickets include prompts from the following:

- What cultural trends or characteristics of the 1920s and 1930s do you see reflected in today’s cultural trends or characteristics?
- What cultural trends or characteristics of the 1920s and 1930s are significantly different from the cultural trends and characteristics you see today?
- How is the research informing your perspective of the movement and history of the 1920s and 1930s?
- What are some ways dance conveyed meaning in the 1920s and 1930s that may be similar or different than today?
- What moves found within the Charleston or marathon dancing do you see in today’s choreography?

The teacher provides students an opportunity to present their findings, encouraging students to choose how they would like to prepare the presentation and the specific content of their presentation in order to build students’ intrinsic motivation for learning. Therefore, students may choose to work independently, in pairs, or in groups of three or four. They may also select which dance style to research: marathon dancing or the Charleston.

The teacher guides the students through synthesizing the information they learned, sharing new ideas about its impact on one’s perspective, and creating meaning from the research. The teacher provides multiple options for how students may present the research and their conclusions from the research. Students elect to present their knowledge in formats such as: a digital presentation, a scene or role play that is acted out, a speech, an interview, an essay, spoken word, or a blend of a dance performance and any of the above.

Following the presentations, the students engage in a final reflection, completing the L column of the KWL chart to reflect and summarize what they have learned about these dances of a specific historical period.

## **High School Advanced**

### ***Creating High School Advanced***

Students at the advanced level in high school have developed and can apply a wide range of strategies for exploring and improvising, as an individual and as an ensemble, in ways that challenge their technical ability and expressive qualities. They make their dances dynamic by drawing upon different dance elements for different purposes. Formations show inventiveness and a great awareness of strategic use of stage space.

### ***Performing High School Advanced***

Students adapt to and apply new movements from multiple styles. They analyze compelling creative possibilities and work to develop the flexibility, balance, strength, and coordination needed to accomplish the movement imagined. Students can identify areas of challenge and ask questions that aid in their progress, understanding the process of revision strengthens their dances. Their speed, control, balance, flexibility, and strength required to accomplish increasingly sophisticated movements accelerates.

### ***Responding High School Advanced***

Students define their personal artistic preferences to critique dance, considering societal and personal values, and a range of artistic expression. They can analyze and interpret how the elements of dance, dance structure, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices, using dance terminology with their peers. They refer to anatomy and alignment principles, and collaboratively or individually solve creative problems in dance.

### ***Connecting High School Advanced***

Students immerse themselves in various cultural, social, and new dance forms as well as concert dance forms, but may also gravitate toward a specialization in a personally compelling style. They connect dance with progressively sophisticated ideas from the world. Students reflect on and review original choreography developed over time with respect to its content and context and its relationship to personal perspectives, analyzing the variables that contributed to changes in their personal growth. They also investigate various dance related careers through a variety of research methods and techniques.

The following vignette provides an example of student learning at the advanced level. In this example, students collaboratively create a dance work with a specific artistic intent.



## *Vignette: Clarifying Artistic Intent—High School Advanced*

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

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

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

**Process Component:** Revise

**Performance Standards: Adv.DA.Cr.3** a. Clarify the **artistic intent** of a dance by manipulating and refining **choreographic devices, dance structures, and artistic criteria** using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic intent.

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work

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

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

**Process Component:** Critique

**Performance Standard: Adv.DA:Re9** Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of **artistic expression**. Discuss perspectives with peers and justify views.

**CONNECTING—Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

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

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

**Process Component:** Synthesize

**Performance Standard: Adv.DA:Cn10** a. Review original choreography developed over time with respect to its content and context and its relationship to personal perspectives. Reflect on and analyze the variables that contributed to changes in one's personal growth.

The teacher begins by guiding students through researching the concepts of “mosaic” and “community.” The teacher puts students into small choreography groups and asks students to discuss how these two ideas can be combined to create an original piece of choreography. The students collaboratively write an artistic statement that will help guide the development of the piece.

The teacher guides students through improvisation exercises to explore movement that expresses the student’s personal voice and communicates the artistic intent identified by the group. The teacher encourages students to take risks while improvising to extend beyond their personal movement preferences and seek out unexpected solutions. Students record the outcomes of this exploration and effort in a journal entry, justifying their choreographic choices by explaining how they addressed the artistic intent as defined by the artistic statement drafted by the choreography group.

The teacher asks students to collaboratively compose a group dance incorporating the movements/phrases generated by the individuals of the group during the improvisation exercises. As a group, the students explore a variety of choreographic devices and dance structures that support the artist intent as noted in the artistic statement. The group documents the draft piece in a video recording.

The teacher pairs groups for feedback. Each group shares the artistic statement with their partner group and shows their video-recorded draft pieces. The groups provide observations from the video recording and discuss ways in which the artistic intent was clear or unclear. The paired groups discuss possible revisions.

The students then collaborate further in their choreography groups to revise and refine their choreography by manipulating and refining choreographic devices, dance structures, and artistic criteria using self-reflection and the feedback they received from their partner group. The students document the revised piece in a rehearsal video.

The teacher shows the class two recorded pieces of choreography of different styles and genre by professional choreographers. The teacher facilitates a whole-class discussion and analysis focusing on how recurring patterns of movement and their relationships create well-structured and meaningful choreography.

The teacher has the students go back to their choreography groups, where the students view their rehearsal video. The teacher asks students to discuss what they observe and analyze how the dance reflects their artistic statement/intent, reminding them to use genre-based terminology in discussions and writing. The students synthesize their discussion and analysis in writing to reflect on the new understandings about their choreography that have been revealed through the analysis of the professional pieces. Students then share their reflections with their peers and justify their perspectives.

## Assessment of Student Learning in Dance

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“If words were adequate to describe fully what the dance can do, there would be no reason for all the mighty muscular effort, the discomfort, the sweat, and the splendors of that art.”

—José Limón, dancer and choreographer

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Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be formative and summative to be effective. Assessment is most effective when

- it is provided on a regular, ongoing basis;
- it is seen as an opportunity to promote learning rather than as a final judgment;
- it shows learners their strengths; and
- it provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment is an effective method for assessing understanding, skills and the ability to engage in the artistic processes. This type of assessment happens in real time, as the student demonstrates the knowledge and skill and engages in the process—such as a student improvising a dance sequence, performing in a specific dance genre or style, interpreting the artistic intent of a dance performance, or comparing the similarities of two different cultural dances. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open ended, performance, performance criteria, criterion referenced, performance/authentic assessment, analytical, and holistic scoring rubrics. Chapter two, “The Instructional Cycle,” provides further guidance on assessment and scoring tools. Assessments can be project based or designed as performance tasks to showcase student originality and creativity.

Embedding student writing opportunities into an instructional plan is a way to access student voice and learning in a way that can be meaningful for teachers and students.

Writing samples are a means to capture the metacognitive experience of the dance student in their learning process. For example, students' response to a prompt that asks them for a summary of their learning, including an assessment of their ability, and their internal emotional experience of their learning provides insight into their learning process that is not observable. When students think about their own learning and capture it in writing, students and teachers deepen their understanding of the learning taking place. Revisiting written responses over time can also be valuable in teaching students the value of grit—the tendency to sustain interest in and effort toward very long-term goals—as it relates to learning (Duckworth et al. 2007).

## Summative Assessments

Summative assessments in dance are used to measure student learning and skill acquisition at the conclusion of an instructional period which may be the end of an instructional unit, a lesson series, a production, or a season. Summative assessments provide the opportunity for students to demonstrate that they have achieved the dance learning objective(s) within a given instructional period. In dance, summative assessments can be powerful motivators for student achievement. Performance-based summative assessments allow for authentic demonstrations of dance learning. Performance and performance assessment should build to allow students to become comfortable with performing in front of others gradually over time.

Written summative assessments provide rich opportunity for ensuring that students have acquired dance academic language and knowledge and can apply it in meaningful ways. With the emphasis on problem solving in many of California's standards, high school students at all proficiency levels can apply their knowledge of dance to creatively solve a real-world problem. Using a prompt such as, "Develop a plan to stage a one-hour performance at a local venue including a theme, choreographic intentions for the work to be presented, budget, rehearsal schedule, and costuming plan," will inform students' creative problem-solving abilities.

Assessment scoring tools such as rubrics can be helpful for monitoring development of skills such as leaps, turns, and jumps. Checklists are a quick way to keep track of which movements or standards students has mastered. A rubric can also be used to measure growth over time with an emphasis on mastery. The results of an assessment scored by a rubric can identify additional support a student needs for mastery of skill development. For elementary students in the primary grades, a simple rubric with pictures can help students receive feedback on their dancing, regardless of their reading abilities. Students' written work about dance may include pictures instead of or in addition to writing.

It is important that success criteria be shared and clearly articulated for students throughout instruction and practice so that students have a clear understanding of the learning that will be assessed and expectations for achievement. Rubrics and scoring tools for performance-based assessments can communicate success criteria to students and

also to parents and guardians. Rubrics and other scoring tools can also be employed to provide opportunity for students to practice metacognition and reflection. Teachers can guide students on how to self-assess their learning based on the rubric and then review the student self-assessment to open a dialogue about similarities and differences between the teacher’s evaluation and the student’s evaluation.

The following snapshot is a sample rubric for Performing Standard 4 at the fourth-grade level.



**Snapshot: Sample Fourth-Grade Rubric for Performing Standard 4**

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

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

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

**Process Component:** Express

**Performance Standard: 4.DA:Pr4** b. Recognize and respond to tempo changes as they occur in dance and music.

<b>Tempo</b>	<b>In Progress:</b> <i>You are learning how to move to the tempo</i>	<b>Approaching:</b> <i>You can move to the tempo some of the time</i>	<b>Met:</b> <i>You can move to the tempo consistently</i>
Fast	In Progress	Approaching	Met
Slow	In Progress	Approaching	Met
Medium	In Progress	Approaching	Met

The following snapshot is a sample summative assessment for Creating Standard 1 at the high school proficient level.



## **Snapshot: Sample Proficient Summative Assessment**

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

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

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

**Process Component:** Explore

**Performing Standard: Prof.DA.Cr1** Experiment with the elements of dance to explore personal movement preferences and strengths and select movements that challenge skills and build on strengths in an original dance study or dance.

Summative Assessment: In small groups, create a movement study using the elements of dance to demonstrate/depict an environment or situation. The movement study must

- have a clear beginning, middle, and end;
- use a variety of movements (shapes, levels, patterns/pathways, locomotor movement, and gestures);
- incorporate a variation in time/tempo (demonstrating knowledge of base tempo, double-time, and half-time);
- use dynamic range of motion, force, weight to help develop/articulate the given environment or situation; and
- use choreographic principles: change of direction, change of facing, formations, entrances/exits, cannon, retrograde, deconstruction, ABA, etc.

The following is a sample rubric at the high school advanced level.

**Table 3.19: Sample Rubric for High School Advanced**

Criteria	Accomplished 4	Approaching 3	Developing 2	Emerging 1
<b>Use of theme:</b> <b>“This is Me”</b>	<p>“This is Me” personal quality is clearly creative through movement. Strong support and justification are given verbally (video) and in writing (dance outline). Creativity is clear, showing inventiveness of movement and idea/theme.</p>	<p>“This is Me” personal quality is developed with clarity through creative and inventive movement. Justification is clearly given verbally, outline was attempted, the theme or idea well expressed.</p>	<p>“This is Me” personal quality is partially developed movement but may not be clear. Justification is given verbally, outline was attempted. Creativity and inventiveness are attempted.</p>	<p>“This is Me” personal quality is expressed only in literal body movement. Creativity and inventiveness are lacking. Justification of idea/theme is basically expressed.</p>
<b>Length of Piece</b>	<p>Study is more than 60 seconds in length.</p>	<p>Study is 60 seconds in length.</p>	<p>Study is 46–59 seconds in length.</p>	<p>Study is 30 seconds in length.</p>
<b>Use of Dance Elements</b>	<p>Use of dance concepts: time, space, and energy are fully expanded; all three elements are clearly expressed. The study utilizes a minimum of three items within each element.</p>	<p>Use of time, space, and energy concepts are not fully expanded, but all three elements are expressed in some nature within the study, utilizing a minimum of two items within each element.</p>	<p>Use of time, space, and energy concepts are not fully expanded, but two elements are expressed in some nature within the study, utilizing a minimum of two items within each element.</p>	<p>Dance study has a basic use of the elements. One item used in each area, one element is observed as being clearly defined over the others.</p>

**Table 3.19: Sample Rubric for High School Advanced** *(continued)*

Criteria	Accomplished 4	Approaching 3	Developing 2	Emerging 1
<b>Emotional Variation</b>	Strong mood or feeling invoked via body and facial expression, audience clearly understands and interprets mood and can describe the expressive elements used by the dancer.	Body expression may lack some clarity, but the intent is still conveyed to the audience, usually via strong facial expression. Audience can identify a feeling.	Body expression shows intent; however, emotion may be unclear. Audience can identify a feeling.	Body and facial expression are lacking. Audience has a difficult time making an emotional connection or identifying the mood of the study.
<b>Flow and Transition</b>	Use of locomotor and axial movement is balanced. Clear and definitive beginning, middle, and end, with smooth transitions connecting each section. Form and/or style is clear.	Use of locomotor and axial movement is balanced. Most transitions are well planned; beginning, middle, and end may be clear. Form and/or style is not clear.	Use of locomotor and axial movement is somewhat balanced. Beginning, middle, and end may be clear. Transitions are weak, disrupting flow of movement.	Study lacks a strong beginning, middle, or end; axial and locomotor movement is not balanced, or one is used predominantly over the other. Transitions are weak, disrupting flow of movement.

## Formative Assessment

Informal and formal formative assessment practices support student learning and provide teachers with information to inform their teaching. Diagnostic assessment, as a type of formative assessment, occurs before instruction begins to inform the teacher of students' prior knowledge and appropriate starting points for instruction. Observing students as they practice is ongoing formative assessment that is authentic to learning in dance and critical to embed in the instructional plan. Teacher, student, and peer observation during a lesson allows the classroom teacher the opportunity to elicit evidence of learning and provide immediate feedback. For example, when teaching a time step, after providing direct instruction, students can independently practice alone or with a partner (for peer observation) while the teacher circulates and observes. This provides the teacher the opportunity to identify who needs additional support and who is mastering the step. The

teacher can then redirect struggling students to ensure that all students keep moving towards the learning goal—mastery of the time step.

Performance-based formative assessments can happen in the moment, during a dance class, or following a small group performance. Performance-based formative assessments are a demonstration of learning, such as the demonstration of a movement phrase or a dance technique. Formative assessments provide in-the-moment feedback for the dancer and provide an opportunity to reinforce the skill or concept for observing dancers. These assessments measure student progress and can ensure misunderstandings and misapplications are addressed and rectified.

Assessment should develop sequentially, connecting and building on related concepts. Frequent formative assessments should occur throughout units of instruction to monitor progress and lead to a final summative assessment. To ensure deeper learning, dance teachers may consider how projects and performances are strategically coordinated with assessments so that students may continue to practice and demonstrate what they have learned.

Eliciting student input about their learning process can provide teachers with opportunities to engage in meaningful discussions about learning and mastery. Self-assessments, in writing or in conversation, in which students discuss what they have learned, what they have mastered, and areas in which they are still developing, provide valuable feedback to the teacher to inform next steps for instruction.

### ***Critique and Feedback***

Responding to dance through critique and feedback is an expectation of students in a well-rounded standards-based dance education. Responding to dance is one of the four artistic processes of the *California Arts Standards*. Feedback should provide a balanced, nonbiased view of the dancer's current progress and encourage the student to set challenging but reachable goals. Feedback should be balanced with opportunities for improvement and a focus on what is working as opposed to what is not working.

To provide their peers with oral and written feedback that is clear and nonbiased, students need to learn and practice how to critique. Teachers facilitate this by modeling appropriate and constructive approaches to provide feedback, such as addressing what is “noticed” about student work as opposed to what is perceived to be “wrong” with the work. For example, one such approach is for teachers to use questioning to help students identify strengths and weaknesses. A teacher may say, “I noticed you tend to lean to one side when lifting the leg. Why do you think that is happening?” Learning in dance deepens when teachers provide students intentional opportunities to review their own progress and the progress of their peers in a variety of ways and craft constructive, informed responses.

There is a tendency in critical response to merely call out how the artist made choices that are different from what the responder would have made (Lerman and Borstel 2003). Instead, the response process should center responses on the motivation and

meaning for the artist, which is revealed when the observers/responders provide the artist “statements of meaning” articulating what the observer/responder found meaningful in the work (Lerman and Borstel 2003). This initial response is deepened through inquiry by the both the artist and observers/responders, and finally explored with shared opinions of the observers/responders provided with permission to the artist (Lerman and Borstel 2003). Lerman and Borstel emphasize that “... when defensiveness starts, learning stops,” and therefore, feedback processes must focus on the artwork itself and how it is communicating, rather than focus on the artist’s feelings (2003).

When we start by naming the fact that the work has meaning at all, and offer options for responding to that meaning, we broaden the lens by which responders can experience and comment. The new phrasing encourages responders to be more specific by enabling them to name their experience and affords artists a different way of accepting that information. The whole dialogue becomes less about the individual psychology and more about the power of art. (Lerman and Borstel 2003)

Technology can help elevate the quality of assessment feedback. Students should have the opportunity to be evaluated by peers, be able to view their work on video footage, and self-evaluate themselves in and out of class. Capturing progress on video can be valuable for both individual and group self-assessment in the rehearsal process. For example, students may view and create notes on a video to offer suggestions on how to refine technical accuracy and heighten body awareness. Utilizing online classrooms to post class footage and assigning students to view this footage to analyze their work and the work of their peers can provide powerful opportunities for student growth. Setting goals and smart targets should be a part of each self-evaluation and students should be able to reference their goals during the term.

A variety of applications and web-based tools are suitable for this purpose in a dance classroom. When choosing a program or platform, teachers should consider whether and how the program allows them to layer feedback, alter video to slow-motion to identify technical areas to improve, and export to classroom portals for student viewing and collaboration.

Establishing a culture of feedback requires a safe learning environment. Dance students need to know they can trust their teacher and that their teacher has their best interests at heart. Helping students to understand that critique and feedback are valuable while not personal is a subtle and important distinction. As dance is an activity centered within the body, one’s vulnerability is revealed (for new dancers especially) which can be a source of trepidation, especially among dancers who feel competitive with each other. It is important to develop student understanding that feedback about technical performance, when given in a kind manner, is a sign of respect from a teacher. Teachers who ground feedback in genuine interest in student growth over time will earn the respect of students. Taking the time to work individually with a student is also a means to provide support in a respectful manner to clarify their understanding of movement.

Creating norms for critique is essential. One norming approach is to layer feedback in the form of a statement that includes one thing that a student did well and one thing that a student can do to improve when observing a demonstration of movement may be advisable, especially when students are first learning how to give and receive feedback. Approaching feedback from a balanced perspective can help build trust between teachers to students and students to students, and can also alleviate concerns about critique existing simply as negative criticism. As students grow in their confidence, reinforcing and expanding critique norms builds the process into the culture of the classroom.

Another valuable approach in fostering a positive culture in the classroom is to teach students to say “thank you” when receiving critique. Just as an audience applauds a dancer as a sign of appreciation for the effort and performance, so too the dancer thanks observers for the critique as a sign of appreciation for the insight provided. For example, following a dance performance or rehearsal, a teacher may guide students in a discussion of observations and response to the performance. Throughout this discussion the dancer(s) listen to the observations of their classmates and teacher. At the end of the discussion, the dancers respond to the feedback by saying, “Thank you for this feedback, I am going to now consider ....” This type of protocol reinforces to all involved that critique is meant to help a student grow and improve. It reinforces that feedback, when provided in a respectful way, is valuable for the growth of everyone participating—the dancer and the observer.

### ***Methods of Assessment***

There are many methods to assess learning in dance. The methods range from simple to complex and from low tech to high tech. Teachers in dance have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following subsections describe three of the assessment methods.

### **Check for Understanding**

Teachers and students can develop multiple simple check-for-understanding methods. One is establishing hand signals that students can use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

## Self-reflection

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social and emotional learning and is a skill that can be taught and practiced. When implemented early in dance instruction, it can increase students' ability to build a mindset of constant improvement when creating, performing, and responding to dance. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflection may be done in conversation between teachers to students and students to students. Self-reflections do not have to take a lot of time, and can be as simple as allowing students to reflect on their performance or engagement in a dance activity by using a "fist to five" to show their own response to their performance or a discussion with a neighbor of something new they learned or would do differently next time.

Written reflection may be utilized through ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and ensemble work, performances, ideas, and other evidence of dance learning for assessment. Students can store and access their work for personal and group reflection and assessment, and to maintain a portfolio that documents their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

## Creation of Rubrics

Students can create classroom rubrics that identify the levels they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, perform, or write towards the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels to which they believe the student achieved. Students can justify their choices in a conversation or documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

## Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores, rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the *California Arts Standards* and supports the outcome of lifelong learners.

## Supporting Learning for All Students in Dance

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“If a child can’t learn the way we teach,  
maybe we should teach the way they learn.”

—Ignacio Estrada, Gordon and Betty Moore  
Foundation director, grants administration

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The primary goals of the *California Arts Standards* are to help all California students develop artistic literacy in which students

- create and perform work that expresses and communicates their own ideas;
- continue active involvement in creating, performing, and responding to dance;
- respond to the artistic communications of others;
- actively seek and appreciate diverse forms and genres of dance of enduring quality/significance;
- seek to understand relationships among dance, and cultivate habits of searching for and identifying patterns, relationships between dance, and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in dance;
- support dance in their local, state, national, and global communities; and
- appreciate the value of supporting dance.

Achieving these goals requires that all teachers, professional staff, administrators, and district leaders share the responsibility of ensuring dance education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in dance education.

California's youths bring a wide variety of skills, abilities, interests, and experiences to school, and vast cultural and linguistic resources from their homes and communities. California students represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools adds to the assets that teachers may draw from to enrich the dance education experience for everyone. 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 particular assets. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

With many languages other than English spoken by California's students, 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 the resources and the perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital dance education. For an expanded discussion on California's diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools: Kindergarten Through Grade Twelve* (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link1>) (California Department of Education 2015).

As teachers inform themselves about particular aspects of their students' backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and take responsibility for assessing their own classroom climate and culture. Teachers should consider additional assistance that may be required for any given student and help a student navigate these resources. Teachers can refer students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available.

## **Universal Design for Learning and Differentiation**

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 nonvisible disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and

options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students' full inclusion in dance and reduces the need for follow-up instruction. The table below provides an outline of UDL Principles and Guidelines that dance 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 (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link2>) and in the California *ELA/ELD Framework* (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link3>).

**Table 3.20: Universal Design for Learning**

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
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.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015); CAST (2018)

See tables [3.22](#), [3.23](#), and [3.24](#) later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for dance.

The following vignette provides a glimpse of instructional planning with UDL. A sixth-grade teacher is preparing a unit of instruction in which students are using an artistic intention to create their own choreography. The teacher uses the UDL principles and guidelines to plan instruction.



**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

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

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

**Performance Standard: 6.DA:Cr2 a. Explore choreographic devices and dance structures** to develop a dance study that supports an **artistic intent**. Explain the goal or purpose of the dance.

A sixth-grade teacher is preparing a unit of instruction in which students are using an artistic intention to create their own choreography. In the unit, students will explore and employ choreographic devices, understand the function of artistic intention in their work and the work of others, and critique/analyze their own work and the work of their peers.

The teacher is planning for the segment of the unit that guides students in the understanding and use of artistic intention in their work and the work of others. Students will be asked to view the work of professional choreographers to discuss the impact of personal experience on the development of an artistic intention and choreography. Students will be guided to create a short movement study that represents who they are in movement. Students will be asked to respond to the following prompt in writing: “If you knew me, you would know that I am ... .” Students should respond to the prompt using adjectives, not statements—for example, “strong,” “capable,” “quiet,” “shy,” etc. Once students have created their lists, they will be asked to find a Laban movement action/quality of movement that they feel corresponds to these words.

As the teacher plans this segment of the unit, they consider the UDL guidelines and checkpoints to design for student variability. The teacher begins by considering ways to provide *multiple means of engagement*.

To provide options for *recruiting interest*, the teacher considers the following:

How to *optimize individual choice and autonomy*. To encourage choice and personal significance, the teacher allows the students to create their own narrative about who they are and what words describe them. Using the prompt, “If you really knew me, you would know I am ... ,” allows students to define themselves in ways that may not be apparent to others. Students also have the freedom to create movement that has a relationship to their personality and personality traits.

How to *optimize relevance, value, and authenticity*. The writing prompt in this portion of the unit allows the student to create work that has context to their lives. The students can freely describe themselves in ways that are authentic and personally engaging. The work allows students from different racial, cultural, ethnic, and gender groups to speak freely about their personal experience and self-awareness.

How to *minimize threats and distractions*. Some students in the teacher's class have difficulty writing or communicating in written form. To help students formulate ideas and allow for more time for movement creation, the teacher will create small posters with descriptive words students can choose from and write on their papers in a fill-in format.

Example: If you knew me, you would know I am ... .

- Once students have completed these worksheets, the teacher can allow students to write a more formal paragraph using the worksheets as a template for their writing.
- Students should be encouraged to look for positive attributes about themselves and view themselves from a place of value. Teacher should have students consider the questions, "What makes you special and different from others?" or "What do you admire about yourself?"

The teacher continues to design instruction considering *options for sustaining effort and persistence*, and *options for self-regulation*. The teacher next considers *multiple means of representation* and *options for perception, language and symbols*, and *comprehension*.

To provide *options for comprehension*, the teacher considers the following:

- How to *activate or supply background knowledge*. Students will use prior knowledge of choreographic principles to create movement ideas based on their narrative work. The teacher will provide movement examples of how emotions, thoughts, and feelings can be transposed into movement. Students will explore how imagery can help direct movement exploration and connect movement to artistic intention. The teacher will allow students to view work with a strong artistic intention and have students discuss their interpretation of these works along with the artist's description of how they developed the artistic intention.
- How to *bridge concepts with relevant analogies and metaphors*. The teacher plans time to allow students to identify and brainstorm the types of qualities that emotions and mood can take on in a physical form. How is one's body held when it is proud (e.g., chin lifted, eyes up, shoulders back)? How is one's body held when it is strong? When passive? When interested? When disinterested?

- How to *guide information processing and visualization* and how to *maximize transfer and generalization*. The teacher understands students may have difficulty translating their descriptions into movement. Anticipating this, the teacher plans to guide students in an in-depth study of how time, space, and energy can change the quality and the interpretation of movement actions. For example, what happens to the action of wring when it is slowed down or sped up. How can a push change in size? What does a small, quick percussive push say versus a quick, large, and swinging push? The teacher also scaffolds the instruction so that students focus on one of their descriptive words at a time and then adds another encouraging thoughtful transition between ideas.

The teacher continues to design instruction considering *multiple means of action and expression* and options for *physical action, expression, and communication, and executive functions*.

### ***Differentiated Instruction in Dance***

Planning instruction with UDL principles includes anticipating differentiation for learner variability. Three ways differentiated instruction can occur in dance are (1) teaching by invitation; (2) intratask variation; and (3) auto-differentiation, or automatic self-differentiation.

Teaching by invitation is a method whereby the teacher explains a task, but also explains potential modifications for less experienced dancers and challenges for more experienced dancers. Students then self-select the best level of the task given their own understanding of their ability and proceed to do it. Students who select a task that is too challenging will often, after some trial and error, self-adjust to the general task, and students who needed a modification but took the general task route, will realize that they might need to take note of the modification. Similarly, students easily performing a modified task can retry at the general level, and students easily succeeding at the general level may not have thought they were ready for the challenge but then attempt it.

When teachers give the option for students to make appropriate choices for their learning, they recognize that students can determine what they are ready for and be agents in their own learning.

The following snapshot is an example of the Teaching by Invitation Method.



### ***Snapshot: Teaching by Invitation Example***

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A teacher teaches a series of turns that travels from one side of the room to the other, done on the metatarsals (bones of the toes), with heels lifted off the floor. The teacher gives students the option to keep their feet flat and just focus on the directions, head and eye placement, arm shape, tempo, rhythm, and distance covered as they move through space, thus accomplishing the turns with many details except the raised heels. Inclusion in the modified movement provides engagement for students that may not have been ready or able to turn on the metatarsals. For the more advanced dancer, the teacher asks them to take the tempo at double time or ask them to pick one foot off the floor in the turn and make an extra half or full circle rotation just on one foot, heel up.

### ***Intratask Variation***

Intratask variation, by contrast, is differentiated instruction based on an informed selection process that is teacher led. Students with multiple levels of ability can be grouped with others ready for the same level of task. The variations given in the intratask approach are requested of specific individuals or groups selected by the teacher in the moment. Sometimes, different groups who will get progressively harder instructions are known in advance by the students themselves.

The following snapshot is an example of the Intratask Variation Method.



### ***Snapshot: Intratask Variation Example***

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A teacher teaching a beginning series of mudras (hand gestures) from the Bharatanatyam technique knows that there are three students who have studied this form extensively. Therefore, the teacher provides an intratask variation by saying, "As a class, we will all do these eight mudras in this order, and the students with previous Bharatanatyam training, I would like you to add a foot pattern that could support these hand gestures."

The following snapshot is another example of the Intratask Variation Method.



### ***Snapshot: Intratask Variation Example***

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A teacher establishes pre-existing groups and labels them A, B, and C. The groups know that when it comes time for a certain move, the teacher expects the A group to do, for example, the simplest version, the B group a little more complex version, and the C group the most complex option. The A group knows that it is expected to perform a single turn or a circular motion with a body part, if the student is unable to fully turn around; the B group may be asked to attempt a double turn in every instance; and the C group might be capable of performing a triple turn. The entire dance could be done in unison with the exception of the turning moments, where the teacher provides the differentiated mode and effectively decides (based on previous observation, assessment, and knowledge) who would benefit the most from each level of difficulty presented. If, in an intratask variation, a student discovers he or she has been misclassified, it is easy to adjust mid-task and assign that student to the next group. The teacher might direct with, "You just did a double so I'm going to have you keep doing those doubles. Please work with Group B." Differentiating instruction using teaching by invitation or intratask variation allows a teacher to have two, three, four, or any number of options for any given task.

### ***Auto-Differentiating Tasks***

Finally, some tasks are very open ended and thereby provide automatic differentiated learning for every individual in the dance classroom. These are auto-differentiating tasks. Open-ended prompts create a totally customized movement experience.

The following snapshot is an example of using the auto-differentiation method through open-ended prompts.



### ***Snapshot: Open-Ended Prompt Example***

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A teacher who directs students, "Move as slowly as you can during this piece of music, gradually getting closer to someone else but not touching, and stop when you are within a foot of another person in whatever shape you are in at that moment, and wait for everyone else to come to stillness," will allow every participant to differentiate how they move. Students will vary in what they do to travel, what body parts they travel with, what level or pathway they take, and the speed at which they travel. "Going slow" is relative to a person's perception of slowness, which grows more fine-tuned with the use of the imagination and practice in bodily control through dance

learning. When this open-ended prompt is given, students auto-differentiate and the result of repeating such an exercise is students get better technically at slow motion and expand their notion of what is really slow and how slowly someone can actually choose to go.

The following snapshot is an example of how to differentiate movement instruction for the variety of levels.



### ***Snapshot: Supporting All Students Learning New Movements***

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Throughout the dance standards, locomotor and nonlocomotor movements are addressed as they provide the foundation for many dance movements. For example, the first-grade performance standard 1.DA:Pr5 calls for students to “Demonstrate a range of locomotor and nonlocomotor movements, body patterning, body shapes, and directionality.” This progresses in fourth grade to 4.DA:Pr5, which asks the students to “Demonstrate technical dance skills and movement characteristics when replicating and recalling patterns and sequences of locomotor and nonlocomotor movements.” As gesture is a part of language development and locomotor and nonlocomotor movements are the foundational building blocks of dance, understanding how to differentiate the instruction for the variety of levels within a class is important. A few such strategies include the following:

- Inform the students how many times they should do a movement and what to do when they are done. For example, “I want you to jump forward four times and then freeze.”
- With nonlocomotor movements, students can begin the movement with a small part of their body and gradually bring the movement to their whole body. For example, they can practice swinging their hand, then lower arm, full arm, upper body, and whole body.

## **Culturally and Linguistically Relevant Teaching**

A culturally relevant curriculum is key to maximizing inclusivity and to building relational trust in the classroom. Dance instruction and teaching that includes varied instructional practices that honor students’ different learning styles, different levels of previous training, and account for different social and religious sensibilities benefit all students’ learning. Students need to see representations of themselves and diverse peoples in pictures and videos, and be exposed to music, visual arts, and dramatic texts (insofar as they support dance learning) that are sourced from many regions and historical periods. Culturally

relevant dance curriculum materials will help students connect to the content. Dance teaching that focuses on one culture (monocultural) for a unit or single course is not necessarily inappropriate. Learning in dance requires some level of immersion in whatever dance style is being taught, requires repetition, and repeated opportunities to practice and build on the movements learned. Culturally relevant dance content and methods should ensure that a variety of cultural styles of dancing and teaching dance are explored by students over the years of their dance education.

The question of genre in dance (community, street, folk, social, concert, etc.) is an essential curriculum consideration. It is important to develop a curriculum that goes beyond a single teacher's assumptions of what dance genres should comprise a curriculum. To consider the scope of genres throughout the curriculum, teachers should ask questions, such as the following:

- What if a student studies one cultural dance genre only, such as jazz, during their school years?
- What if a student studies a different genre of dance every semester and never repeats or expands a genre?

Schools and districts must address these questions when designing dance curriculum. Striking a balance between diverse offerings and through lines in genres of dance is important.

### **Note: Clarifying the Difference Between Genre and Styles in the Dance Standards**

Genre is the overarching branch of dance that provides the large categories of dance that tend to be derived originally from folk, social, street, community, or concert dance practices. Genres have histories that change through time but also may inform current practice. The current purpose of a dance may be similar to its original purpose, or it may be very much removed. Folk dances might be hybrids of stylistic influences from social and concert dances, for example. Capoeira from Brazil may look like an energetic competitive high-spirited dance in a circle, but it is widely acknowledged that capoeira originated as a form of martial arts of enslaved peoples.

When asked what kind of dance they are studying, a student will usually refer to a style of concert dance such as modern, ballet, or jazz; or a style of social dance such as salsa, tango, waltz, swing; or a style of street dance such as hip-hop. These style names correspond more with origins and a history than with where those dances are now done. Modern dance can be found in an open public space in the city. Hip-hop is found on the concert stage. Ballet may be performed in a virtual environment through animation, and swing dance might be done at a wedding if swing dance is the favorite dance style of the couple.

Style refers to the unique way a genre has developed due to regional differences, individual artist's innovations, purposes, and emphasis. For example, there are

multiple styles of hip-hop found in different cities and different eras. Different movement qualities are emphasized in the various styles. A dancer might be proficient in one hip-hop style and just a beginner in another style of the same genre. The instruction should provide students with a wide offering of both genre (large category) and style (smaller categories) in dance appropriate for the students' age and grade level. Over time, there may be fluidity between style and genre in which a style evolves into a genre. Contemporary dance is fluid.

A well-rounded dance curriculum should contain a diversity of styles and avoid a hierarchy of one style's prominence over another. It is important that teachers provide instruction that is balanced between known styles and the new styles. Revisiting a style over time is important for advanced achievement in that style. Some through-lines of styles can also assist with the feelings of progress and identity for a dancer; however, students also need to be introduced to new styles over time. In the effort to diversify a curriculum across genres and styles, teachers need to remember that muscle memory is only built through repeated exposure.

Recognizing and honoring students' linguistic traditions and the cultures that are connected to those languages creates a rich atmosphere for learning for all students. Bilingualism and multilingualism should be celebrated and explored. Dance is a language and linguistically diverse student groups benefit from the democratizing of the classroom that dance promotes. Culturally and linguistically relevant teaching, theorized by Gloria Ladson-Billings, informed a generation of teachers about the need to consider how practices involving monocultural and monolingual frameworks excluded students (1995). Students who are English learners are offered opportunities in learning dance that are not English language dependent.

Zaretta Hammond took Ladson-Billings' research further, integrating neuroscience and learning theory with cultural and linguistic responsiveness in the classroom to prove, in essence, that culturally responsive teaching is not only useful but necessary (2014). According to Hammond, students without a cultural or linguistic connection to the class content or context simply cannot learn and will not likely achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts, and these attributes and stores of knowledge are honored and count for something in the classroom (2014). Therefore, when teaching dance, the wider the array of genres, styles, origins, and functions of dance that are explored, the less likely a student is to feel that one culture, not their own, dominates the curriculum. For example, a dance teacher may share knowledge of modern dance but not give opportunities for students to share their own knowledge of other dance forms or present a dance form in which they have expertise. Students can benefit from having input on the dance styles and from influencing the curriculum due to the knowledge and experience they bring to the classroom.

Culturally relevant dance content and methods should ensure that students explore a variety of cultural, societal, and historical genres and styles. Dance standards under Responding emphasize this important aspect of learning in dance. Table 3.21 provides a sampling of these important standards.

**Table 3.21: Sample Responding Standards in Dance**

Standard Code	Performance Standard
1.DA:Re7b	Demonstrate and describe observed or performed dance movements from a specific <b>genre</b> or culture.
7.DA:Re7b	Compare and contrast how the <b>elements of dance</b> are used in a variety of <b>genres, styles, or cultural movement practices</b> . Use <b>genre-specific dance terminology</b> .
Prof.DA:Re7b	Explain how dance communicates <b>aesthetic</b> and cultural values in a variety of <b>genres, styles, or cultural movement practices</b> . Use <b>genre-specific dance terminology</b> .

In dance, teachers and students can create, explore, learn, and study dance that sustains the cultural traditions of the students themselves, as well as other traditions of different time periods and places. Culture is sustained when it is passed on through the art of dance and culture, and languages are enlivened when a new generation of learners adopts them, even if temporarily for a class project or a performance. To avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, dance students and teachers should know the sources and acknowledge from where the information, style, and practice generates. Teachers play a critical role in modeling respectful practices when providing instruction on cultural dance forms. Careful thought and planning must precede such instruction to ensure that historical sources and cultural influences are recognized within the classroom setting to help provide context for students in understanding the development of the dance work.

Teaching the history of the dance form can help students to develop critical thinking skills and sensitivity to other cultures. Through the study of multicultural dances, students gain a deeper understanding of the cultures they are derived from and what the movements symbolize. It is through the understanding of why a dance exemplifies a specific culture, the time period it represents, and/or the function of the dance that one will become dance literate, or able to fully understand what the dance symbolizes. Per Anchor Standard 11, students learn throughout the year about other cultures through multicultural dances. For instance, the third-grade standard 3.DA:CN11 reads, “Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.”

As students learn dances from various time periods, such as the American circle dances of the 1800s or contemporary hip-hop dances, they will also understand how the function of the dance—to entertain, to celebrate, or to represent religious or cultural beliefs—represents the beliefs of that era or culture. When dance is culturally relevant to students, representing their own cultures, it acknowledges who they are and recognizes their voice and history.

The following snapshot provides a glimpse of culturally relevant teaching.



### ***Snapshot: An Example of Culturally Relevant Teaching***

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**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

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

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

**Process Component:** Relate

**Performance Standard: 3.DA:Cn11** Find a relationship between movement in a dance from a culture, society, or community and the culture from which the dance is derived. Explain what the movements communicate about key aspects of the culture, society, or community.

When teaching a unit on the Mexican folk dance “Los Machetes,” the teacher introduces the students to the dance by first locating Jalisco, Mexico, on a map. Then, together, they read a book about that state and country and gain background information. In addition to practicing the choreography, students learn how the repetitive movements with the machetes (or for elementary students, how they use their arms extended straight above their heads to represent that they are holding machetes) replicates the important practice of using machetes to help harvest crops, such as sugar cane. Learning that mariachi music originates from Jalisco explains why it is fitting that mariachi-styled music accompanies this dance. The teacher plays a video of adults performing “Los Machetes” to frontload a discussion on how their movements replicate the cutting of the crops with the machetes.

Teaching the historical and cultural relevance of “Los Machetes” gives students a deeper understanding of the cultural movement practice, the “physical movement of a dance that one associates with a particular country, community, or people” (California Department of Education 2019, 54). Having a larger discussion about each of the components of the dance mentioned above extends the students’ understanding from that of the physical movements to what they represent and why they are important.

## Students Who Are English Learners

Students who are learning English, or English learners, are developing their abilities to listen, speak, read, and write in English. Therefore, they will benefit from having many ways to access the language of dance. This can include but is not limited to: listening to the academic language of dance being used, having opportunities to practice talking about the subject matter, writing about it, and reading about dance by “reading” or watching dances. 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. Additionally, English learners benefit from having dance terminology visually displayed as well as spoken. Sentence frames can help them express content being taught. For example, “I noticed the use of ... in that dance.” Or, “I noticed the use of ... when you ...” Further, when students use movement to help them remember dance-specific terms or concepts, it increases the likelihood that they remember what they are being taught. The collaborative and creative nature of dance and choreography provide authentic opportunities for students to practice speaking in their new language and learning from peers.

Educational programs for English learners should include challenging content and well-developed learning strategies that prepare them to think critically, solve problems, and communicate in the language(s) of instruction. Students learning English should be actively engaged in standards-based academic curriculum and have rigorous, supportive, equitable learning experiences in all content areas, including dance. Students learning English can exhibit varying degrees of proficiency in the different aspects of language and benefit from explicit, supportive instruction and extra time. Teachers should become familiar with students’ levels of proficiency to support them appropriately.

## Students with Disabilities

Traditional notions of “rigor” need to be rethought regarding inclusive dance practices for students with disabilities. Rigor is often associated with technical prowess or virtuosity, or a whole-body muscularity and coordination. This narrow definition of rigor can eliminate dance study or training entry points for dancers with disabilities. People who danced before acquiring a disability will have much dance knowledge that they still carry with them. People who came to dance after a disability or were born with one will also be able to achieve rigor. What does this look like in a classroom of mixed abilities and challenges? Being able to translate (use various parts of the body to express a similar idea) is a significant technical ability. Being able to adapt an exercise designed for a person without known disabilities and doing it as a person with a disability requires rigor as well. Dancers with different abilities learn from and challenge each other. Time to experiment is also important; teachers need to be able to try things and learn from mistakes and collaborate with students whose disabilities we do not share or experience ourselves.

Teachers, students, administrators, and other educators and supporters of arts education recognize the need to advocate and ensure inclusion, access, and equity in the dance classroom. People with disabilities want to be held to high standards, strive to meet challenging goals, and solve complex problems. Holding students with disabilities to high standards in dance is important. Maximizing movement’s expressive potential is the goal, no matter what the amount of movement or type of movement is a person can do.

Just as teachers are accustomed to getting to know the personality of their students at the start of the school year, it is crucial for teachers to learn about the visible and nonvisible disabilities their students may have. Reading the Individualized Education Programs (IEPs) or 504 plans, which outline the needs of the student and how to support them with those needs, will guide the teacher’s plan for how to accommodate or modify lessons for those students. Student disabilities are sometimes physically apparent, but not always, so becoming informed is a crucial first step. From there, decisions can be made about modifying or accommodating the lessons as needed.

Modifications adjust *what* content a student is taught and expected to learn. Examples of modifications in a dance classroom include teaching a shorter dance routine or having a student focus on learning just the footwork within a dance, instead of what the feet and arms do.

Accommodations within a dance classroom change *how* a student learns or accesses the content. Examples of accommodations in a dance class when teaching the creating or performing standards include providing additional time for the student to practice a dance or giving the student multiple options for expression such as speaking, writing, and/or drawing when working on the responding standards (i.e., answering to questions about a dance that was watched).

Educating the public about access and inclusion in dance remains a significant issue to address. Dance programs can be a site of extra cooperation, empathy, and engagement for all dancers working together to understand the access and inclusion journey of each of their peers. Dance provides students—those with and without disabilities—a unique opportunity to share their talents with each other. Including examples, pictures, and videos of dance companies that celebrate and engage collaboration between dancers with and without disabilities, reinforces the dance capacities and contributions people with a range of abilities have to offer.

## Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and benefit from opportunities to create and explore. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in dance.

Affective (or emotional) issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception but also frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their art form. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively “see” what they want to do but not yet be able to achieve it physically. They may feel like failures when their practice sessions do not achieve perfect results. Holding themselves to such exacting standards can create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize a teacher or choreographer’s intention but be frustrated when that intention is not articulated in words. Without appropriate coaching, they may feel a sense of vagueness, and unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in advanced learners being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well, often with little effort. Pushing through inner conflict in order to persevere may prove daunting to them. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in dance, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in dance and acknowledge the variability in all students, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

**Table 3.22: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p><b>Recruiting Interest</b></p>	<ul style="list-style-type: none"> <li>■ Establishing trust and meaningful personal connections with all students will help students more effectively respond to challenges and learning opportunities. To create a culturally responsive curriculum, dance educators can use music from the student’s home country in class or include in-depth dance studies about the students’ country of origin as part of the curriculum. Making an effort to get to know the student by researching the student’s culture and language, inviting the student to present a dance from their culture, participating in home visit programs, and reaching out to families during family conferences establishes a sense of respect and inclusion.</li> <li>■ It is important to create an environment of experimentation and respect in which risk-taking is valued. Respond positively to students, as all students need to feel comfortable about making mistakes to maximize learning.</li> <li>■ Students can also have opportunities to use the styles of dance they have learned when working on a dance assignment, even if that style has not been taught in class.</li> </ul>

**Table 3.22: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement** (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p><b>Sustaining Effort and Persistence</b></p>	<ul style="list-style-type: none"> <li>■ Connect new learning and prior experiences.</li> <li>■ Peer partnerships can maximize collaboration and documentation of the artistic process throughout all tasks.</li> <li>■ Scaffold the tasks from simple to complex as needed for student learning, presenting the material in multisensory modalities.</li> <li>■ Use strategies to deepen the rigor, such as the Prompts for Depth and Complexity and Content Imperatives. Examples include questions such as: “Throughout time, what parallels exist in the ways dances have represented cultural beliefs?” Or, “How does the context (when, where, background of the choreographer) a dance is created in effect its big idea or meaning? How would the meaning of the dance differ if it had been created under a different context?”</li> <li>■ Provide students with opportunities to think and dance on a more advanced level. For example, instead of asking students to combine two locomotor movements, students can be asked how at least two locomotor movements can be done with a smooth transition between them. They can be encouraged to think of transitions for movements that do not piece together as easily, such as leap and crab walk.</li> </ul>
<p><b>Self-regulation</b></p>	<ul style="list-style-type: none"> <li>■ Acknowledge students’ efforts and provide positive feedback, building on students’ responses, and try gently “recasting” toward a correct answer. For example, if a student says, “We make first rows,” the teacher can respond with, “Oh, OK. So first, we should get into rows.” The teacher can use a gesture to demonstrate “rows” as they recast the student’s statement.</li> <li>■ Use of technology to video the development of the dance and revisions for self-reflection and for presentation to the class.</li> </ul>

**Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Perception</b></p>	<ul style="list-style-type: none"> <li>■ Use multisensory modalities including visual, auditory, and kinesthetic learning.</li> <li>■ Include short videos, visuals, and graphic organizers in dance instruction.</li> <li>■ Provide written, pictograph, or verbal prompts in the creation, rehearsal, and performance of the solo.</li> <li>■ Vocalize and physicalize the movement phrases in time with the students. For example, the teacher might sing along to the music at the ballet barre: “Plié, stretch, développ� front and rond de jambe,” or for a jazz combination, “Pivot step, pivot step, axial turn, jazz hands.” It also helps to display the sequence on chart paper or on an interactive whiteboard.</li> <li>■ Use descriptive language in the guided exploration of movement for students with visual impairment, and the teacher or a peer quietly describes the choreography when classmates perform.</li> <li>■ Enlarge the text on an interactive whiteboard, projector, or chart paper to assist the whole class as they go over difficult text. Provide written materials in digital text that can be accessed through screen readers. Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries and bilingual glossaries. Where possible, students may independently utilize a device with internet connection where they can access bookmarked resources such as online image libraries, online translation tools, and dance-specific multimedia resources.</li> </ul>

**Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Language and Symbols</b></p>	<ul style="list-style-type: none"> <li>■ Label dance and classroom materials with words and visual images to help students connect spoken and written language with the materials they are expected to use.</li> <li>■ Encourage research of the concepts through pictures and symbols as well as performing the movement and speaking the word at the same time.</li> <li>■ Display the dance elements in the classroom in written and symbolic language, in braille or audio for student reference.</li> <li>■ Co-create word walls with students, organized by genres or types of movement elements. These are more effective than the traditional alphabetical word wall as they support students in making connections between movement categories. For example, a dance word wall could be organized according to the Laban Movement Analysis (LMA) categories of Body (what body parts are used and basic actions), Effort (the movement qualities used when moving), Space (where one moves), and Relationships (between dancers, to the music and rhythms, to a choreographic structure). Word walls should be visible and physically accessible to students. Ideally, word walls should also be interactive so that both teachers and students can physically take words off the word wall and display them for discussion, or to illustrate or try out choreographic sequences. When a group of fourth-graders are asked to use different kinds of spatial formations in a choreography task, students can go right up to the word wall and pull off words to help them with their dance-making choices.</li> <li>■ Number the parts of any given task by using finger-counting or a numbered list so that students can check for completion as they work.</li> <li>■ Attend to the language demands of texts when exposing all students to more complex, nonfiction printed materials (such as dancers' biographies, interviews, or critical reviews), and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students to identify and decode what is most important about a text.</li> </ul>

**Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Comprehension</b></p>	<ul style="list-style-type: none"> <li data-bbox="396 304 1515 430">■ Start with a common experience (video, hands-on activity, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions about dance.</li> <li data-bbox="396 441 1515 525">■ Use various graphic organizers for thinking and writing about dance content.</li> <li data-bbox="396 535 1515 1039">■ Utilize teacher and peer modeling to provide students with opportunities to visually see what is expected of them and encourage participation. When giving instructions for a procedure, an activity, or a choreography task, the teacher makes sure to physically model the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As they say it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task.</li> <li data-bbox="396 1050 1515 1596">■ Support authentic discussion by promoting student conversation related to the task with graphic organizers, such as sentence starters or language frames. For example, a graphic organizer could include a series of boxes where each element of a choreography task contains a sentence starter such as, “We can create a variation of ... by changing the (level/facing/reaching/time/energy/etc.) of the movement.” The language in the graphic organizer is used by the teacher while explaining and physically modeling the dance task. The purpose of these graphic organizers or process charts is to support student engagement and active language use. They may also provide interesting information and context for the student and work as a formative assessment tool that can help teachers make future instructional choices.</li> </ul>

**Table 3.23: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<b>Comprehension</b> <i>(continued)</i>	<ul style="list-style-type: none"> <li>■ Provide a language-rich environment for dance students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text. Children can also be asked to dance parts of the text. For example, students might create a gesture or axial movement motif to embody an element of the story, such as a soaring eagle or a howling wind that might become part of a movement sentence.</li> </ul>

**Table 3.24: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Physical Action</b>	<ul style="list-style-type: none"> <li>■ Immerse students in language through conversations and discussions. It is helpful to provide definitions and rich contextual information for terms used in dance class, addressing general academic words, dance-specific words and phrases, and dance-specific meanings of multiple-meaning words. After emphasizing key terms for each lesson while teaching through physical modeling, verbal emphasis, color-coding, and pictures when possible, plan for multiple meaningful exposures to the words.</li> <li>■ Give opportunities to use the words in speaking and writing in the dance class. For example, students can use the academic language of dance through authentic choreographic tasks, in speaking, and in writing. Or, teachers can ask students to plan and execute a 32-count tap sequence where they choose from a menu of different actions (dig, shuffle, stamp, etc.). Teachers can direct students to write down the phrase or to organize a series of small color-coded cards with the names of the actions before they perform their phrase. This is a way to check for understanding and to reinforce the connection between the words and the body actions. In addition, highlighting cognates and roots of words/morphology may be helpful.</li> </ul>

**Table 3.24: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression** (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Expression and Communication</b>	<ul style="list-style-type: none"> <li>■ Speak, chant, and/or sing the names of the body actions in a sequence to support students in connecting terminology and movement.</li> <li>■ Allow presentation of research and artistic statement to be in written or auditory form, or pictorially displayed.</li> <li>■ Use technology, if applicable, to record pictures/video and write narratives on the dance-making process.</li> <li>■ Provide alternative ways of expressing and communicating movement choices through written words, pictures, symbols, assistive technology, movement demonstration, or auditory choices.</li> <li>■ Provide daily opportunities for students to talk about content through collaborative choreographic tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about—and how they should talk—are clear. For example, students could be asked to create a 64-count West African dance phrase that incorporates at least four of the steps learned in class, two original variations, and at least 16 counts of either counterpoint or canon. Make sure to model all the elements of the task (see “Modeling” above). Additionally, it may be helpful to pair students who speak the same home language so they can support one another. For example, they can translate and/or discuss their ideas in their home language prior to sharing with the whole class.</li> <li>■ Accommodate movement limitations and restrictions as indicated on health and wellness form (heart conditions, allergies, asthma, or other physically limiting conditions.)</li> <li>■ Accommodate for differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology.</li> </ul>
<b>Executive Functions</b>	<ul style="list-style-type: none"> <li>■ Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of dance class language and structure.</li> <li>■ Develop content-specific goals and accommodations based on the student’s IEP and consultation with the Special Education teacher.</li> </ul>

# Considerations for Instruction in Dance

“Great dancers are not great because of their technique,  
they are great because of their passion.”

—Martha Graham, dancer and choreographer

## Approaches and Methodologies in Dance Instruction

Dance instruction should be organized with the whole body in mind. Teachers should consider the skills students are being asked to perform as well as the cognitive and intellectual thinking that accompanies the skill. Discussing what body part initiates the movement, how the spine responds to a movement shape, and using imagery are ways to prompt students to think deeply about how and why they move. Allowing students to reflect on the how, why, who, and where of the movement idea provides for greater understanding of movement ideas and deeper respect for the concept and discipline. Instruction should be organized to develop a strong sense of personal identity, self-regulation, and purpose, and provide multiple opportunities for reflection and goal-setting while challenging and refining a student’s thinking about dance. The standards for the Responding artistic process build this capacity in students as students view dance and share their thinking about dance through methods such as pair share, reflective writing, Socratic seminars, and critical analysis.

According to Enghauser, an ecosomatic paradigm for dance teaching and learning should emphasize the following:

- Sensing, from the inside out, rather than relying only on imitational practices
- Experiential modes of learning, such as improvisation, experiential anatomy, authentic movement, or other strategies
- Practices that acknowledge and apply a basic cognizance of the sociocultural construction of body
- A balance of instructional approaches and philosophies, which includes a nonauthoritarian, healthy learning environment that challenges each student
- Fostering the development of each student’s creative, artistic voice in dance
- Creative problem-solving approaches in the learning of technical skills and concepts
- The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority
- A fervent nurturing of creativity and imagination (2007).

The following table provides examples for what ecosomatic recommendations may look like in teaching dance.

**Table 3.25: Ecosomatic Recommendation Examples**

Recommendation	Example of What This Might Look Like
Sensing, from the inside out, rather than relying only on imitational practices.	Turning the class away from the mirror and having students close their eyes as they safely experiment with a movement or movement phrase.
Experiential modes of learning, such as improvisation, experiential anatomy, authentic movement, or other strategies.	Using skeletons and visual body maps to identify bones and muscles structures. Instead of saying, "Turn out your legs," identifying the trochanter with students and then asking students to "rotate the trochanters toward the back of the body." Using imagery with instruction: "Allow the top of the head to press upward towards the ceiling as the balls of the feet grow roots into the ground."
Practices that acknowledge and apply a basic cognizance of the sociocultural construction of body.	An understanding of body types as they relate to sociocultural groups that exist in the classroom and valuing all forms of these types. Using language that does not privilege one body type over another.
The discipline of dance as intrinsically motivated mindful practice that stems from empowerment and somatic authority.	Allowing for student voice and choice in the process of your pedagogical habits in ways such as investigating student music choice and using that music in your class activities, asking students what exercise/skill they would like to review first, weekly check-ins with students to see what their immediate needs are, and addressing those needs in your lesson planning.
A fervent nurturing of creativity and imagination.	Encouraging a "no-wrong-answer" community in classes. Students are encouraged to answer questions with hypothesis or theory ideas. Teaching students to use prior knowledge to answer questions. Embracing and celebrating failure as a vehicle for improvement in the arts. Encouraging creative problem solving in movement problems.

The *California Arts Standards* require students to think deeply about dance, write about dance, reflect about dance, talk about dance, and perform dance. Classes can be structured so that students begin working as soon as they enter the classroom, having them respond to a dance-related opening activity. For example, students can engage in a quick-write activity to quickly discuss on paper an idea or concept which will be presented in class. These opening activities promote discourse or creative problem solving.

Collaboration in problem solving can engage learners who are hesitant or lack confidence in working independently.

Instruction in dance should contain a balance of the familiar and the unfamiliar. It is also important for dance learning to pair familiar music with music that expands the knowledge base and understandings of dancers. Combining movement that is familiar with movement that is new to the student is intellectually engaging, builds social–emotional and empathetic understanding due to exposure, and provides a different kinesthetic, or psychomotor challenge, given different dances use different physical tactics, strategies, and moves to express themselves.

Teachers can provide contrasting experiences, such as a dance from a setting that is somewhat familiar to many students and a dance from a less familiar setting. In fact, three different sources for one style of dance might really be ideal to spark the student’s imagination. Creating a balanced curriculum of familiar and unfamiliar movements entails anticipating and learning about the unique exposure individuals have had to dance before a class begins rather than relying on superficial categorizations.

Teachers should design dance lessons with a balance of direct and guided instruction, and ample time for guided and independent practice within each lesson. Students should receive information in meaningful but digestible chunks, designing movement phrasing that builds from the foundational movement into more complex tasks as they are ready. Verbal, visual, and auditory cues help students memorize phrasing and develop the muscle memory needed in dance. Sequences should be broken down into descriptive chunks to describe verbally as needed, rather than simply just using counts to organize phrasing. Dance teachers should provide periodic instruction breaks or shifts to allow students time to process information and allow the body time to recuperate and fully process the instruction and instructional cues. Switching to a review of a previously taught concept and allowing students to identify the similarities between the new concept and the old is a helpful strategy to facilitate necessary breaks. Another strategy to provide a break is asking students to utilize the new concept in an informal or improvisational way.

Instruction in dance for the primary grade levels requires additional consideration as students are still developing their gross motor skills and learning how to control their bodies as they move through space. The standards in the Performing artistic process require students to learn how to move within their own personal space, defined in the standards as, “the area of space directly surrounding one’s body extending as far as a person can reach; also, called the kinesphere” (California Department of Education 2019, 55). Teachers should guide students through practice in how to move without bumping into anyone else or hurting themselves.

### **Note: Strategies for Helping Students Move Safely Within the Dance Space**

Direct students to blow their “bubble” of personal space by squatting on the floor and slowly rising to a standing position with their arms and legs stretched out. As students stand in their “bubble” they should look to the left and right to make sure they have enough room to move without bursting into anyone else’s bubble. If a student struggles to stay within their personal space, put a jump rope on the floor in the shape of a circle or a hula hoop on the floor to clearly define how much space the student has available to move within. Students who struggle to stay within their personal space can be placed in an area of the room where they will have additional space to move.

Dance instruction takes place within the school day and should be equally prioritized with other learning opportunities, subjects, and content areas. Dance may be supplemented with afterschool opportunities for further practice, enrichment, and exploration. Dance curriculum should be continuous, sequenced, and accessible by all students, based on the *California Arts Standards* for dance, and clearly articulated for all educators and supporters of arts education. Chapter two, “The Instructional Cycle,” provides general guidance for such a curriculum. Through a well-designed, articulated, and fully implemented dance curriculum all students can develop abilities to create, perform, respond in dance, and connect their dance learning to a broader understanding of themselves, others, and the larger world.

Dance curriculum should enable students to develop understanding of concepts, academic language, and skills over time and at increasingly sophisticated levels. As an example, students should have ample opportunities to study concepts of dance, such as “balance” across grade levels, through student centered inquiry approaches, and multiple cultural and stylistic contexts.

The curriculum articulates the delivery model used to provide dance instruction in accordance with the local dance teaching context. At the secondary levels, students should have access to a range of specialized dance courses that provide advanced courses, often found within course sequences, to prepare students pursuing dance beyond high school. In sequential courses in high school programs, the amount of time devoted to each artistic process in each course level may differ; however, at the end of the course sequence students have had instruction and are able to demonstrate learning in all four artistic processes.

### **Considerations for a Safe Dance Studio and Environment**

Learning in dance is for everyone—children and adults of all ages. The classroom environment for powerful dance learning must promote an inclusive and welcoming energy between teacher and students as well as between students. Emotional safety is a high priority given the inherent vulnerability experienced in movement.

Beginning student dancers are learning about how their body works and moves, acquiring dance academic language in their bodies and minds, and learning to respond to dance as an emerging dancer and audience member. They need to develop and use personal body awareness to understand their kinesthetic space and how their kinesthetic bubble may interact with others in the room. This kinesthetic experience offers opportunities for students to develop their skills for sensing each other and the variety of ways to relate with each other in movement. As a result, respect for self and others is a core value that must be taught and present within all moments within the classroom.

Ensuring that teachers provide the learning conditions that support a growth mindset in students is beneficial in teaching dance. Teaching dance demands special care in establishing and maintaining a classroom culture that supports and encourages behavior reflective of a growth mindset. Appropriate teacher talk can help learners understand that their goal as a dancer is to progress in their skills and confidence over time and that each dancer is on their own unique growth journey. Teachers can support students through classroom conversations that build students' confidence and reinforces their personal growth. Conversation starter examples include:

- “Did you know that dance can help you build dendrites in your brain so you can develop the connections in your body for muscle memory?”
- “Be gentle with yourself as you learn. The only dancer you compete against is yourself. Individual growth over time is our goal.”
- “How are we feeling about what we have accomplished at the end of this unit compared to how we felt early on in learning the movement material?”

It is also essential for teachers to honor their own commitment to lifelong learning as dancers through the lens of a growth mindset. The words a person uses and hears have a tremendous impact on their mindset. When adults say they cannot dance, they inappropriately communicate to students that dance learning is not for everyone but for a select few. This subtle undermining of a growth mindset threatens the safety of learners as they seek to take risks, challenge themselves, and remain open to new experiences. All learners must start the process of learning somewhere and students need to hear language from the adults in their environment that is supportive of their learning process.

Dance is body dependent; the dancer is the instrument for dance. Fine-tuning, strengthening, lengthening, and preparing that instrument for the demands of dance is an art in itself. When teaching dance, teachers need to understand anatomical functioning and make sure to honor the natural workings of the joints and muscles in facilitating a healthy and safe dance lesson. Teachers should plan proper warm-ups and give corrections and feedback when dancers are not working in a sustainable way. Teachers need to be mindful of how to include injury prevention in the dance technique class and be able to understand and modulate the intensity of a class based on both individual and whole-class ability. Learning in all of the arts disciplines is time intensive and highly embodied. Dancers learn and study at

the same time when learning in dance. However, in dance, to learn technique, students must be observed by the teacher for safe, appropriate alignment and nuances of movement.

Effective dance instruction promotes student-centered inquiry and provides multiple options and means for students to demonstrate their learning. Students come with a range of physical abilities; all students should be given equally challenging and rigorous work that allows them to engage as fully and thoroughly as possible with the learning outcomes of the course. Students should move through the space safely to the best of their abilities, using supports such as props, devices, and visual aids as needed to provide options for engagement, creating, performing, and communication. Assignments should be as demanding for all students and not dependent on a narrow or ableist view of technique or attributes of a dancer or a dance.

Injured or ill students should not be made to dance. Alternative experiences, such as observing class, taking notes, and giving feedback, will help a student sitting on the sidelines stay engaged. Teachers need to be mindful that the body can pay a price later in life for extreme flexion, force, and overuse at a young age. Extreme turnout of the hips, arching the back beyond where there is strength to support it, and even elaborate high kicks throw off the alignment and weaken the body over time.

The standards call for teachers of dance to provide their students with safe, rigorous, and rich performing opportunities. Overtraining can become an issue in some dance programs, particularly at the secondary level. Teachers must be aware and plan instruction accordingly when multiple rehearsals or performances occur within narrow timeframes. During these time periods the number of hours and intensity of physical activity during those hours will accelerate, and therefore must be closely monitored to ensure safety and prevent injury. Conversely, in many dance programs that do not have a lot of performing or presenting opportunities, creating opportunities for students to reach optimum performance levels is needed.

Students should feel safe in the dance studio or learning environment. The dance studio environment should respect persons regardless of ethnicity, body type, gender, or ability. Respectful, clear communication and student agency should be foundations of a safe, creative environment. Students should trust their teacher(s) and feel that they are cared for as a student. Teachers can build a trusting environment in many ways, such as

- getting to know students, their hobbies, interests, who they are as individuals;
- sharing who they are with students, their hobbies, interests, and experiences;
- extending trust to students, believing that they can succeed and follow through;
- balancing the need to hold students accountable and the need to extend grace as appropriate; and
- monitoring the use of humor in the classroom to ensure it is not deprecating or demoralizing.

If a student has a concern, they should not feel anxious to present this concern to their teacher. Dance has the power to build self-esteem and emotional well-being. Teachers should ensure training has a balanced approach, which considers the self-esteem and emotional well-being of all students. The studio environment should foster mutually respectful relationships between dancers and educators. Instruction, communication, and feedback should be positive and appropriate for the grade level.

Teachers must prioritize establishing an inclusive environment where all dancers, including those with less experience or with unique needs, feel safe. Teachers must know their students and start each school year by creating classroom norms that will yield their vision of a safe, creative environment. Curriculum that allows for student dancers to develop self-knowledge, provides ongoing conversations about behavioral norms and cross-cultural norms, and clearly identifies desired and accepted student behaviors strengthens students' interpersonal problem-solving skills. Maintaining a safe environment enables all dancers to focus on the creative process rather than on external or internal conflicts. When teachers model owning their own mistakes, students are safe to do the same. Teachers should model that it is safe to make mistakes and ask for help when it is needed.

The primary responsibility for all teachers is to ensure the safety of their students. For the dance teacher, a safe learning environment is based on the promotion of pro-social behaviors among the group of dancers while also providing support for each individual student to grow in the discipline. Pro-social behaviors, such as helping others, are actions that benefit the group as a whole and hold the value of the group higher than that of the individual. Establishing common norms in a middle school and high school setting for what dancers can expect of each other and of their teacher can yield a greater degree of respect. All students generally know how they wish to be treated and when provided the opportunity, a dance class can articulate the behavioral expectations they wish to adhere to as a classroom community.

Dance is an art that fully utilizes the body. Touch is an essential part of teaching and an essential way to efficiently correct a student. New dancers should always be instructed on why touch is used in dance and how students might be touched in dance class in relationship to corrections and to direct placement and alignment. Sensitive areas should always be avoided. Further, teachers should be familiar and sensitive to the cultural norms of students regarding touch during dance. This requires teachers to first know the cultural practices of their students. The most efficient and direct way to investigate this is to open class discussion on the topic. Make this aspect of dance learning clear and have an open discussion about the cultural norms of the students. Teachers should honor the dialogue and discovery in this discussion and, together with the students, find ways of working that achieve the goals of dance instruction while protecting the physical boundaries practice in the students' cultures. Teachers should work to become proficient at verbal and visually descriptive cues to give students a deeper understanding of how to self-correct errors.

Teachers should work to minimize students' risk of injury by ensuring that the studio is heated and cooled to temperatures appropriate to outdoor temperatures. Teachers should design instruction with consideration of the specific needs of different types of bodies. Instruction should incorporate physiologically sound warm-up practices, followed by level-specific and appropriate dance skill training, and conclude with a cool-down activity at the end of class. Students should understand and be able to demonstrate proficient functional alignment in basic nonlocomotor and locomotor skills before moving on to more complex tasks. Curriculum should encourage fit, well-nourished, and healthy bodies that are ready to dance.

Safety of the studio environment is an essential consideration for teachers. Sprung floors, secure barres, adequate lighting, correct ceiling height, and good ventilation are required for safe studios. It is always a good habit to have regular safety checks. Checks for small and large hazards in dance space should be done daily. Spills should be cleaned up immediately. The dance floor should be kept clean and clear of hazards. Students should always wear appropriate footwear on dance specific floors (i.e., Marley). Physical safety, based on individual student kinesthetic awareness, is paramount as a foundation in the interactions between dancers of all ages in the classroom. Providing adequate space and proper flooring is essential. Use of mirrors within the studio allows for visual feedback for groups of dancers to reinforce their physical awareness.

## Considerations for Dance Space and Facilities

When designating space on campus for dance instruction, the safety of the students should be the top priority. While dance can be taught in a variety of places, depending on the school site, it is vital to choose a location with a large open space for students to move around in without bumping into furniture or each other. In an ideal setting, the floor would be raised, there would be mirrors along two walls, ballet barres, space for getting dressed (if students change into outfits for dance), and a dance floor (such as Marley or a wooden floor prepared for dancing).

A working sound system capable of interfacing with all current technologies and ways of amplifying playlists is needed in dance. Instruments for accompanists such as drums or piano are also common and helpful when live music is available. Generally recorded music is used in dance but opportunities to work with live musicians will teach students how dance is done in different styles and in many cultures around the world.

A theater or built-in performing space is critical for a dance program and will support the performance aspects of the art discipline and help students understand the total theatrical context of lighting, sound, costumes, and audience that supports dance performance.

Ideally the physical aspect of learning in dance is practiced on a sprung floor with a safe, smooth wooden or Marley surface. Very few dance forms can be done safely on carpet. A hard floor is preferred, such as wood or linoleum. Cement floors have no "give" and are harder on the students' and teachers' joints. The knee joints are forced to absorb more force and body weight when the floor is not sprung. When a dance floor is not an option,

then the gym floor, cafeteria floor, stage floor, or classroom with the best floor (free from obstructions, the largest space, and the most natural light) will often be the best place available for dance.

Dance space needs to be accessible to all, and sudden changes of floor levels, steps without ramps, areas made too narrow by furniture, or other obstacles must be rectified. All students need a space for self-expression and exploration, to learn how disciplined focus and creative freedom go hand in hand, and for building community and camaraderie. The best facilities for dance are dedicated studio spaces for dance technique, choreography, and rehearsals that are appropriate for the art form. Spaces must also facilitate students when they are not moving but are engaged in learning through reading, writing, or viewing. The standard classroom is usually not ideal but may be the only option for both movement and nonmovement learning in dance. The space mainly needs to be free of obstructions, interruptions, and objects or structures that may cause injury.

Using a space that has furniture in it, such as a classroom, library, or multipurpose room, requires moving the tables and chairs out of the way. If dance classes take place on the playground, an area on the blacktop that is removed from the other classes will reduce the chance of students getting hit by a ball or distracted watching the other students play.

It is important to set clear expectations for appropriate behavior within the space, such as avoiding touching furniture or others while dancing. Further, when working outside or with young students, it is especially helpful to create a perimeter for students to dance within, clearly marked by cones or other landmarks. Students should practice doing pedestrian movements, such as walking around in the space, before they are asked to do larger movements, such as leaps. It is also prudent to provide a signal, such as an auditory cue with the beating of a drum, or visual cue with the waving of a flag, to indicate when students should stop what they are doing and look at the teacher.

## **Considerations for Dance Materials and Resources**

Technology is an essential tool within the dance classroom for capturing and sharing the temporal experience of dance and dance learning. Use of technology introduces challenges and opportunities for teachers and students. Norms for use of technology in teaching dance must align with local educational agency policies. Teachers can reinforce standards of professional integrity by educating students about the school or district policies for use of technology, copyright and intellectual property laws, and safety concerns when using technologies and the internet for research and creative endeavors.

Video of learning in dance can easily be posted on social media channels. This means that establishing and reinforcing classroom rules regarding capturing photos and videos is essential. In some settings, student capturing of video may be encouraged within boundaries for student learning. In other settings it may be necessary to restrict students from capturing video. All decisions related to sharing on social media must be informed by students' maturity and LEA policies.

Similarly, teachers of dance must consult their school site and district policies regarding parental/guardian consent for use of photos or videos in a public setting. Additionally, teachers must have the highest degree of professional integrity regarding citation of names of choreographers for any work and teach students about the importance of intellectual property rights as it relates to respecting artistic entrepreneurship.

Visual materials inspire students, represent the diversity of the dancers and community, and may be multilingual to promote dance learning and culture. Posting the dance standards on the walls, along with visuals to chart process and progress, are helpful ideas that add resources to the dance space. Students should have access to books and technology that help them study dance. A means of recording and playing back student work and a screen for projection are also ideal in the dance classroom. Barres such as those used in ballet are helpful but not necessary for forms that are not ballet. Classroom flexibility can be maximized with portable barres. A seating area or fold-out bleachers are also ideal resources in a dance space. Props for younger dancers especially help actualize learning at certain crucial developmental stages, so storage cabinets to house musical instruments, props, scarves, foam rollers, resistance bands, and other items that assist and facilitate dance learning are useful.

**Table 3.26: Valuable Supports for Student Learning in Dance Education Settings**

**Note:** The following list is not exhaustive but provides guidance to items are that are valuable supports for student learning in dance education settings.

Category	Materials and Considerations
Classroom Amenities	<ul style="list-style-type: none"> <li data-bbox="396 1098 1510 1304">■ Mirrors along the front and at least one side of the dance classroom will provide visual feedback for students as they grow in their kinesthetic understanding. Side mirrors are especially helpful for students when learning to use their peripheral vision to gauge their physical placement in space.</li> <li data-bbox="396 1325 1510 1486">■ Barres, if appropriate to the genres taught within the curriculum, can be wall mounted, floor mounted, or portable. Students benefit from barres when learning ballet and beginning tap, as well as when doing cardio barre workouts.</li> <li data-bbox="396 1507 1510 1583">■ Storage cabinets within the classroom are essential for securing equipment and materials</li> <li data-bbox="396 1604 1510 1680">■ Students need cabinets with an individual bin for storing dance shoes, written work, and other essentials</li> <li data-bbox="396 1701 1510 1734">■ Large whiteboards should be provided for capturing notes</li> </ul>

**Table 3.26: Valuable Supports for Student Learning in Dance Education Settings**  
(continued)

Category	Materials and Considerations
Equipment	<ul style="list-style-type: none"> <li>■ Headphones</li> <li>■ Sound system options are critical to the dance classroom space. Students and teachers will need a variety of options, including an all-studio sound system and a set of portable wireless speakers for small group activities.</li> <li>■ A teacher computer station with music editing and video editing software</li> <li>■ Student computer station(s) with music editing and video editing software</li> <li>■ A classroom set of computers for completing writing assignments and access to an online platform for exchanging and saving work</li> <li>■ Video display large enough for the entire class to view videos to examine and refine student movement, and for learning movement and watching dance history footage</li> <li>■ Video camera or tablet for filming student work</li> </ul>
Materials	<ul style="list-style-type: none"> <li>■ Percussion instruments (e.g., hand drums, egg shaker) can provide options for teachers to capture student attention and set rhythms for class activities</li> <li>■ Foam rollers for students to practice myofascial release</li> <li>■ Yoga mats and yoga blocks for strength training and flexibility work</li> <li>■ Resistance bands for students' strength training and flexibility work</li> <li>■ Small whiteboards and whiteboard markers for practicing writing motif notation</li> <li>■ Sketchbooks for each student choreographer are essential to generate ideas and concepts for their work and to capture the creative process</li> </ul>
Costumes	<ul style="list-style-type: none"> <li>■ Costuming for performances</li> <li>■ Special care must be given to consider appropriate costuming based on the nature of the movement planned. Various fabrics can be slippery for partnering work.</li> <li>■ Care must be taken to ensure that program-owned costuming is retained for future use</li> </ul>

**Table 3.26: Valuable Supports for Student Learning in Dance Education Settings**  
(continued)

Category	Materials and Considerations
Visual Aids	<ul style="list-style-type: none"><li data-bbox="396 262 1523 346">■ A muscular system anatomical chart poster will support student understanding of their physical body</li><li data-bbox="396 357 1523 567">■ Dance medicine and science posters can support student learning for a variety of concepts including turnout, bone health, motor learning, stretching, and more. International Association for Dance Medicine and Science has a resources page for dance medicine and science posters at <a href="https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link4">https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link4</a>.</li></ul>

## Primary Sources in Dance

Primary sources in dance can enrich instruction in all four artistic processes. Using primary sources allows a student to become actively involved in the learning process and can provide a hook to engage student’s interest in a concept or subject. Teaching with primary sources promotes authentic student inquiry and builds students’ critical-thinking skills.

Examples of primary sources in dance:

- Artifacts
- Written word
- Video recordings
- Sound recordings
- Photographs
- Works of art
- Spoken word

Primary sources help support student-driven and student-centered unit and lesson design. Incorporating primary sources into dance instruction lets students view the highest caliber of dancing and learn from world-renowned choreographers or dancers from throughout time. When learning about cultural dances, viewing the dances performed by dancers of that culture, such as watching classically trained Indian dancers perform Bharatanatyam, provides authenticity to the dance being studied. Reading the writing of, or listening to, choreographers such as Martha Graham or Alvin Ailey speak about the origin of their style of dance or the intent for a specific piece of choreography provides the student with insight that impacts the perception and understanding of the works. When learning about ballet, students can gain a sense of the potential of a ballerina by watching a video of professional dancers to see how they extend their legs higher in the air at the height of a grand jeté. The use of primary sources in dance gives authentic voices to dances from around the world throughout time.

Students should compare and evaluate information found in different sources to evaluate their reliability. This helps students understand that sources can provide distinct types of information and gain skill in interpreting primary sources from secondary sources. Students can begin the process by asking questions about a primary source and what can be learned from the source. Once identified, students can continue their investigation by diving deeper into the primary source, which can lead to secondary source interpretations on the subject matter that is under investigation. In the process of examining a primary source, students can be provided with guiding questions prompting them to closely observe and examine the context of the source, the intended message of the source, and techniques used to communicate that message. Students should support their analysis of the source with evidence and use this evidence to determine the credibility and validity of the source. When using primary sources, the Library of Congress leads educators on how to teach students to use primary sources while promoting a spirit of inquiry, using the following steps:<sup>1</sup>

1. Engage students with primary sources.
2. Promote student inquiry.
3. Assess how students apply critical thinking and analysis skills to primary sources (n.d.).

When students have the opportunity to go through the inquiry process, they are developing their higher-order thinking skills to think actively instead of passively, drawing their own ideas and conclusions, while developing more questions to further their own learning.

Many online libraries and universities also have pages for students to access a variety of primary sources, such as the Guide to Online Primary Sources: Arts, from University of California San Diego (at <https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link5>). Students should be given opportunities to explore many different online or local libraries and discover a variety of primary resources. As students continue to study primary sources, they will continue to develop an understanding of the world from a unique perspective and gain empathy to understand others, and how history has shaped the art form they are studying.

## Artistic Citizenship in Dance

As performing artists in dance, students have unique opportunities in class to share their art form, and to experience, first-hand, the feeling and outcomes of artistic experiences. Dance, by its very nature, includes the element of performance, articulated in the Performing standards. Dance educators need to provide students with authentic educational experiences, on both a small and large scale, for sharing their artist expression with a larger audience. With the internet, the life of the sharing exists as long as the file is held by the platform—or longer with individuals that downloaded the performance. Performance is rarely private. As such, students must be taught to understand the conditions, ethics, and legalities of sharing across the web.

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1. Visit the Library of Congress Getting Started with Primary Sources page at <https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link6>.

## Professional Integrity

Professional integrity builds a foundation for trust in relationships inside and outside the classroom. Through the use of digital tools, immediate access and connection to the larger world is simple, and with such ease of communication, students must learn how to act both responsibly and judiciously to engage in professional and educational excellence with a high degree of personal integrity. Students need to learn how to build healthy and ethical interpersonal relationships with peers, and others, both in person and online, and must have opportunities to professionally engage with peers and the larger world of dance through multiple mediums and modalities.

## Intellectual Property

The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, dance educators should take note that each pantomime or choreographic work, as well as each literary, dramatic, musical, artistic, and architectural work, image, graphic, audio and video recording, and text is the intellectual property of its creator. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so that students experience the concept of intellectual property as daily instruction, and that they, themselves—regardless of age—are the creators of such valuable outcomes. This comes into play as students brainstorm ideas in class and as they create.

A typical dance artwork will contain visual, musical, videographic, choreographic, performance, and other elements that may be subject to various intellectual property laws. Therefore, when teaching dance, special consideration should be made to not infringe on the intellectual property rights of others. Teachers should also teach students to recognize, value, and preserve their own intellectual property rights in creating dance artworks. Students should learn the intellectual property requirements related to the production of dance artworks, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers should also introduce students to the concept of “fair use” under copyright laws and how it may apply to dance artworks. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link7>) and more detailed information about patents and trademarks from the US Patent and Trademark Office (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link8>).

It is imperative that teachers, schools, and/or districts adhere to the law for appropriate use of music, images, and other resources used when teaching, staging, directing, producing, performing, recording, copying, distributing, and conducting other activities related to dance artworks performances. Special attention should be paid to copyrighted images (e.g., graphics, multimedia projection, scenic elements, and backdrop projections) and any music selections (e.g., dance music, sound effects, underscoring, or pre- and post-show) used in performance. Questions, concerns, and guidance about the complicated area of intellectual property infringement should be addressed by school district legal counsel.

## Developing Artistic Entrepreneurs

Throughout their TK–12 dance education, students learn about and have opportunities to experience direct and peripheral dance-related careers. Due to advances in technology (communication systems, including the internet), students can—while still in school—become artistic entrepreneurs, performers, and creators. As discussed earlier, students must learn and understand from safety, monetary, and legal standpoints the potential pitfalls and benefits that come with being an artistic entrepreneur. Secondary programs aligned with Career Technical Education programs provide learning experiences as part of their capstone courses. Within those capstone courses, students can be given the opportunity to select an area of focus in areas such as but not limited to the following:

- **Production Management:** exploring the technical support of dance including but not limited to stage management and direction, sound, lighting design, house management, costuming, and music editing.
- **Choreography:** exploring the application of choreography in different settings. Students on this track can take responsibility for creating choreography for community, school, and public events.
- **Fundraising/Promotions:** exploring fundraising and promotion of dance-related events. Students in this track would be responsible for developing promotional materials for events, managing social media accounts, and creating and managing fundraisers.
- **Educational Outreach:** Students on this track explore dance-related careers in education. Students work on educational outreach events and participate in events in which students can be teachers (youth clinics and/or middle school dance days). This track may also provide an opportunity for students to create dance-related lecture demonstrations for younger student groups.

As a part of these teams, students perform all the administrative tasks and strategies associated with organizing and managing these areas of focus under the guidance of their teacher. Such projects and tasks have real-world implications. For example, the production management team technically manages its school's spring dance concert. The fundraising team creates and executes its own fundraising event. Students play vital roles in making sure the projects are successful, creating an added value to their overall learning and development of personal and group responsibility. Upon the completion of these projects, students have developed a range of skills including production management, financial management, marketing, and public relations, as well becoming a proficient performer.

To prepare students for long-range and high-stakes projects, students must be provided the opportunity to learn these skills in practice and real situations at smaller scale with levels of responsibility that become more significant as students become more confident. Teams can be organized by grade level with more-experienced students providing leadership and training to students with less experience. Eventually, the more-experienced students would begin to hand off leadership to younger students as the term progresses.

Guiding students toward careers in dance requires a focus on content, skill preparation, and on teaching students strategic or soft skills. Dance inherently lends well toward teaching students the value of relationships; special attention must be given to training students about how the role of building and maintaining positive relationships is critical in developing a career as an artist. A dancer must have the tools to advance their career interpersonally as well as within the digital sphere. Dancers within programs aligned with the Arts, Media, and Entertainment Career Technical Education Model Curriculum Standards (<https://www.cde.ca.gov/ci/vp/cf/ch3.asp#link9>) will benefit from opportunities to develop a résumé, a website, or a reel of their dance works; to practice mock auditions; and to have knowledge of graphic design and marketing techniques. Simultaneously, dancers also benefit from learning all sides of production work, from planning budgets to artistic direction to choreography. Creating opportunities for student dancers to meet and interact with individuals in the industry as guest speakers or through residencies is valuable. Moreover, hosting a panel of guest speakers from a wide range of arts-related careers can help the student who loves dance but is not sure what to do with it after high school see greater possibilities.

It is important to note that the career outcomes for high school dance students are not necessarily specific to the arts, media, and entertainment industry sector. While graduates can consider careers in choreography, performance, or teaching, dance education can also inform a variety of other arts-related careers such as physical therapy; nursing; personal training; teaching dance, Pilates, or yoga; and serving as a dance-movement therapist, psychologist, or counselor.

Through an introduction to jobs in and related to the dance field, students can understand that there are people who make their living as professions in and related to dance.



### ***Snapshot: Sample Activities for Student Investigation into Careers in Dance***

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- Ask the dance teacher about their own dance career; understand that teaching dance is a dance profession.
- Participate in a guest visit by professional dancers or choreographers, view a short presentation of their work, learn some of the movements, and hear them speak about their lives in dance.
- Participate in a hands-on workshop with a professional in a dance-related field like a musician or costume designer.
- Contribute to a chart of professions in and related to dance, learning the definitions of: dancer, choreographer for dance, musical theatre, drama, opera, film and video, dance teacher, composer, costume designer, notation specialist, artistic director, casting director, dance therapist and dance injury specialist, dance writer, critic, and researcher.

Source: New York City Department of Education (2015)

## Conclusion

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“Making dances is an act of progress; it is an act of growth,  
an act of music, an act of teaching, an act of celebration,  
an act of joy.”

—Alvin Ailey, dancer and choreographer

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All California students must have opportunities and access to a rigorous, sequential, standards-based dance education that leads to artistic literacy in dance. Students become increasingly fluent in dance literacy through a TK–12 sequential, standards-based education in dance. This type of education exercises the creative practices of creating and recreating dance, and it also offers students opportunities to perform and respond to dance. Students can connect, synthesize, and relate new dance knowledge and personal experiences to engage in and with dance; as inquisitive, self-motivated, and lifelong learners, they deepen their understanding of the world through dance.

# Glossary of Terms for California Arts Standards: Dance

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:** A set of principles concerned with the nature and appreciation of beauty.

**alignment:** The process of positioning the skeletal and muscular system to support effective functionality.

**alternative performance venue:** A performance site other than a standard Western style theater (for example, classroom, site-specific venue, or natural environment).

**anatomical principles:** The way the human body's skeletal, muscular, and vascular systems work separately and in coordination.

**artistic criteria:** Aspects of craft and skill used to fulfill artistic intent.

**artistic expression:** The manifestations of artistic intent through dance, drama, music, poetry, fiction, painting, sculpture, or other artistic media. In dance, this involves the dance and the dancers within a context.

**artistic intent:** The purpose, main idea, and expressive or communicative goal(s) of a dance composition study, work, or performance.

**artistic statement:** An artist's verbal or written introduction of their work from their own perspective to convey the deeper meaning or purpose.

**body patterning:** Neuromuscular patterns (for example, core-distal, head-tail, homologous [upper-lower], homo-lateral [same-side], cross-lateral [crossing the body midline]).

**body-use:** The ways in which movement patterns and body parts are used in movement and dance practice; descriptive method of identifying patterns.

**bound flow movement:** An "effort element" from Laban Movement Analysis in which energy flow is constricted.

**Capstone Project:** A culminating performance-based assessment that determines what twelfth-graders should know and be able to do in various educational disciplines; usually based on research and the development of a major product or project that is an extension of the research.

**choreographic devices:** Manipulation of dance movement, sequences, or phrases (e.g., repetition, inversion, accumulation, canon, etc.).

**choreography:** The art of composing dances, including shaping movement, structuring phrases, and revising and refining dances.

**codified movement:** Common motion or motions set in a particular style that often have specific names and expectations associated with it.

**context cues:** Information obtained from the dance that helps one understand or comprehend meaning and intent from a movement, group of movements, or a dance as a whole; requires seeing relationships between movements and making inferences about the meaning or intent often gleaned from visual, auditory, or sensory stimuli.

**contrapuntal:** An adjective that describes the noun “counterpoint”; music that has at least two melodic lines (voices) played simultaneously against each other; in dance, at least two movement patterns, sequences, or phrases danced simultaneously using different body parts or performed by different dancers.

**cultural movement practice:** Physical movements of a dance that are associated with a particular country, community, or people.

**dance literacy:** The total experience of dance learning that includes the doing and knowing about dance: dance skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance from different cultures, dance genres, repertory, performers and choreographers, dance companies, and dance notation and preservation.

**dance movement principles:** Fundamentals related to the craft and skill with which dance movement is performed (for example, the use of dynamic alignment, breath support, core support, rotation, initiation and sequencing, weight shift, etc.).

**dance phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**dance structures:** The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (for example, AB, ABA, or theme and variation); often referred to as choreographic form.

**dance study:** A short dance that is comprised of several dance phrases based on an artistic idea.

**dance techniques:** The tools and skills needed to produce a particular style of movement.

**dance terminology:** Vocabulary used to describe dance and dance experiences.

**simple dance terminology (Tier 1/grade levels PK–2):** basic pedestrian language (for example, locomotor words such as walk, run, march, slither; and nonlocomotor words such as bend, twist, turn, etc.).

**basic dance terminology (Tier 2/grade levels 3–5):** vocabulary used to describe dance movement techniques, structures, works, and experiences that are widely shared in the field of dance (for example, stage terminology, compositional vocabulary, language defining dance structures and devices, anatomical references, etc.).

**genre-specific dance terminology (Tier 3/grade levels 6 and above):** words used to describe movement within specific dance forms such as ballet, contemporary, culturally specific dance, hip-hop, jazz, modern, tap, and others.

**dance work:** A complete dance that has a beginning, middle (development), and end.

**dynamics:** The qualities or characteristics of movement which lend expression and style; also called “efforts,” or “energy (for example, lyrical, sustained, quick, light, or strong).

**elements of dance:** The key components of movement; movement of the body using space, time, and energy; often referred to as the elements of movement.

**embody:** To physicalize a movement, concept, or idea through the body.

**energy:** The dynamic quality, force, attack, weight, and flow of movement.

**evaluative criteria:** The definition of values and characteristics with which dance can be assessed; factors to be considered to attain an aesthetically satisfying dance composition or performance.

**explore:** Investigate multiple movement possibilities to learn more about an idea.

**free-flowing movement:** An “effort element” from Laban Movement Analysis in which energy is continuous.

**functional alignment:** The organization of the skeleton and musculature in a relationship to gravity that supports safe and efficient movement while dancing.

**general space:** Spatial orientation that is not focused towards one area of a studio or stage.

**genre:** A category of dance characterized by similarities in form, style, purpose, or subject matter (for example, African, ballet, ballroom, hip-hop, modern, Polynesian, etc.).

**kinesthetic awareness:** Pertaining to sensations and understanding of bodily movement.

**Laban Movement / Laban’s Efforts:** There are eight types of efforts that are found during action (dabbing, flicking, floating, gliding, pressing, slashing, thrusting, and wringing). The action/quality produces a feeling or a sensation for the dancer executing the action as well as for anyone viewing a movement.

**locomotor:** Movement that travels from one location to another or in a pathway through space (for example, in prekindergarten, walk, run, tip-toe, slither, roll, crawl, jump, march, gallop; in kindergarten, the addition of prance, hop, skip, slide, leap).

**mind–body principles:** Concepts explored and/or employed to support body–mind connections (for example, breath, awareness of the environment, grounding, movement initiation, use of imagery, intention, inner–outer, stability–mobility).

**movement characteristics:** The qualities, elements, or dynamics that describe or define a movement.

**movement phrase:** A brief sequence of related movements that have a sense of continuity and artistic or rhythmic completion.

**movement problem:** A specific focus that requires one find a solution and complete a task; gives direction and exploration in composition.

**movement vocabulary:** Codified or personal movement characteristics that define a movement style.

**negative space:** The area (space) around and between the dancer(s) or dance images(s) in a dance.

**nonlocomotor:** Movement that remains in place; movement that does not travel from one location to another or in a pathway through space for example, in prekindergarten, bend, twist, turn, open, close; in kindergarten, swing, sway, spin, reach, pull).

**performance etiquette:** Performance values and expected behaviors when rehearsing or performing (for instance, no talking while the dance is in progress, no chewing gum, neat and appropriate appearance, dancers do not call out to audience members who are friends).

**performance practices:** Commonly accepted behaviors and practices when rehearsing and performing on stage (for example, production order is technical rehearsal, dress rehearsal, then performance; dancers warm up on stage and must leave when the stage manager tells them; when “places” are called, dancers must be ready to enter the performing space).

**personal space:** The area of space directly surrounding one’s body extending as far as a person can reach; also called the kinesphere.

**polyrhythmic:** In music, several rhythms layered on top of one another and played simultaneously; in dance, embodying several rhythms simultaneously in different body parts.

**production elements:** Aspects of performance that produce theatrical effects (for example, costumes, makeup, sound, lighting, media, props, and scenery).

**production terminology:** Words commonly used to refer to the stage, performance setting, or theatrical aspects of dance presentation.

**project:** A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience.

**rhythm:** The patterning or structuring of time through movement or sound.

**sound environment:** Sound accompaniment for dancing other than music (for example, street noise, ocean surf, bird calls, spoken word).

**space:** Components of dance involving direction, pathways, facings, levels, shapes, and design; the location where a dance takes place; the element of dance referring to the cubic area of a room, on a stage, or in other environments.

**spatial design:** Pre-determined use of directions, levels, pathways, formations, and body shapes.

**stimuli:** A thing or event that inspires action, feeling, or thought.

**style:** Dance that has specific movement characteristics, qualities, or principles that give it distinctive identity (for example, Graham technique is a style of modern dance; rhythm tap is a style of percussive dance; Macedonian folk dance is a style of international folk dance; Congolese dance is a style of African dance).

**technical dance skills:** The degree of physical proficiency a dancer achieves within a dance style or technique (for example, coordination, form, strength, speed, and range).

**tempi:** Different paces or speeds of music, or underlying beats or pulses, used in a dance work or composition (singular: tempo).

**tempo:** The pace or speed of a pulse or beat underlying music or movement (plural: tempi or tempos).

**theme:** A dance idea that is stated choreographically.

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# Chapter 4: Media Arts

“Media arts is coming to define the arts of our time.”

—Steven Lavine, President Emeritus, California Institute of the Arts

## Introduction to Media Arts

### What Is Media Arts?

The media arts discipline is defined as technology-based creative production and design. The media arts standards convey competencies for artistic literacy in media arts. Media arts functions as a discrete arts discipline for all students as they develop capacities they need to thrive in the modern digitally centered environment. As technology continually evolves, the creative tools of media arts have become increasingly powerful, versatile, and easier to use.

The basic categories in media arts include imaging, sound, animation, video, interface design, virtual design, and interactive design. The various forms of media arts 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; there are also 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. Depending on the intent and arts standards addressed, some courses such as photography or graphic design may continue to be visual arts courses and, if addressing media arts standards, have similar courses labeled media arts. 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. The new media arts standards can be used alongside existing Career Technical Education standards for the Arts, Media,

and Entertainment Pathways to strengthen the quality and relevance of academic preparation within the industry sector.

### ***Regarding Boundaries—Toward a New Synthesis***

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 is 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 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.

Effective media arts instruction develops students’ abilities 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 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 media arts forms morph and emerge with technology over time, students’ creative possibilities are endless as they develop as artistic literate individuals through *Creating, Producing, Responding, and Connecting* in media arts.

The following list illustrates some of the broad and growing range of possible student created media arts products:

- Documentaries, news stories, and informational animations about topics chosen by students
- Narrative films and animations of all genres
- Artistic videos, remixes, video art, and abstract visuals
- Websites, blogs, vlogs, zines of student work, ideas, interests

- Online multimedia posting of original music, artworks, images, videos, choreography, memes, and GIF animations
- Artistic photographs
- Original podcasts
- Digital puppetry
- Interactive sculptures and installations
- Augmented reality productions

## Why Media Arts?

Students in the twenty-first century are growing up in a media arts world where internet-connected devices are ever-present and enable access to information and virtual, multimodal, and interactive experiences. As media arts interfaces and production platforms, these internet-connected 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 et al. 2010).

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

To meet this challenge and lead in innovation, California established media arts as a distinct fifth arts discipline in the 2019 *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve*. In the 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:

- 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"). (2014)

The *California Arts Standards* for media arts set learning expectations that support development of artistic literacy through media arts production and design processes. The arts standards articulate the lifelong goals for all students in all 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

## **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 arts 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 arts works. 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 Well-Being**

Media arts literate citizens can 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-driven engagements can bring communities together to interact with each other in new and different ways.

## 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.

This chapter describes the discipline of media arts and its potential 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*.

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## Media Arts Standards TK–12

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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)

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The media arts standards provide a holistic matrix of creative inquiry based in the student-centered processes of production and design. They are designed to create a progression of student learning in media arts. 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 artistic literacy. They are designed to be accessible and applicable to the broad range of educators, students, and situations that would use or enact media arts, or some aspect of its tools, concepts, or processes, such as video production or digital design. Considering the breadth and diversity of these digital forms, artistic 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 creative multifaceted production and connecting processes. They highlight the 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.

**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

Source: Media Arts Education Coalition (2016, 2)

## The Structure of the Media Arts Standards

The media arts standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all arts disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to media arts.

Using the elements of the media arts standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings, which are connected to anchor standards that are shared across five disciplines. Throughout the process media arts students are *Creating, Producing, Responding, and Connecting*—these are the four artistic processes. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students' development as media arts literate individuals.

## Anchor Standards

The media arts standards include two types of standards: The anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to media arts and to each grade level or proficiency level.

The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but they serve to provide the overarching outcomes within media arts each year.

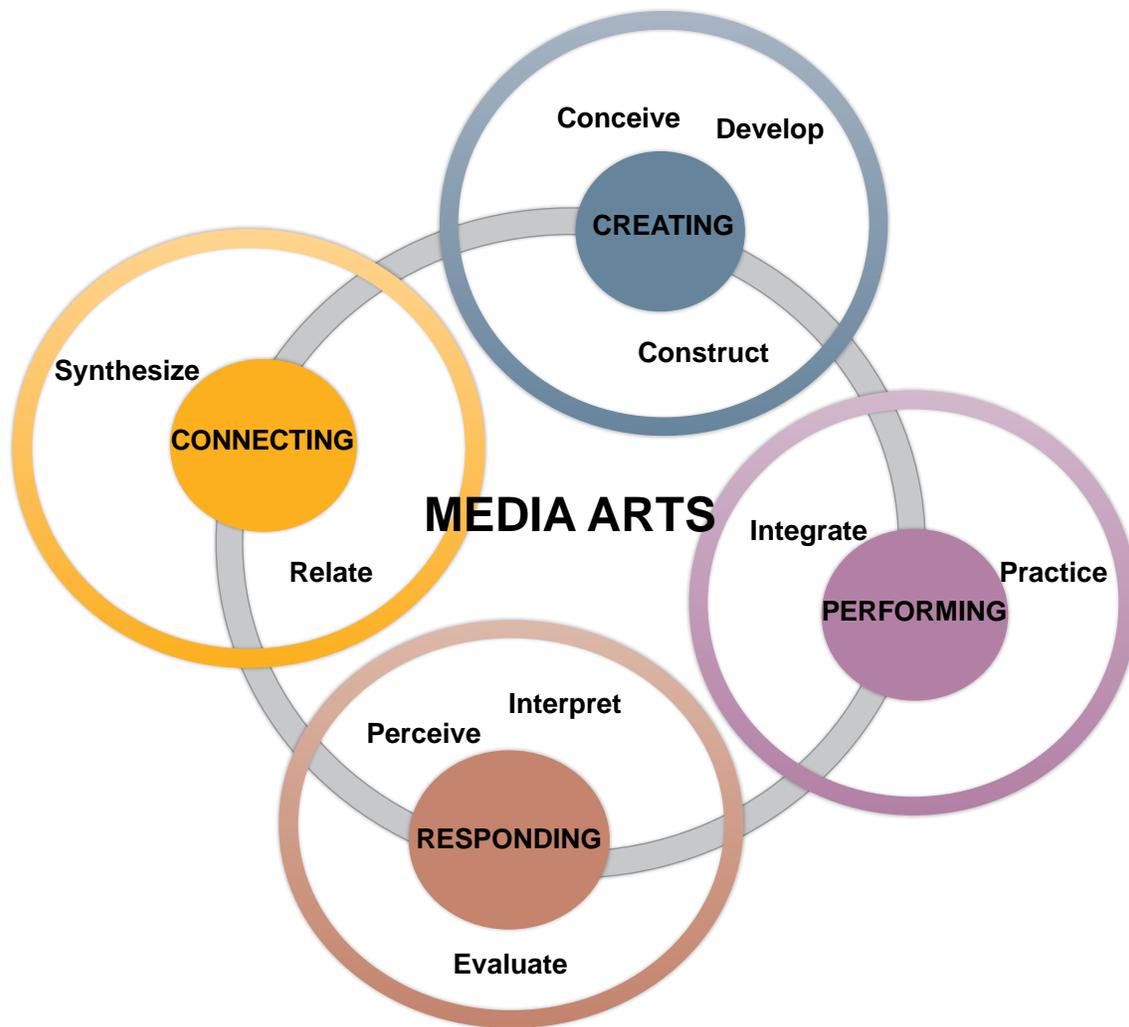
## Artistic Processes in Media Arts

The media arts standards identify four artistic processes: *Creating*, *Producing*, *Responding*, and *Connecting*. In the *Creating* process, students conceive and develop new media arts ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of media arts. In the *Producing* process, students realize media arts ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their learning public—as an intrinsic element of media arts. In the *Responding* process, students understand and evaluate how media arts conveys meaning to themselves as a media artist and to the viewer or audience throughout time. In the *Connecting* process, students relate media arts ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of media arts (figure 4.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

The structure of the media arts standards enables students to demonstrate their media arts knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in media arts. The combination and delivery of the processes is guided by the teacher's intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction should provide a balanced approach to address all artistic processes over time.

**Figure 4.1: Artistic Processes and Process Components for Media Arts**



### Process Components in Media Arts

Another structural element of the media arts standards is the process components. They are aligned to the four artistic processes. The process components are operational verbs that define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components are not linear or prescriptive actions. They are fluid and dynamic guideposts throughout the media arts making process. They provide a path for students to engage through *Creating*, *Producing*, *Responding*, and *Connecting* within media arts. A student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in them. Students' ability to carry out the process components enables them to work in and through the process independently. The process components for media arts are as follows:

**Table 4.1: Process Components for Media Arts**

Creating	Producing	Responding	Connecting
Conceive	Integrate	Perceive	Synthesize
Develop	Practice	Interpret	Relate
Construct		Evaluate	

The process components combined with the enduring understandings and essential questions 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.

## Student Performance Standards in Media Arts

The student performance standards for media arts translate the anchor standards into explicit, measurable learning goals in media arts for each grade level, proficiency level, or for high school course level. They identify the action, behavior, thinking, understanding, and skill that a student must do to demonstrate achievement.

Performance standards are end-of-the-year or end-of-course expectations for learning and development. They describe what a student will demonstrate as an outcome of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. Teachers determine media arts content and pedagogy when designing instruction to prepare students to demonstrate proficiency in the standards. Teachers must also ensure students have substantial opportunities to practice throughout the year as they move toward mastery of the performance standards.

## Student Performance Standards Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through eighth grade in media arts (PK–8). The standards articulate, for PK–8, the grade level-by-grade level student achievement in media arts.

Secondary education identifies three proficiency levels of standards that articulate student achievement in media arts and build upon the foundations of a PK–8 media arts education. As students work through and develop in media arts during the high school years, they progress through the proficiency levels. The *Proficient* level generally applies to the year one and two high school student. The *Accomplished* level generally applies to the year three and four high school student. The *Advanced* level is an additional proficiency level

for students working at a level beyond the typical four-year high school student. Advanced students may study media arts outside of the school and engage in media arts as an amateur, semi-professional, or professional.

The table below describes the media arts proficiency levels.

**Table 4.2: Media Arts Student Performance Standards Proficiency Levels**

<b>High School Proficient</b>	<b>High School Accomplished</b>	<b>High School Advanced</b>
<p>A level of achievement attainable by most students who complete a high-school level course in media arts (or equivalent) beyond the foundation of quality PK–8 instruction.</p>	<p>A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.</p>	<p>A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.</p>

**Table 4.2: Media Arts Student Performance Standards Proficiency Levels** *(continued)*

High School Proficient	High School Accomplished	High School Advanced
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> <li>■ use foundational technical and expressive skills and understandings in media arts necessary to solve assigned problems or prepare assigned repertoire for presentation;</li> <li>■ make appropriate choices with some support;</li> <li>■ be prepared for active engagement in their community;</li> <li>■ understand media arts as important form of personal realization and well-being; and</li> <li>■ make connections between media arts, history, culture, and other learning.</li> </ul>	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> <li>■ identify or solve media arts problems based on their interests or for a particular purpose;</li> <li>■ conduct research to inform artistic decisions;</li> <li>■ create and refine media arts productions that demonstrate technical proficiency, personal communication, and expression;</li> <li>■ use media arts for personal realization and well-being; and</li> <li>■ participate in media arts beyond the school environment.</li> </ul>	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> <li>■ independently identify challenging media arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions;</li> <li>■ use media arts as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work;</li> <li>■ exploit their personal strengths and apply strategies to overcome personal challenges as media arts learners; and</li> <li>■ take a leadership role in media arts within and beyond the school environment.</li> </ul>

## Enduring Understanding and Essential Questions in Media Arts

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

—Rudolf Frieling, SFMOMA curator of media arts

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The media arts standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes and allow students full exploration of the dimensions of media arts learning. Enduring understandings and essential questions address big ideas central to the discipline of media arts. Organizing learning and thinking around big ideas enables greater transfer of information and skills. It also promotes the activation of prior knowledge and student ability to grasp new information and skills, and builds student capacity to transfer the information and skills to other contexts. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for media arts can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *Arts Standards*.

**Table 4.3: Artistic Process—Creating**

Enduring Understanding	Essential Question
Media artists plan, organize, and develop creative ideas and models into process structures that can effectively realize the artistic idea (from Anchor Standard 2).	How do media arts organize and develop ideas and models into process structures to achieve the desired end product?

**Table 4.4: Artistic Process—Producing**

Enduring Understanding	Essential Question
Media artists integrate various forms and contents do develop complex, unified artworks (from Anchor Standard 4).	How are complex media arts experiences constructed?

**Table 4.5: Artistic Process—Responding**

Enduring Understanding	Essential Question
Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork (from Anchor Standard 8).	How do people relate to and interpret media artworks?

**Table 4.6: Artistic Process—Connecting**

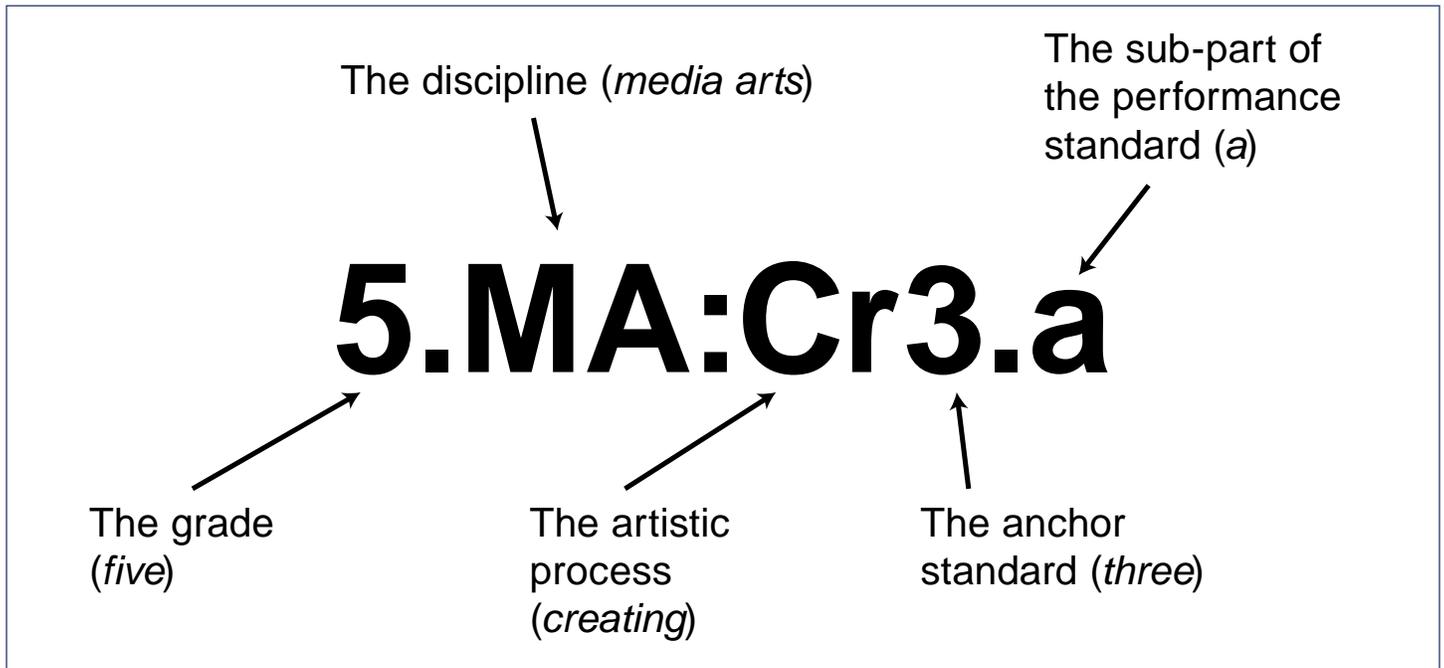
Enduring Understanding	Essential Question
Media artworks synthesize meaning and form cultural experience (from Anchor Standards 10).	How do we relate knowledge and experiences to understanding and making media artworks?

Additional discussion of the enduring understandings and essential questions is found in chapter two, “The Instructional Cycle.”

## 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 4.2 and described below. The full code is located at the top of each column of the performance standards.

**Figure 4.2: 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); grade levels 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, linear, and restricted 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 fifth-grade 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 or “scale” of grade levels, as a way of assessing and beginning where the students actually are, always toward the possibility of achieving and exceeding the grade level standard. No matter the students’ grade level, the teacher may consider PK and first grade 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 teacher should determine what sequence of instruction, projects, and problems students will undertake to progress in their media arts learning. The more experiences the teacher can provide in the breadth of media arts production processes, and the more sophisticated the projects, the higher proficiency levels students will attain.

### Grade Level 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.

In the very early grade levels, educators can guide and support students beginning to access digital tools and exploring the technical processes of media arts. Elementary generalists can design instruction based on tools and technical support available at their school site. They can remain within their own comfort level when first teaching media arts

while still designing engaging experiences where students can discover and explore media arts production. Educators can accommodate this basic exploration because the standards are student-centered.

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.

Potential instructional approaches 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.

Teachers can create lessons 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.” 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.” While simple, these opportunities to learn in media arts initiate the cognitive process of media production, which then can unfold in an organic and comprehensive way.

Through collaborative approaches, students can take on different roles such as camera person, talent, director, or location scout. They will look at photos as they use the camera and naturally start the Responding process through its various aspects of analysis and evaluation: “Oooh, look at this one!” “I like the way you’re jumping here!” “This one is 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 processes of media arts in other standards, such as California K–12 Computer Science Standard K-2.CS.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 the media arts Responding process 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 grade levels, 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 4.7 provides an example of the scaffolding found within the standards from the earliest grade level through second grade.

**Table 4.7: PK–2 Performance Standards for Creating Anchor Standard 1**

**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 Conceive is generative and open-ended, where students are free and encouraged 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 media arts works.

While the standards can be used to design instruction where students launch their own ideas through media arts works, teachers may want to narrow student choices. Teachers should consider existing 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 take their photographs and select a specified number of photos. Such constraints can build capacity for greater creative and analytic agility.

A first-grade teacher should first notice in the standards 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, in the case where students are in the process of developing character journeys within a story they are reading, if there is access to digital drawing software or perhaps modeling clay and cameras, the teacher could have students sketch and/or model their own personal variations of the character based on teacher-provided criteria. To support this process, the teacher could have students work in groups that finally select the one model or create a

collaborative version to work with as they develop their character journeys. In this 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 Level 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 [an item or topic] is (e.g., math, an emotion, art, an idea, or subject),” or “Create a short picture story with a beginning, middle, and end.”

**Table 4.8: Selected Grade 3–5 Creating and Producing Standards**

Third Grade	Fourth Grade	Fifth Grade
<p><b>3.MA:Pr5b</b> Exhibit basic creative skills, such as standard use of tools, to invent new content and solutions within and through media arts productions.</p>	<p><b>4.MA:Pr5b</b> Practice foundational innovative abilities, such as design thinking and novel use of tools, in addressing problems within and through media arts productions.</p>	<p><b>5.MA:Pr6</b> Compare qualities and purposes of presentation formats, associated processes, results, and improvements for presentation of media artworks.</p>
<p><b>3.MA:Pr6</b> Identify and describe the presentation conditions, audience, and results of presenting media artworks.</p>	<p><b>4.MA:Cr1</b> Conceive of original artistic goals for media artworks using a variety of generative methods such as brainstorming and modeling.</p>	<p><b>5.MA:Cr2</b> Develop, present, and test ideas, plans, models, and/or proposals for media arts productions, considering the artistic goals and audience.</p>

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” of media arts tools 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 works and products are formed. 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. Engagement in the creative process is the goal rather than a perfect, idealized product or the flawless use of a technology tool. Table 4.9 provides a range of the third- through fifth-grade performance standards to illustrate the expected growth in students' abilities in Responding and Connecting.

**Table 4.9: Selected Grade Levels 3–5 Responding and Connecting Standards**

Third Grade	Fourth Grade	Fifth Grade
<p><b>3.MA:Re8</b> Determine the purposes and <b>meanings</b> of media artworks while describing their context.</p>	<p><b>4.MA:Re9</b> Identify and apply basic criteria for evaluating and improving media artworks and <b>production processes</b>, considering <b>context</b>.</p>	<p><b>5.MA:Re9</b> Determine and apply criteria for evaluating media artworks and <b>production processes</b>, considering <b>context</b>, and practicing constructive feedback.</p>
<p><b>3.MA:Cn10a</b> Use personal and external resources, such as interests, information, and models, to create media artworks.</p>	<p><b>4.MA:Cn11b</b> Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.</p>	<p><b>5.MA:Cn11a</b> Research and show how media artworks and ideas relate to personal, social, and community life, such as exploring commercial and information purposes, history, and <b>ethics</b>.</p>

Contextual awareness as related to media arts is a powerful competency for students that assists them when creating and understanding media artworks. Given the vast range of media artworks, each with its own complexities in construction and presentation, developing contextual awareness supports students' growth from basic to a higher-order cultural literacy. Students gain skills and abilities to understand many types of media arts works including the commercial and entrepreneurial understanding of products, markets, users, and audiences.

The disciplines of arts in general, and media arts specifically, implies some interpretation and ambiguity based on the work's organization and intention. Standard 3.MA:Re8 refers to "meanings" of a media artwork within the context they are found. 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. For example, a chair design may be very practical and intended for sitting. Another chair design could be whimsical and intended as an object of art, not meant for sitting. Students explore questions such as in the case of considering and responding to the practical chair: Is this utilitarian chair appropriate for the lobby of the theater? Does it work for people with

disabilities? What is the optimal placement for this well-designed, but somewhat ordinary chair? In grade levels three through five, students become more aware of the context in which artworks function.

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 grade levels four and five, this is developed over the school year through multiple learning opportunities, support, and discussion. As students gain experience in the components and processes of media arts production, they are better able to identify, develop, and apply evaluative criteria. For example, in video production, 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 “in a new way.” 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 construct these criteria themselves. Teachers should continuously build student capacity for giving and receiving constructive feedback and in developing self-reflective practices. Teachers through modeling and providing guiding prompts, such as “One thing that is very successful about your media artwork is ...” can foster these powerful habits in their students. Additional guidance on feedback strategies can be found later in this chapter and chapter two, “The Instructional Cycle.”

The grade level band 3–5 encompasses a broad range of emerging media arts literacies across digital environments, aesthetics, and culture. In standard 3.MA:Cn10, students in grade level three are beginning to access various personal and external resources to create their media arts works. This may include personal knowledge and interests, specific content information, and models, or accessing these resources from other sources. 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 the Connecting standards such as 4.MA:Cn11, teachers design instruction to help students develop critical autonomy across a variety of media arts experiences, through media arts production, and through experiencing media artworks. Teachers guide students in developing abilities 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. They may not understand how media and messaging may affect their thinking, behaviors, and their families, including people they are beginning to identify as part of their community or 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 and how media conveys information, including for commercial purposes. They continue to consider ethical issues surrounding media arts tools and environments. Teachers create learning opportunities that draw on authentic but developmentally appropriate materials and scenarios as students develop and grow artistically in this grade level band.

## Grade Level 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. 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 standards. Media arts standards at this level call for increased student originality and creativity in processes and sophistication in products. Sixth- through eighth-grade 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.

An example of the sequential nature of this complex range of processes, critical for students to achieve and build a foundation for high school, is articulated in the 6–8 sequence of standards in the Responding process component of Perceive.

**Table 4.10: Selected Responding, Process Component “Perceive” Standards in 6–8**

Sixth Grade	Seventh Grade	Eighth Grade
<p><b>6.MA:Re7</b> b. Identify, describe, and analyze how various forms, methods, and styles in media artworks <b>manage audience experience</b>.</p>	<p><b>7.MA:Re7</b> b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.</p>	<p><b>8.MA:Re7</b> b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks <b>manage audience experience</b> and create intention.</p>

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

**Performance Standard: 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. Throughout the year his students have acquired skills to construct and deconstruct media artworks to identify the qualities and relationships between the components and content that convey meaning and manage the audience experience. They have examined exemplary works and demonstrated in their own creations how the components of rapid frames, artistic continuity, compositional arrangement, and animation physics and story combine to make an effective scene. They are now ready to progress to the next level in understanding of how a story narrative arc requires anticipation and multimodal coordination to construct 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 or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

Although Mr. O's students have encountered countless movies and story books as viewers and readers, they do not yet fully realize that as creators they need to deliberately construct and manage the audience's "multimodal" experience of those critical moments of the animation. As an example, if the protagonist is overcoming the challenge of an adversary, the audience needs to be carried through a skilled orchestration of multimodal events in order to empathetically experience the hero's decisive victory. Elements may include timing, slowing, and zooming into emotional close-ups and detailed struggle points to build tension; emotional soundtracks; and rapid editing with angled shot sequences and explosive actions.

This becomes a critical area of learning for Mr. O's students. They, through Mr. O's thoughtfully crafted instructional sequences and effective teaching, are growing in their understanding that cinematic communication requires attention to detail, comprehensive articulation, and considerable effort to achieve. Once they obtain mastery of cinematic imagining, they will also have a deeper understanding of the power of media artworks. They then are viscerally aware of how media arts can manage the audience's attention and interest in multimedia.

Mr. O, through constructing instruction utilizing the Responding standards' essential questions, helps his 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.

## Competency Transfers to Other Genres

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.

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

**—Gordon Parks, American photographer**

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Middle school years are a critical period for students as they form lifelong habits and develop personal practices to balance the pressures of peers and societal conventions. In producing media artworks, students can respond with their own messaging and gain personal resilience. Students begin to realize they can be both participants and contributors to society and culture through their media artworks.

As students’ understanding of their world develops, teachers can support them in creating media arts works that cross disciplines and subject areas moving toward more sophisticated productions. In the following vignette classes of combined grade levels of students focus on the media arts 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*

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**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

## Performance Standards:

**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).

At a middle school, a media arts video production teacher collaborates with the dance teacher on designing a culminating project for their students. This will call for the video production students to work collaboratively with dance students on producing a dance film. Dance students are given a choreography assignment that includes the use of a prop for inspiration. The students use the assigned prop as the “jump-starter” to their artworks while considering the levels of literal and abstract representations as they begin to create. Students form self-selected teams to create their films. 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.

Throughout the process, as they work, the students take into consideration what they have learned in the areas of professional integrity as creatives and current laws and guidelines related to intellectual property, recording, and copyright rights. Together, they make artistic choices that consider aesthetics from two different disciplines. The goal is for the student collaboration to create an artwork that is more than a music video or simple recording of a dance performance. In both classes, students use journals to document the process of their creative work. They capture all potential scores, notes, sketches of the work, responses to feedback suggestions, and respond to reflective prompts provided by the teachers. Journals are shared with and read by the teachers throughout production, including immediately before production, and teachers provide constructive comments both in the journal and in student–teacher

conversations. The journals allow teachers to check on student progress, gain insight into their creative process, and provide formative feedback.

Throughout the production process, students are encouraged to post behind-the-scenes progress online to a class forum. As students share their work in this manner, they receive and consider feedback from other students and teachers that have access to the class forum and understand the guidelines for posting feedback. Each team works together during the post-production process to edit and finalize their dance film.

Final dance films are screened in the video production and dance classes. Students have the opportunity to present their work in both classes in a film festival-like setting. They celebrate their accomplishments, publicly reflect upon their process and learning, and receive final feedback from their peers.

### *Ready for High School*

Through well-planned, standards-based, student-centered teaching and learning, middle school students are equipped with critical media arts knowledge, skills, and awareness. As students transition to high school, they are prepared to make choices 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 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.

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, experience, 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 linguistic diversity. Some students may require accommodations or 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 start of the year illustrates the complex act of balancing instruction. The teacher encounters a wide range of student ability, including many 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 do the following:

- 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.
- 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.
- 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 instruction would involve assignments and tasks with 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 toward formal compositional effect. Students can sit in heterogeneous arrangements of ability and language proficiency 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 where students are not just engaged in creative production, but also in peer assistance, collaboration, and academic talk.

### ***High School Proficient Level***

Students working toward 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, 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 art works
- 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 in media arts. The following vignette is an example of scaffolding learning through small projects.



**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

**Performance Standard: 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.

This approach supports students in developing a growth mindset and learning to see mistakes as potential sources for innovative solutions. This is an important step toward 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 become more aware of the ordinary or conventional, a difference that proficient students need to understand in order to demonstrate intentionality.

## *High School Accomplished Level*

The Accomplished level standards build on the proficient level of intentionality and develop the student's capacity for independent, consistent, and varied artistic accomplishment.

*Accomplished* student media art works and processes reflect the following:

- Strategic generation toward 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

Instruction aligned to the accomplished level media arts standards 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. Teachers design instruction to promote this interest-driven energy while continuing to scaffold increased and comprehensive competence and potential. For example, in the camera role in video production, a student with a great deal of confidence in their ability in this role may assume they can just repeat that narrow role or technical skill set again and again. The challenge for the teacher 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 in media arts 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 creative 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**

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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 pre-production 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 allows teachers to design instruction that utilizes media arts standards such as Acc.MA:Cn10a, “Synthesize internal and external resources, such as cultural connections, introspection, independent research, and exemplary works, to enhance the creation of compelling media artworks,” 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 provides opportunities for integration of the music standards such as Acc.MU:C.Cr2a, “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. Students gather information from multiple sources, potentially answering a research question or solving a problem. Through this process, teachers can authentically integrate many of the 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:** Instruction leading to the production of this podcast, and its subsequent distribution on the internet, addresses the 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 can provide the teacher the opportunity to integrate the ELA standards for eleventh and twelfth 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, they begin to become more independent cultural participants and producers. They are 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 expanding beyond teacher-assigned projects and the media arts classroom. They understand 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.

The snapshot below provides an example of how a young media artist begins to formulate their own uniquely media arts expression. The student has developed media arts capabilities for intermodal and intermedia fluency in production tools, style, and technique that provides the foundation for creating their own creative inquiry.



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

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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 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 is a kind of performance-installation-sculpture-poem. It is a “mixed reality.”

## Sample Purposes

Sample purposes that can drive instructional 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 school programs, courses, or a change in conditions, such as initiating a music program, expanding visual arts courses, gender-neutral bathrooms, or the need for healthier school food choices.
- Develop public relations materials for the school’s recruitment or publicity 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 possible examples of culminating multimedia products that Accomplished and Advanced students may create as outcomes of integrated authentic standards-based interdisciplinary instruction in media arts:

- 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 snapshot.



### *Snapshot: Advanced STEAM Culminating Projects*

**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:Pr5** b. 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 teachers 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 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.

A sample of the resulting student 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 toward 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 toward 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

## Assessment of Student Learning in Media Arts

Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when it

- is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Media arts is made of diverse and ever-changing forms, genres, stylistic methods, tools, processes, objectives, and generational trends.

Authentic assessment measures understanding of concepts, skills, and the ability to engage in the artistic processes. Authentic assessment happens in real time, as the student demonstrates the knowledge, skill, and engagement in the process. This can include students working in artistic development and construction, preparing for a production, hypothesizing how media art influences perception and understanding of human experiences, and synthesizing knowledge of social, cultural, and personal life with multimodal artistic approaches. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Producing, Responding, and Connecting. With the teacher's expert modeling and guidance, students enact these artistic processes as they create original media artworks. Students exhibit effective and deliberate effort in pursuit of meeting specific standards-based 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.

Tools for assessment can include selected response, open response, portfolios, open-ended prompts, performance criteria, criterion-referenced, performance/authentic assessment, and analytical and holistic scoring rubrics (all of which are outlined in chapter two, "The Instructional Cycle"). Assessment can be project based or designed as performance tasks to showcase student originality and creativity.

Effective assessment of media arts learning is specific and transparent. The students *and* the teacher engage in the process of assessing. Effective learning experiences provide multiple measures, both formative and summative, that assess the technical (media arts

skills and use of tools), the formal (production and composition), the personal (creative and expressive qualities and multimodal perceptions), and provide learners the opportunity to articulate understanding that their media artworks may not readily demonstrate. In media arts learning, it is important to view all assessment as a tool for learning. Media arts learning and assessment in a TK–12 setting is a fluid process, not a final goal with an end point. Media arts educators benefit from the view that learning is never complete. This lens provides students and teachers with opportunities to grow in their understanding of fundamental and more sophisticated concepts throughout the process.

In the media arts classroom, as teachers continuously assess student progress toward 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 that can provide 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***

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In a high school proficient-level 3D design course, students are learning to manipulate three-dimensional modeling tools through the program’s complex interfaces. They design complete three-dimensional environments and characters on which to base their own original stories. Students can zoom in, zoom out, 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 toward organic realism. In the design-based process, they can save variations of their works as they proceed, resulting in many “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.

Many of the students in this class have had little prior media arts learning and experience. The teacher designs instruction considering the seventh-grade through Accomplished-level standards creating individual learning goals for each student based on their current level of proficiency. These become the learning objectives, and the basis of assessment criteria and rubric which is shared with students to clearly articulate the learning expectations and demonstration of achievement.

#### **Learning Objectives**

1. Students will demonstrate the basic ability to manipulate technical interfaces to create original objects, characters, and elements.

- Students will shape individual forms into diverse, creative variations that are unusual and highly expressive.

The teacher is focused on four sequential from grade seven through Accomplished Creating standards.

**Artistic Process: 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

**Performance Standards:**

**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.

**Rubric**

Criteria	Emerging	Developing	Proficient	Accomplished
Objective #1: Idea generative process	Produces and documents <i>3–5 ideas that show significant variations of original object.</i>	Produces and documents <i>4–6 ideas and outlines goals.</i>	Produces and documents <i>4–6 ideas, explains what generative methods were used, and outlines goals.</i>	Produces and documents <i>4–6 ideas, explains what generative methods were used, and refines goals.</i>

## Rubric (continued)

Criteria	Emerging	Developing	Proficient	Accomplished
Objective #2: Manipulation of technical interfaces	Creates 3–5 prototypes using the modeling tools	Demonstrates divergent thinking and manipulation	n/a	Demonstrates increased originality
Objective #3: Individual forms	Engages in concept modeling and prototyping	n/a	n/a	n/a

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

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

In this process, the teacher is assessing students as they engage in the Creating process component: Conceive. The teacher is observing and providing feedback on students’ skills and use of the tools, also noting to what degree they have understood and are making efforts toward the goal of achieving unusual and varying results. Some students quickly generate a wide range of creative ideas in models, while others seem reluctant to experiment. *Are they having technical difficulties? Are they afraid of making “mistakes”?* For students with less prior instruction in media arts who are less familiar with such open-ended invention, the teacher sits at the student’s workstation and models the process for them. Later, students use a peer-based assessment method where student groups collectively determine and note class members’ success at achieving specific rubric criteria.

## Encourage Discussion

Across the processes of Creating, Producing, Responding, and Connecting, students are encouraged to discuss their ideas and perceptions with their peers through verbal and visual languages. Students, learning in media arts, assess at multiple checkpoints and reflect often during practice. For example, students experiment with ideas, design, and tools while simultaneously self-assessing their progress and outcomes. One enduring understanding in the PK–12 media arts Creating standards states, “Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences,” and the standards ask students to create artworks by engaging in various experimentations. In particular, MA:Cr1 encourages students to explore various ideas, materials, techniques, and methods. Assessment should guide the thinking, development, and production of creative endeavors for students and teachers in the media arts classroom. Throughout this learning, informal formative assessments provide teachers with insight on student progress and inform next steps (PK.MA:Re9–5.MA:Re9). Learners should observe, reflect, and self-assess based on learning criteria and/or expectation.

**Table 4.11: Responding Standards PK–5**

Standard	Performance Standard Language
PK.MA:Re9	With guidance, examine and share appealing qualities in media artworks.
K.MA:Re9	Share appealing qualities and possible changes in media artworks.
1.MA:Re9	Identify the effective <b>components</b> and possible changes to media artworks, considering viewers.
2.MA:Re9	Discuss the effectiveness of <b>components</b> and possible improvements for media artworks, considering their <b>context</b> .
3.MA:Re9	Identify basic criteria for and evaluate media artworks and <b>production processes</b> , considering possible improvements and their <b>context</b> .
4.MA:Re9	Identify and apply basic criteria for evaluating and improving media artworks and <b>production processes</b> , considering <b>context</b> .
5.MA:Re9	Determine and apply criteria for evaluating media artworks and <b>production processes</b> , considering <b>context</b> , and practicing constructive feedback.

Through the Cr3 standards, students build capacity to share, explain, and reflect on choices made while working on an artwork and formulate plans to better articulate intention in an artwork through revision. The process of reflection, self-assessment, and revision provides meaningful opportunities for evaluation as the students are expected to create with intention and set goals for their artmaking. For example, by fifth grade, students are asked to “Create content and combine **components** to convey expression, purpose, and **meaning** in a variety of media arts productions, utilizing sets of associated **aesthetic**

**principles**, such as **emphasis** and **exaggeration**,” (5.MA:Cr3a) and to “Determine how elements and **components** can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose” (5.MA:Cr3b). This expectation of reflection and articulating intent is reinforced and expanded in middle and high school.

**Table 4.12: Creating Standards Related to Artistic Intent and Refinement**

5.MA:Cr3	8.MA:Cr3	Acc.MA:Cr3
<p>a. Create content and combine <b>components</b> to convey expression, purpose, and <b>meaning</b> in a variety of media arts productions, utilizing sets of associated <b>aesthetic principles</b>, such as <b>emphasis</b> and <b>exaggeration</b>.</p>	<p>a. Implement <b>production processes</b> to integrate content and <b>stylistic conventions</b> for determined purpose and <b>meaning</b> in media arts productions, demonstrating understanding of associated <b>aesthetic principles</b>, such as theme and unity.</p>	<p>a. Effectively implement <b>production processes</b>, artistically crafting and integrating content, technique, and <b>stylistic conventions</b> in media arts productions, demonstrating understanding of associated <b>aesthetic principles</b>, such as consistency and <b>juxtaposition</b>.</p>
<p>b. Determine how elements and <b>components</b> can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.</p>	<p>b. Refine media artworks, improving technical quality and intentionally accentuating stylistic elements, to reflect an understanding of purpose, audience, and place.</p>	<p>b. Refine and elaborate aesthetic elements and technical <b>components</b> to intentionally form impactful expressions in media artworks for specific purposes, audiences, and <b>contexts</b>.</p>

Critical learning skills and a deeper comprehension of concepts takes place when a student critiques their own work. Metacognitive awareness takes place when a student self-evaluates to improve on a set of skills they are learning. Guided peer critiques throughout the creative production process, with the aid of a rubric, initiate investigation and challenge students to develop higher outcomes. Providing one-on-one feedback throughout the creation process, or using open-ended prompts to evoke deeper thought, can foster a deeper understanding of choices students make. Group critique encourages a media artist to consider choices they may not otherwise consider. Self-reflection that occurs at the end of a project, whether in verbal or written form, stimulates investigation resulting in focused goals for future projects. In addition, these kinds of critiques offer an opportunity to practice using critical media arts vocabulary for expression. The following snapshot is an example of one approach to a peer critique at the high school level.



### **Snapshot: High School Peer Critique**

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Every Monday in an advanced high school media arts photography course, for the first 10 minutes of class, students find a new partner to discuss their artwork that is currently in progress.

Students are asked to display their artwork standing upright (digitally on a computer or in print) so they and their partner can step back and look at it from a distance. While they are looking at the work, they are asked to address four prompts:

1. Tell the media artist something you like about the work.
2. Ask the media artist what they like about their work.
3. Suggest to the media artist an aspect that needs improvement.
4. Offer the media artist a suggestion they may not have thought about previously.

Once they are finished discussing the first work, they are asked to switch and critique their partner's work using the same four prompts.

Before the partners end their critique, they each share two areas they are going to concentrate on for the next few days of creating. This type of peer critique promotes self-inspection and goal setting for future outcomes.

### **Promoting Lifelong Learning**

When a student learns how to self-assess and think through a cohesive creative process, they learn essential skills that promote lifelong learning. Students may explore a media arts field as their career or continue to create for pleasure. Evaluating students' performance builds self confidence in a student's artistic journey. When a media artist is curious, they can explore and investigate ideas, problem solve, practice to gain mastery of a concept, and self-evaluate for future growth. Conversations and questions make students think and rethink about notions and ideas.

### **Summative Assessment**

Summative assessments in media arts are used to measure student learning, understanding, and skill acquisition at the conclusion of a specified instructional period. Summative assessments may happen at the end of an instructional unit, a lesson series, production, or post-production. Summative assessments should provide the opportunity for students to demonstrate that they have achieved the media arts learning objective(s). Summative assessments in media arts can be powerful motivators for student achievement. Performance-based summative assessments of student learning allow for authentic demonstrations of learning.

Written summative assessments provide rich opportunities to ensure that students have acquired media arts academic language and knowledge and can apply it in meaningful ways. With the emphasis on problem solving in many of California’s standards, high school students, at all proficiency levels, should apply their knowledge of media arts to creatively solve a real-world problem. Using a prompt that will inform student creative problem-solving abilities, such as, “Design a presentation for a local park and recreation board to illustrate potential park improvements. The presentation should include the design plans for the improvement and how they connect to a local theme. The presentation should also provide a timeline for the improvements and related budget.”

Assessment scoring tools such as rubrics can be helpful for reviewing skill development. A rubric can be used for assessment as a measure of growth over time. Use of rubrics can assist in identifying students who would benefit from additional support for skill development. A rubric identifies specific criteria and the degree to which the criteria are met. A rubric articulates the quality and/or quantity of specific criteria.

Creating rubrics and scoring tools for performance-based assessments is necessary to communicate the success criteria to students, parents, and educators. It is important that the success criteria be shared and clearly articulated for students throughout instruction and practice so that students have a clear understanding of the learning that will be assessed and expectations for achievement. For elementary students in the primary grade levels, a simple rubric with pictures can help students receive feedback on their creative choices, regardless of their reading abilities. Students’ written work about media arts may include pictures instead of or in addition to writing. Rubrics and other scoring tools can also be a method by which teachers provide opportunity for students’ metacognition and reflection. All students can be taught how to self-assess their learning based on the rubric. Teachers can review the student self-assessment and engage in a dialogue about similarities and differences between the teacher’s evaluation and the student’s evaluation of the assessment.

Rubrics and checklists are common assessment tools of media arts in the classroom. Rubrics and checklists should be designed to minimize subjectivity. The scoring tool used in an assessment should identify specific evidence that demonstrates the skill or concept being assessed, quantifying or qualifying that skill or concept explicitly. Debriefing discussions or further oral or written feedback should be provided to articulate specific evidence from the student work that demonstrates the criteria. Feedback that is specific and rooted in evidence minimizes subjectivity.

In general, summative assessments such as final media productions, research papers, or presentations require appropriate measurement tools (including rubrics). Incorporating a portfolio (which are discussed thoroughly in chapter two, “The Instructional Cycle”) into curriculum as a summative assessment helps teachers evaluate a student’s overall growth as a media artist.

## Formative Assessment

Formative assessment is used to assess student comprehension during the learning process. In the early stages of teaching a concept or meeting a group of students, teachers use diagnostic assessment to measure student skills, gauge understanding, and identify learning needs, and find opportunities for growth. In media arts this takes place naturally when the teacher walks around the room and observes student work as evidence of comprehension. Immediate feedback and one-to-one guidance are important during this stage of learning a concept. This is also a time when assessing for any additional differentiations needed for individual students can be made to help support mastery of learning goals for all learners.

The media arts standards promote students' cognitive processes and assessment should be designed to elucidate how students are engaging in these processes. The artistic process Creating includes the cognitive processes of conceive, explore, discover, develop, envision, organize, integrate, construct, practice, and test. The Producing and Responding artistic processes include the cognitive processes of selecting, categorizing based on theme and content, investigating, developing criteria, analyzing, perceiving, and describing aesthetic characteristics, speculating, revisiting, interpreting, and classifying. Assessments should ask the question and provide evidence on "How and to what extent are students engaged in these cognitive processes?"

## Critique and Feedback

Critique and feedback are part of the formative assessment process in media arts. Timely, ongoing feedback supports a growth mindset in students, reinforcing that learning and development take time and practice. The critique process and feedback provided should preserve student opportunity for inquiry and discovery while directing further investigation. Once critique processes are understood and practiced, providing constructive feedback through critiques becomes part of the natural process of the media arts classroom and a habit for young media artists.

In the media arts classroom, feedback through critique is provided in many ways including through informal and formal processes and one-on-one consultations. Conversations with peers can help students formulate their ideas about their work through discussion. Students might leave each other notes with questions, complements, wonderings, or suggestions. Students can ask each other to "tell me more" about their work. These types of questions can help the media artist see what aspects in their media artworks are clear to the viewer, and what parts might need reworking. Formal and informal critique and feedback need to be ongoing and become a habit within the media arts classroom.

Feedback is designed to help students revise or improve their work, rather than just providing a grade at the completion of the work. Feedback can come from the student's self or peer assessment and the teacher. Feedback can be provided to individuals, in small

or whole groups. Feedback in the media arts classroom should always focus on clear criteria to focus the comments, using protocols to ensure the feedback is constructive and engages all students so that it is useful to students and teachers. A protocol is a process by which a structure is used to frame observation, discussion, and questions. Incorporating protocols establishes agreed-upon behavior to guide and protect feedback conversations.

Feedback should be used to alter patterns of misunderstanding rather than prescribe “fixes” or “better ways of doing.” Feedback should be nonjudgmental. When feedback is free from judgment, students have opportunities to create their own learning through inquiry and experimentation resulting in long-lasting personal growth and achievement. Judgment is easily recognizable when it is negative: “I don’t like this,” “This doesn’t work because ...,” “This would be better if ....” Negative criticism can deteriorate a student’s motivation, promote a sense of finality in failure, and discourage growth mindset and habits of mind (Dweck 2016; Hetland et al. 2013). What is often overlooked is that a judgmental environment is created even with positive expressions: “I love how this ...,” “This is really good,” “You are so creative ....” These positive judgments still create a judgmental environment and can inadvertently discourage motivation, risk-taking, and self-expression. Young students often lack the maturity and the awareness to recognize how the environmental and interactive factors impact their learning, and when faced with negative judgment or a lack of positive judgment, they struggle and often disengage. Feedback is effective when it identifies what is evident in student work and what is not, when it observes without prescribing, allowing a student to discover what is needed, what can be improved upon, and aspects to consider, rather than telling a student what to do. Creating a classroom that is free from judgment is necessary to promote failure as a critical step in learning and an opportunity for growth, to permit and encourage risk-taking and experimentation, and to cultivate self-expression and self-discovery.

One way to support beginning students when responding and critiquing is to model responses that include 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 protocols 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.

**Table 4.13: Selected Performance Standards from Artistic Process: Responding—Anchor Standard 9, 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 <b>production processes</b> , considering possible improvements and their context.	Determine and apply specific criteria to evaluate various media artworks and <b>production processes</b> , considering <b>context</b> , and practicing constructive feedback.	Evaluate media artworks and <b>production processes</b> at decisive stages, using identified criteria, and considering <b>context</b> and artistic goals.	Form and apply defensible evaluations in the constructive and systematic critique of media artworks and <b>production processes</b> .

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

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.

### ***Multiple Means of Feedback***

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, nonjudgmental 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 can 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 media artists then collect their post-its and reflect on the feedback.

### **Methods of Assessment**

There are many methods to assessing learning in media arts. The methods can range from the simple to complex and from low tech to high tech. Teachers in media arts have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following provide some of the various assessment methods.

#### ***Check for Understanding***

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student

confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

### ***Self-reflection***

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social and emotional learning and is a skill that can be taught and practiced. When started in early media arts instruction, self-reflection can improve students' ability to build a growth mindset when creating, producing, and responding to media arts. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflections do not have to take a lot of time and can be as simple as allowing students to reflect on their performance or engagement in a media arts activity by using a "fist to five" to show their own response to their presenting or a discussion with a neighbor of something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and group work, ideas, and other evidence of media arts learning for assessment. Students can also store and access their work for personal and group reflection and assessment, and to maintain a portfolio to document their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

### ***Creation of Rubrics***

Students can create rubrics for their class that identify the levels to which they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, present, or write toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers alike can identify the levels to which they believe the student achieved. Students can justify their choices in a conversation or documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

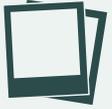
## Portfolios

Media art portfolios can be used as an 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 over time 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 two, “The Instructional Cycle,” for additional guidance on the use of portfolios.)

Portfolios, whether in hard-bound or digital format, contain student-created media artwork along with written narratives, artist statements, designed to articulate the student’s overall artistic process and journey. Artist statements for projects can demonstrate an understanding of content, technique, purpose, and self-reflection. Portfolios could contain related brainstorming, in-progress steps, and prototypes or models, and detailed images that lead to the final work. The portfolios may include pieces from the student’s process journal, production logs, or sketchbooks that also support and demonstrate growth in artistic development. The portfolio becomes a preservation of the artistic process that can be used for reflection and future endeavors. Digital websites can be designed as a virtual portfolio of student work. The following snapshot provides an example at the high school level on how students can create and use digital websites as portfolios that document and preserve their artistic process.



### **Snapshot: Documenting and Preserving Artistic Process Using Digital Websites—High School Level**

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At the beginning of a high school animation course students create digital websites, using a secure network and free website builder, to document and record their journey throughout the year. These websites serve as virtual portfolios throughout the course.

Students are asked to create a homepage that includes an image of themselves and an animator biography.

Every time a new tool or technique is introduced students are asked to create a page showcasing key animation or design vocabulary of artistic academic and technical terms they learned, a list of artists who use or used the tools or techniques, and research about the tools or techniques.

Each time the students finish a project, a new page is created showcasing the project, including additional information such as a credit line, an animator's statement, and a self-reflection.

At the end of the course the individual websites serve as portfolios students can access, use, and add to as they continue their media arts studies.

## **Growth Model of Assessment**

A growth model of grading continuously supports and encourages students to improve rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the arts standards and supports the outcome of lifelong learners.

## Supporting Learning for All Students in Media Arts

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“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 twenty-first century learning.”

—National Coalition for Core Arts Standards, *The Inclusion of Media Arts in Next Generation Arts Standards* (2012)

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The primary goals of the media arts standards are to help every California student develop artistic literacy in which they

- create and produce work that expresses and communicates their own ideas;
- continue active involvement in creating, producing, and responding to media arts;
- respond to the artistic communications of others;
- actively seek and appreciate diverse forms and genres of media arts of enduring quality and significance;
- seek to understand relationships among all of the arts, and cultivate habits of searching for and identifying patterns, relationships between media arts, and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in media arts; and
- support and appreciate the value of supporting media arts in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional learning staff, administrators, and district leaders share the responsibility of ensuring media arts education equity for each and every student, especially learner populations who are particularly vulnerable to academic inequities in media arts education. 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 (United States Census Bureau 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 many languages other than English spoken by California's students, 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 the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to engage in media arts education. For an expanded discussion on California's diverse student population, see the *ELA/ELD Framework* (California Department of Education 2015).

As teachers inform themselves about different aspects of their students' backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. It is essential for administrators, educators, parents, and school board members to support the communication and articulation of relevant student information across classrooms and school sites. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available. For additional guidance and resources, refer to the *Health Education Framework for California Public Schools: Kindergarten Through Grade Twelve* (California Department of Education 2020).

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. Media arts technologies are continually becoming more accessible and providing more powerful capacities for production and presentation. This continuing diversification of media production, combined with carefully and sensitively designed instruction, ensures multiple pathways for students to achieve mastery of the media arts standards.

## 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 nonvisible disabilities, advanced or gifted learners, and English learners.

The principles of UDL emphasize the importance of providing multiple means of engagement, representation, and action and expression. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidenced-based instructional planning supports students’ full inclusion in media arts and reduces the need for follow-up instruction.

The table 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* (California Department of Education 2015).

**Table 4.14: Universal Design for Learning**

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
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.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students’ actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015) and CAST (2018)

See tables [4.16](#), [4.17](#), and [4.18](#) later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for media arts.

The media arts standards focus primarily on a student-centered and cognitive production and design process. The objective of media arts education is not in professional production, mastering a specific film genre, technology, or technique, but toward 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.

Throughout all stages of instruction, planning, executing, and assessing, media arts teachers must continually respond to students' learning needs. Incorporating UDL principles and guidelines assists teachers in the planning for instruction. Formative assessments and observations can further inform teachers how to differentiate instruction for students.

## Culturally and Linguistically Relevant Teaching

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**“Design creates culture. Culture shapes values.  
Values determine the future.”**

**—Robert L. Peters, designer and author**

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A culturally relevant curriculum and supporting strategies are the keys to maximizing inclusivity and building relational trust in the classroom. Media arts instruction that includes varied instructional practices that honor students' learning styles, levels of previous training, and account for social and religious sensibilities benefit all students' learning. Students need to see representations of themselves within a broad range of human experiences, including historical and contemporary images, and in media arts texts insofar as they support learning that is sourced from many regions and historical periods.

Authentic media arts learning that includes rich learning in all artistic processes develops artistically literate students that are fluent in interpreting intent, meaning, and bias in artworks and designs. The media arts classroom can 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. As students within a diverse classroom work together to gain these critical discerning skills and capabilities in creating media artworks that are free from bias, they expand their existing creative avenues to amplify their own voice and perspective.

Media arts education can be an avenue for culturally and linguistically relevant teaching. Teachers should design culturally relevant media arts learning experiences that ensure students explore, examine, and discuss a variety of cultural, societal, and historical perspectives. Media arts teaching that focuses on one culture for a unit is not necessarily inappropriate. It provides opportunities for students to compare and contrast between units as they analyze media artworks. The Responding student performance standards emphasize this important aspect of learning in media arts. Table 4.15 provides a sampling of these important standards.

**Table 4.15: Sample Responding Standards in Media Arts**

Standard Code	Performance Standard
<b>2.MA:Re8</b>	Determine the purposes and <b>meanings</b> of media artworks, considering their <b>context</b> .
<b>5.MA:Re8</b>	Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and <b>context</b> .
<b>Prof.MA:Re8</b>	Analyze the intent, <b>meanings</b> , and reception of a variety of media artworks, focusing on personal and cultural <b>contexts</b> .

Recognizing and honoring students' intellectual and artistic capacities, linguistic traditions, and the cultures that are connected to those languages creates a rich atmosphere of learning for all students. Bilingualism and multilingualism should be celebrated and explored. Media arts is a language and linguistically diverse disciplines and student groups benefit from the democratizing of the classroom that media arts can promote. Culturally and linguistically relevant teaching—theorized in 1995 by Gloria Ladson-Billings in the landmark article, "Toward a Theory of Culturally Relevant Pedagogy"—informed a generation of teachers about the need to consider how practices involving monocultural and monolingual frameworks excluded students. Students who are English learners are offered opportunities in learning media arts that are not always English language dependent but support language development when instruction is intentionally designed.

In *Culturally Responsive Teaching and the Brain*, Zaretta Hammond took Ladson-Billings' research further. Hammond integrates neuroscience and learning theory with cultural and linguistic responsiveness in the classroom to prove that culturally responsive teaching is not only useful but absolutely necessary. Hammond articulates the way in which students without a cultural or linguistic connection to the class content or context simply cannot learn and will not likely achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts and these attributes and stores of knowledge are honored and count for something in the classroom (2015). Therefore, in the teaching of media arts, the wider the array of genres, styles, origins, and purposes of media arts that are explored, the less likely a student is to feel that one culture, not their own, dominates the curriculum.

In media arts classrooms teachers and students can explore, create, produce, and respond in ways that sustain the cultural traditions of the students themselves as well as other traditions of different time periods and places. Culture is sustained when it is passed on through artworks and designs. Cultures and languages are enlivened when a new generation of learners discovers the meaning and beauty of other cultures. In order to avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, media arts students and teachers should know the sources and acknowledge from where the information, style, and practice generates.

The media arts standards provide teachers with opportunities to include culturally relevant lessons into their classrooms. Through the study of artworks and designs from a variety of cultures, students gain a deeper understanding of the cultures and time period from which they are derived. In the sixth grade, Connecting standards media arts students are asked by the end of the year to demonstrate "... how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment" (6.MA:CN11a).

It is through the understanding of why an artwork or design exemplifies a specific culture, the time period it represents and/or the function of the artwork that one will become artistically literate, or able to fully understand what the artwork symbolizes. As students' progress in media arts learning they advance in these understandings as seen in performance standard Advanced Responding 7b (Adv.MA:Re7), which asks students by the end of the year to "Examine diverse media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications."

Learning in media arts facilitates opportunities to explore and examine difficult issues of culture, race, identity, and social harmonization. The media arts classroom, therefore, should be a safe environment where students can feel secure that their expressions and perspectives are encouraged and honored. As students progress in media arts learning, they develop these proficiencies as seen in performance standard Advanced Responding 10 (Adv. MA:Cn10), which asks students by the end of the year 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 begin presenting 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

Teaching media arts is a multimodal process (i.e., visual, aural, and kinesthetic), as such students who are English learners are supported and benefit from media arts learning and may experience fewer linguistic barriers to participation and learning. While various media aspects lend authentic access to media arts learning, English learners gain from teaching that supports their overall growth in the academic, technical, responsive language of media arts in English. 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.

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. Teaching through modeling is a cornerstone in media arts practice that is rich in providing access for all. It is not uncommon, when space allows, for students to gather around a device, tool, or other equipment to view a demonstration or specific technique. When space is not available, using a camera to project to the class and thoughtful class seating charts can support and be beneficial for all learners. Seating students needing additional support next to students that are comfortable modeling steps for clarification is a good alternative for students who are English learners. All students gain when provided with multiple examples of using media tools and equipment and have ample time to watch or review the demonstrations.

Creating videos of demonstrations, lectures, or other presentations that include verbal attributes and sharing them with students can also support all learners, including students learning English, as they can follow up with the contents by watching the videos repeatedly based on their own speed. Through the student's ability to review visually and auditorily at their own pace, students can access the content and grow in the academic language and processes of media arts. The addition of subtitles and captions to the instructional videos provides another level of access for students in the language of media arts. Teachers may also offer additional visual examples, printed viewing guides, and graphic organizers to students that are learning the English language that they can utilize as they access the unique multimodal and text-based language of media arts.

All students have opportunities to reinforce academic language through the Producing and Responding artistic processes. Developing accessible prompts, providing the needed language support, and giving students ample time to formulate verbal or written responses to instructional tasks within these processes will support the success of students learning English. Allowing students to formulate ideas, share those ideas in pairs or small groups, and reflect on their process and intention can allow authentic reflection on expression. Talking about their artwork with peers in pairs or small groups provides the student learning English with opportunities to practice oral language in safe and affirming situations.

Supporting all learners with written directions, documents, or other instructional materials and online programs is essential as students gain media arts academic, technical, and responsive language. Accepting responses in the native language is an alternative method that can be used to support language development of a student learning English. Teachers can accommodate all learners with printed classroom presentation slides, instructional handouts, word banks, academic language sheets, or translated materials, especially for important guidelines and rubrics. Thus, the teacher provides students learning English multiple ways to grow in the comprehension and application of media arts concepts and technical skills.

Media arts 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 media arts. Teachers should become familiar with their students' profiles and levels of proficiency to proactively support them appropriately.

Incorporating 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 level.

The following snapshot illustrates English learner students in a television production course engaged in an immersive and intensive linguistic experience that supports students toward comprehensive and robust English proficiency.



### ***Snapshot: English Learners in Television Production***

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Media arts instruction can foster an immersive and intensive linguistic experience that can support students' English language development.

Grouping students in linguistically heterogeneous teams, the Television Production class teacher provides instruction and demonstration 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 various 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 are guided through the various pre-production processes and, as needed, are supported in utilizing English to develop their own scripts, storylines, storyboards, and logistical plans.

Throughout this process, all students are learning the language of filmmaking and video production and are being exposed to new discipline-specific vocabulary. This process—when experienced through intentionally designed instruction and well-taught—can support growth in students' language skills through the development of authentic texts, dialogues, and scenes, and as students engage in their evaluative review and refinement.

The ensuing procedures of producing and presenting video segments provide further opportunities for language acquisition. The students collaboratively enact, capture, negotiate and redo scenes. They review and revise clips, edit, and 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 nonvisible, 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 have nonvisible disabilities. 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 Individualized 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.

Specific accommodations might include extended time, additional support, preferential seating, 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. The media arts standards do not indicate specific media tools or products and emphasize the process as well as product—therefore, 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 focus on audio media and, similarly, a student with limited hearing could focus on visual media.

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 two, “The Instructional Cycle.” Media arts provides students—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 that may help identify accelerated or gifted learners.

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and benefit from opportunities to create and explore. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in media arts.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as

many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception but also frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their art form. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively “see” what they want to do but not yet be able to enact it. They may feel like failures when their early concepts or rough drafts are not perfect. Holding themselves to such exacting standards can create inner conflict and angst (Sand 2000).

Students who are gifted and talented or who have a great deal of prior knowledge can be guided to achieve above and beyond what is given to the class. These students might need support in other areas or life skills but should be supported to differentiate their learning to larger applications and connections. 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 prepare for this in instructional design and planning, creating lessons and units that are open ended, allowing for wide variability in pacing and accomplishment. The teacher may consider providing students more choice and self-direction and encourage students to develop and follow their own lines of inquiry.

Gifted students may also need support in developing sensitivity and responsibility to others and in self-generating problem-solving abilities. Media arts standards provide opportunities for learning experiences that authentically engage students in gaining collaborative, soft, and problem-solving skills. For example, 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. In fact, effective instruction of the media art standards helps all students, including those that are gifted and talented, develop the interpersonal and intrapersonal skills needed throughout their lives.

Advanced learners may do many things well, and with little effort, and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in dance, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in media arts and to acknowledge the variability in all students, the following tables highlight possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

**Table 4.16: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p><b>Recruiting Interest</b></p>	<ul style="list-style-type: none"> <li>■ When selecting media artworks to share or source materials to explore, draw on student interest in the world around them. These interests might be in the natural world, or the social worlds and cultural worlds of students.</li> <li>■ Allow for open interpretations of lesson parameters and in analysis of works of media artworks.</li> <li>■ Allow as many opportunities for choice as possible. Build around student agency and choice while maintaining objectives. Imbed choice within lesson plans. Follow student leads with curriculum that is flexible and responsive.</li> <li>■ Build on individual student strengths and draw on students' prior knowledge and expertise.</li> <li>■ Engage students using multiple means of communication (visual, auditory, tactile, kinesthetic, written, physical, and digital).</li> <li>■ Create an environment of experimentation and respect in which risk-taking is valued. Respond positively to students, as all students need to feel comfortable about making mistakes in order to maximize learning.</li> </ul>
<p><b>Sustaining Effort and Persistence</b></p>	<ul style="list-style-type: none"> <li>■ Teachers can scaffold tasks from simple to complex as needed for student learning, building confidence with skills, and familiarity in various media and media tools.</li> <li>■ Provide students with opportunities to expand on work that interests them with more complexity. This might take the form of a series of videos, multiple explorations of a theme, or extended exploration within a medium or tool.</li> <li>■ Collaboration can be a powerful tool for sustaining engagement: when students may be more engaged when they have someone to plan, imagine, and play with. Collaboration can be built into the curriculum as a class or schoolwide project, capitalizing on the work that a large group of media artists can do. Teachers can also create parameters that allow for student agency in making the choice to collaborate with a partner or group, or to work independently.</li> </ul>

**Table 4.16: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<b>Self-regulation</b>	<ul style="list-style-type: none"><li data-bbox="396 310 1495 478">■ Recognize steps students take towards more effective self-regulation, whether it be attention during a teacher demonstration, time on task making work, respect towards others while sharing, or attention to group needs during collaboration.</li><li data-bbox="396 491 1495 655">■ Remove barriers to effective self-regulation. During portions of lessons when self-regulation can be a challenge, provide clear structures such as step-by-step lists, step-by-step visuals, and call-and-response repetition of directions by students.</li></ul>

**Table 4.17: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<b>Perception</b>	<ul style="list-style-type: none"> <li>■ Use multisensory modalities including visual, auditory, tactile, and kinesthetic learning.</li> <li>■ Include short videos, visuals such as posters and charts, and other graphic organizers to display and organize information.</li> <li>■ Provide written and verbal prompts. Restate prompts multiple times. When clarification is needed, restate prompts using different words.</li> <li>■ Vocalize and provide visual examples for expected technical and physical outcomes for all tasks.</li> </ul>
<b>Perception</b>	<ul style="list-style-type: none"> <li>■ Incorporate analogies and context about media arts that students can connect to their personal life experiences.</li> <li>■ Students with auditory impairments are seated strategically in the classroom, perhaps close to the teacher’s desk or close to the front of the classroom. Students will also be partnered with a student who agrees to support the other student by clarifying directions and questions around spoken content.</li> <li>■ Students with visual impairments are seated strategically in the classroom, close to the front of the classroom where they can more readily see the whiteboard and projections. Students will also be partnered with a student who agrees to support the other student by clarifying directions and questions around written content.</li> <li>■ Teachers can provide written materials in digital text that can be accessed through screen readers.</li> <li>■ Students will also have written text in hand and enlarged projections on a screen.</li> <li>■ Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries, translators, and bilingual glossaries. Where possible, students may independently utilize a device with an internet connection where they can access bookmarked resources such as online image libraries, online translation tools, and media arts-specific multimedia resources.</li> </ul>

**Table 4.17: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Language and Symbols</b></p>	<ul style="list-style-type: none"> <li>■ Label locations, equipment, and materials with words and images to support student connection to spoken and written language of equipment and materials they are expected to use.</li> <li>■ Provide images and symbols to represent recurring themes within the class, i.e., a light bulb for brainstorming, an eraser for revision, symbols for annotating text, etc.</li> <li>■ Word banks organized by characteristics, form, equipment, media, or technical terms support students in making connections across and within content literacy and application of language.</li> <li>■ Academic word banks support students in making connections across and through different content areas.</li> <li>■ A chronological timeline of media arts production processes, artistic movements, and styles provide students visual support to understand the steps and flow of production, and when and where different movements and styles of art occur throughout history.</li> <li>■ Checklists for any given task so students can check for completion as they work.</li> <li>■ When exposing all students to more complex, nonfiction printed materials, teachers attend to the language demands of the text and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students identify and decode what is most important about a text.</li> <li>■ Provide a glossary at the bottom of the page for complex nonfiction reading for words or complex concepts to support comprehension.</li> </ul>

**Table 4.17: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<b>Comprehension</b>	<ul style="list-style-type: none"> <li>■ Start with a common experience (video, hands-on activity, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions.</li> <li>■ Provide considerable time and opportunity for experimentation, documentation, and reflection to facilitate deep comprehension.</li> <li>■ Use various graphic organizers for thinking, planning, and writing about media arts content.</li> <li>■ Facilitate protocols and structures for brainstorming, idea generation, critique, and revision to support higher-order critical thinking.</li> </ul>
<b>Comprehension</b>	<ul style="list-style-type: none"> <li>■ Teacher and peer modeling provide students with opportunities to visually see what is expected of them and encourages participation. When giving instructions for a procedure, an activity, or a task, the teacher makes sure to provide a physical example of the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As the student says it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task.</li> <li>■ Sentence starters or language frames promote student conversation related to the task. For example, a graphic organizer could include a series of boxes where each element of a task contains a sentence starter. They may also provide interesting information and context for the student and work as a formative assessment tool.</li> <li>■ Provide a language-rich environment for media arts students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text.</li> </ul>

**Table 4.18: Instructional Strategies, Accommodations and Modifications to Provide Multiple Means of Action and Expression**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Physical Action</b>	<ul style="list-style-type: none"> <li>■ Engage students in artistic vocabulary and concepts throughout the entire artistic process through conversations and discussions. It is helpful to provide definitions and contextual information for media arts terms and general academic words. Emphasize these terms while physical modeling and when students are engaged in artistic practice.</li> <li>■ Providing alternatives to the length of time to display comprehension of key terms or concepts should vary throughout the lesson to meet all students' processing capabilities.</li> </ul>
<b>Physical Action</b>	<ul style="list-style-type: none"> <li>■ Providing alternatives to achieving mastery of key vocabulary and concepts should be provided. Providing alternatives to physical interaction with the key vocabulary and concepts. In this example the key concept is knowing the difference between real and implied texture as related to the creation of media artworks. The following are examples of how to observe, describe, and explain through a variety of methods.</li> <li>■ Students can create a video recording of themselves displaying objects and explaining how the object represents real or implied texture.</li> <li>■ Students can draw examples of implied texture by looking a real texture using either real or computer-assisted drawing tools.</li> <li>■ Students can create implied texture by creating a crayon rubbing during a walk on campus and find similar computer-generated implied texture to make pairs of textures (real and implied). They then present their sets of pairs to a small group.</li> <li>■ Students can sort a stack of images into appropriate real or implied categories as they explain why they are making their choices.</li> <li>■ Adaptive tools and technologies should be provided when needed, such as adaptive keyboards or mouse for ease of navigating a computer, or translation devices for language clarity.</li> </ul>

**Table 4.18: Instructional Strategies, Accommodations and Modifications to Provide Multiple Means of Action and Expression** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Expression and Communication</b>	<ul style="list-style-type: none"> <li>■ Provide alternative media for expression to display mastery. For instance, if asking students to draw from observation, they can be given a variety of rendering choices both digital and physical.</li> <li>■ Offer a variety of ways students can describe and explain their artistic process. For example, students can create a portfolio to document or display work. This portfolio can be per project, per quarter, or yearlong. Numerous portfolio forms can be utilized depending on choice and ability: digital, bound, folder, or display board.</li> <li>■ Offer a variety of ways to respond to a prompt. For example, students are asked to respond to a five-minute video clip showcasing photographic work. Students can be given a choice to video record, post to a digital board, share verbally, or write their responses.</li> <li>■ Teaching how to solve problems using multiple avenues to reach a final outcome.</li> </ul>
<b>Expression and Communication</b>	<ul style="list-style-type: none"> <li>■ Scaffolding to assist in practice to develop independence.</li> </ul>
<b>Executive Functions</b>	<ul style="list-style-type: none"> <li>■ Each lesson should build from previous lessons. Building foundation skills helps support and guide a student’s learning. Designing a lesson to help a media artist build confidence allows students to take chances as they practice and experiment with the creative process. These are small steps that over time with added foundational skills build confidence so students are able to create a media arts work on their own.</li> </ul>

**Table 4.18: Instructional Strategies, Accommodations and Modifications to Provide Multiple Means of Action and Expression** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Executive Functions</b>	<ul style="list-style-type: none"> <li>■ Establishing routines in the classroom for different aspects will help students organize their thoughts and know how to manipulate the process a teacher is setting forth. For example, each unit could follow the same design formula, such as: a hook, research/sketch component, explanation/practice of key vocabulary/concepts, application of vocabulary/concept, sharing out, feedback, and jumping-off point for the next lesson. Components of each lesson within the unit should vary. When routines are established for the year, students know what is expected of them and student-centered learning is easier to achieve.</li> <li>■ Providing multiple examples of how something is done will reach all kinds of learning abilities. For example, teachers can provide multiple ways for the students to achieve a specific outcome. Videotaping demonstrations and having it accessible for multiple viewings can free up time to formatively assess who needs one-on-one help. Display boards with visual examples and steps provide opportunities to review as a class and for students to continue investigating on their own. Live demonstrations, whether for an entire group, small group, or one to one, provides instruction. By composing a found video resource list for students to see multiple ways several artists go about doing something for the same outcome provides student choice.</li> </ul>
<b>Executive Functions</b>	<ul style="list-style-type: none"> <li>■ Providing project steps or a checklist will serve as guidance as students progress through a project. Steps and checklists can be partially written out so a key aspect can be written in by students to ensure accountability and provide an opportunity to review material.</li> <li>■ Classroom routines should consist of a place where goals, objectives, and schedules are posted. Examples of this can range from and are not limit to: writing on the front board, having a classroom agenda printed in a sketchbook, or using a digital classroom program.</li> </ul>

# Considerations for Instruction in Media Arts

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“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 (2009)

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## Approaches in Media Arts Instruction

The artistic processes are cognitive and can be nonlinear and reciprocating. The process components provide a tangible handle on the standards for the teacher 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 teacher 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 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 multigenre 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 master varying skills for media arts production and fundamental workplaces, such as responsibility to a collaborative and coherent process, setting goals, making decisions, and resolving conflicts. 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, 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 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 teacher's or their students' use.

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**“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**

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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 and response is critical for quality design and conveyance of meaning. The same principles apply to a multimedia theatre experience, an advertising project, or a multiformat 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 twenty-first century digital environment and democracy. This and other literacies will be addressed in greater detail in the section on Digital Literacies.

**Connecting** includes the interrelational 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.

For each artistic process and related anchor standard, the enduring understandings and related essential questions that are specific to media arts can provide a goal for student understanding. Teachers can use these to design sequences of lessons. The goal is a

deeper, experiential form of learning, rather than the superficial knowledge of a technique or software program.

**Table 4.19: Sample Performance Standard, Enduring Understanding, and Essential Questions for Media Arts**

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

Teachers 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?”

There are 16 sequential and spiraling performance standards for media arts. 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 through each 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 is an effective strategy for a course or grade level. Students can achieve mastery of the standards through a carefully planned sequence of instruction including quality project design over the year.

The media arts standards emphasize core cognitive traits, which are enactive and experiential, that will result in the holistic competencies of artistic literacy. Students of media arts will become adept at the production and design process and its contextual presentation which in itself be 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 accomplishments 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 media arts 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 that 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 unit 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 prevalent in media arts productions, and that are the foundations of artistic literacy in media arts.



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

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**Purpose:** The animation unit 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**, such as invention, formal technique, production, self-initiative, and problem-solving, through performing various assigned roles in producing media artworks.

## 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.

**Pre-production:** At the beginning of the unit, students prepare 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 will 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, multitiered, multiphased 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 toward 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 creative ideas, artistic work, 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, and drama; and the aesthetic subtleties and emotional impacts of light, motion, sound, and time.

## Process Emphasis

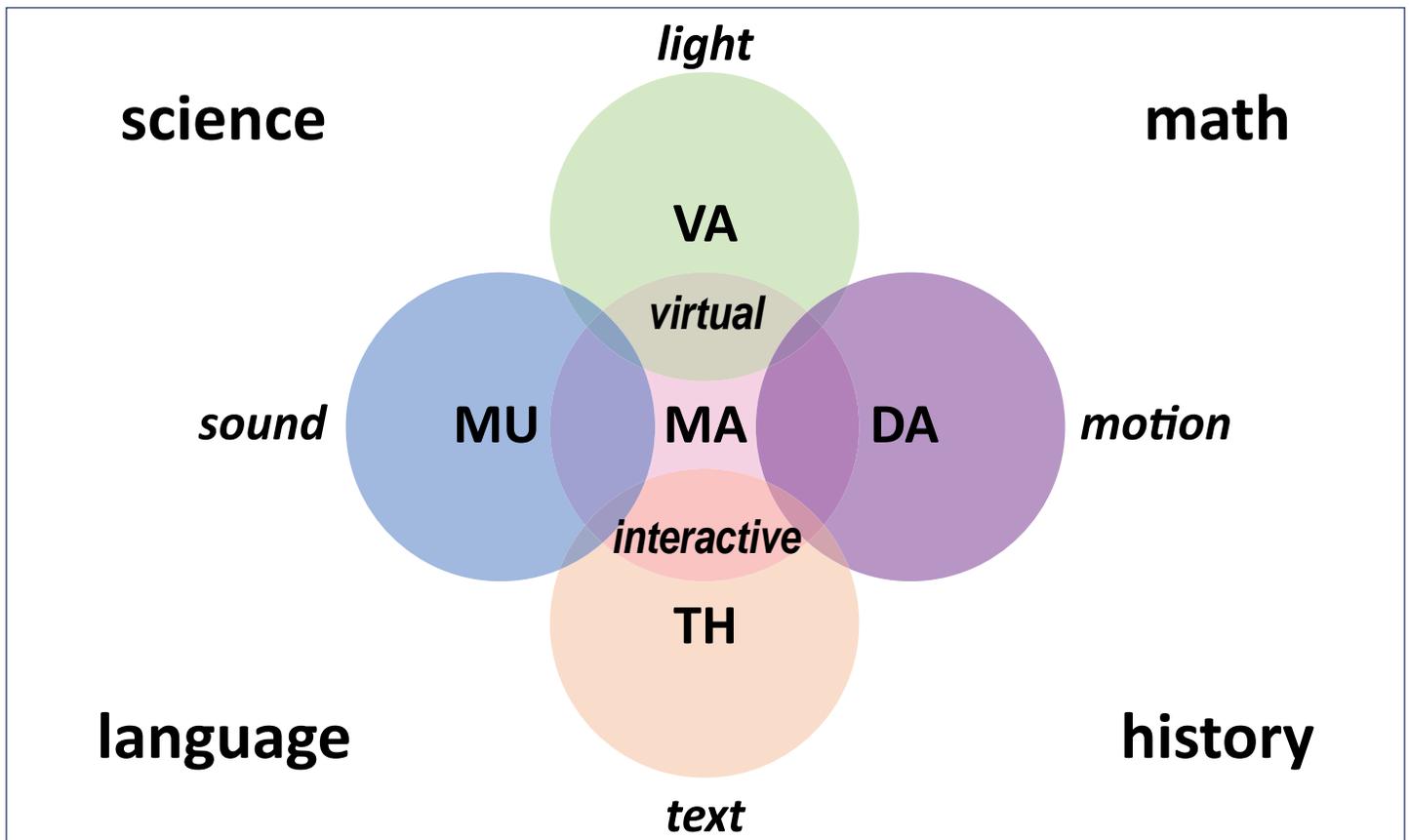
Evident within the animation unit above are the universal artistic process steps of Creating, Producing, Responding, and Connecting, and the media arts-specific process components within each artistic process. This illustrates the process emphasis of the standards, whereby students enact their learning 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, advancing their artistic literacy in media arts through the diverse, integrative, and purposeful activities.

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 and aesthetic meaning. Inquiry through creative standards-based 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.

## Interconnective and Interdisciplinary Nature of Media Arts

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. Such transdisciplinary instruction dissolves traditional educational boundaries while providing opportunities for students to develop well-rounded skills and knowledge. For example, news broadcasts created and produced by media arts students and 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, Arts, and Mathematics (STEAM) project; or student athletic awards. Well-planned and implemented standards-based media arts teaching can serve to unify students' discrete, separate content learning.

**Figure 4.3: Media Arts Integration Graphic**



Media arts' integrative capacity is exhibited in figure 4.3, 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).

Media arts can access these elements and contents through its communication and design forms, as in video, sound, or virtual and interactive production. The arts and other disciplines can likewise access media arts forms by incorporating media arts tools and processes. This interconnectivity and complementary reciprocation demonstrates the distinct status of media arts as an arts discipline. To develop the unique potentials media arts learning provides, students require discrete, standards-based, sequential media arts learning along with opportunities for integration of their media arts learning into other arts and disciplinary learning.

Media arts offers considerable opportunities for interdisciplinary integration collaboration among the arts disciplines and other content areas especially, but not exclusively, at the secondary level. Each media arts form, genre, and project offers its own unique set of creative, 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.

The integration of media arts can also enrich and enliven a school's culture and climate, inspiring interest and pride in the arts as well as other subjects, community awareness and engagement in the school, and positive effects on the larger community. 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 other areas of study. 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.

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 multicamera shoot of a student-written theatrical performance. 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. Music and media arts students can collaborate as well. For example, student-composed music performed by a band or choir can be recorded for the play, while a media arts team might video record the same musicians performing the piece for a student-run video broadcast. 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. They can produce marketing materials for the play such as posters, flyers, video advertisements, or news segments, or in an after-performance review. The possibilities for media arts integration across the arts disciplines is endless and the resulting integration collaborations can be showcased in a yearbook page production, a student produced "multimedia yearbook," or website presentation.

Media arts integration opportunities exist across the other disciplines beyond the arts. Media arts also facilitates integration with science, technology, engineering, arts, and mathematics, often called STEAM initiatives. For example, through creating documentary videos, students can become researchers, project developers, artistic directors, 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 socioeconomic zones.

Thoughtfully designed and well-implemented co-equal integrated standards-based media arts approaches can encompass a broad range of transferrable media arts skill sets for students, including

- conceiving segment ideas through brainstorming and debate;
- researching each of the school activities, their contents, and meaning;

- determining 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;
- producing motion graphics for images, informational titles, charts, and illustrations;
- exporting, archiving, and sharing for multiformat presentations;
- continually embedding responsive processes in analysis and evaluation; and
- creating potential social media and online supplements and discussion threads.

Integrated media arts learning can influence and support a vibrant school culture where student learning and creating are connected to the larger community. Additional discussion, guidance, and examples of arts integration approaches can be found in chapter eight, “Transcending Disciplinary Boundaries—Arts Integration.”

Effective, sequential, standards-based media arts instruction supports the development of artistically literate students, provides endless opportunities for them to creatively connect, and enhances their learning.

## 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 understand 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 nine, “Implementing Effective Arts Education.”

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 eight, “Transcending Disciplinary Boundaries—Arts Integration.” 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 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 about professional learning can be found in chapter nine, "Implementing Effective Arts Education."

## 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 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.

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“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-garde filmmaker (1965)

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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 nine, “Implementing Effective Arts Education,” for additional information related to safety.

Media arts programs can potentially become 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. For example, a teacher may start with a few computers and cameras 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 as follows:

- Facility—What are the size, configuration, and specifications of the space? Imagine the students involved in their different activities. Does this space accommodate them 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 teachers interested in assisting, collaborating, or supporting the program? What are the school’s priorities or challenges that 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 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 other excellent resources for experienced teachers and program models and much can be gleaned from their examples and experience.

## 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” (Library of Congress n.d.). The Library of Congress website can be found at <https://www.cde.ca.gov/ci/vp/cf/ch4.asp#link1>.

Primary sources provide a glimpse of 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 determine if the source is authentic, and if so, how is this determined. Primary sources also invite the student to step into history and support 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—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 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, allows students to deepen their understanding of the concept, period, piece, or idea they are studying. Beyond the Library of Congress, the Smithsonian Institution, and the 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

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**“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, in *The Inclusion of Media Arts in Next Generation Arts Standards* (2012)**

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“Digital Literacy” is a critical aspect of media arts literacy as framed through media arts standards. California’s digital literacy legislation, SB 830, states: “*Digital citizenship’ means a diverse set of skills related to current technology and social media, including the norms of appropriate, responsible, and healthy behavior.*” In a media arts-centered culture, we are 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 well-being, 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. A selection of Responding and Connecting standards that address digital and media literacy include:

- **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 media arts 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 other subject areas, the entire system can unify and positively support students' creative empowerment, critical autonomy, and cultural agency. Students of media arts can attain these specific standards-based outcomes toward 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. 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.

## Developing Media Arts Entrepreneurs

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“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, expert trainer/director at arts-related businesses such as Apple University, Pixar, and DreamWorks, and former performing juggler  
(National Coalition for Core Arts Standards 2012)

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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.

## Professional Integrity

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 4.20: 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 <b>ethics, rules, and fairness</b> .	b. Analyze and responsibly interact with media arts tools and environments, considering <b>fair use and copyright, ethics, media literacy</b> , and social media.	b. Critically evaluate and effectively interact with <b>legal, technological, systemic, and vocational contexts</b> of media arts, considering <b>civic values, media literacy</b> , social media, virtual environments, and <b>digital identity</b> .

Students in media arts learn about different creative sectors of the global creative economy and industries, such as film, music, gaming, publishing, and how to 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.

Professional integrity builds a foundation for trust in relationships, both inside and outside of the classroom. Through the use of digital tools, immediate access and connection to the larger world is simple, and with such ease of communication students must learn how to act responsibly and judiciously to engage in professional and educational excellence with a high degree of personal integrity. Students need to learn how to build healthy and ethical interpersonal relationships with peers, and others, both in person and online, and must have opportunities to professionally engage with peers and the larger world of media arts through multiple mediums and modalities.

## Intellectual Property

The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, media arts educators should take note that each image, graphic, audio and video recording, text, and other internet content, as well as each choreographic, literary, dramatic, musical, artistic, and architectural work, is the intellectual property of its creator. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so students experience the concept of intellectual property as daily instruction, and that they, themselves—regardless of age—are the creators of such valuable outcomes. This comes into play as students brainstorm ideas in class and as they create.

Digital tools make it easier for students to produce their own media artworks, but also make it easier to inadvertently misappropriate the work and content owned by others, especially through the internet. Students should assume that the existing work and content available through the internet or elsewhere is protected by various intellectual property rights, which prohibit unauthorized copying, modification, incorporation, display, or other media arts use, despite being easily viewable online. Media arts teachers should be aware of how intellectual property laws apply to media arts and teach students to respect the tenets of intellectual property rights.

Teachers should also teach students to recognize, value, and preserve their own intellectual property rights in creating media artworks. Students should learn the intellectual property requirements related to the public broadcast of media artworks, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers should also introduce students to the concept of “fair use” under copyright laws and how it may apply to media artworks. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (<https://www.cde.ca.gov/ci/vp/cf/ch4.asp#link2>) and more detailed information about patents and trademarks from the US Patent and Trademark Office (<https://www.cde.ca.gov/ci/vp/cf/ch4.asp#link3>).

It is imperative that teachers, schools, and/or districts adhere to the law for appropriate use of content, music, images, and other resources used when teaching, directing, producing, recording, copying, distributing, publishing, posting, and other activities related to media artworks displays. Special attention should be paid to copyrighted images (e.g., graphics, multimedia projection, audio and video recordings) and any music selections (e.g., dance music, sound effects, underscoring, or pre- and post-show) used in media arts works. Questions, concerns, and guidance about the complicated area of intellectual property infringement should be addressed by school district legal counsel.

## 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 with other content areas. While those are possible and important facets of a robust media arts program, media arts now assumes its place as an inventive and experimental arts discipline that can grow and expand in countless ways.

Media arts education has tremendous potential for the future of student learning and creativity. 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. Media arts students grow to think and create from the center of the discipline. Media arts makes available to students all the elements in sound, image, motion, text, space, and interactivity, as well as the various creating processes and production forms of media arts. With the foundation of the arts standards and the arts framework, and with the full implementation of standards-based media arts education in California, students will have increased capacities for self-direction and cultural agency and be well prepared for twenty-first 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, ecommunications, 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 multisensory 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 television, radio, internet, fine arts, nonprofit, 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 nonprint messages (National Association for Media Literacy Education 2001).

**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, toward greater creative solutions or technical perfection.

**responsive use of failure:** Incorporating errors toward 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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# Chapter 5: Music

“The true beauty of music is that it connects people. It carries a message, and we, the musicians, are the messengers.”

—Roy Ayers, American composer

## Introduction to Music

### Why Music?

Music education in California public schools enriches students’ lives while providing challenging, engaging, personally fulfilling, and creative learning that develops lifelong creative and artistically literate individuals. Creating and performing in music enables the individual to translate in positive ways abstract feelings, ideas, and inquiries. Through the four artistic processes, Creating, Performing, Responding, and Connecting, the *California Arts Standards* articulate learning expectations that support students’ development as literate musicians through exhibiting the actual processes in which musicians engage as creative individuals. A TK–12 sequential, standards-based education in music enables students to become increasingly fluent in music literacy and engage in practice to create and recreate music. This practice offers students opportunities to perform and respond to music. Students are able to connect, synthesize, and relate their new musical knowledge and personal experiences while deepening their understanding of the world as inquisitive and self-actualized lifelong musicians.

The *California Arts Standards* articulate the lifelong goals for all students in each 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

### ***Music as Communication***

Musically literate citizens use a variety of media, symbols, literacies, and metaphors to independently create and perform work that expresses and communicates their own ideas. They are also able to respond by analyzing and interpreting others' artistic communications.

### ***Music as Creative Personal Realization***

Musically literate citizens develop sufficient competence to continue active involvement in creating, performing, responding, and connecting to music as an adult.

### ***Music as Culture, History, and Connectors***

Musically literate citizens know and understand musical works from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of musical work of enduring quality, significance, and cultural value. They also seek to understand relationships among music and other arts, and cultivate habits of searching for and identifying patterns and relationships between music and other knowledge.

### ***Music as Means to Well-Being***

Musically literate citizens find life-enhancing qualities such as joy, inspiration, peace, intellectual stimulation, emotional connection, and meaning through participation in music.

### ***Music as Community Engagement***

Musically literate citizens seek musical experiences and support music in their local, state, national, and global communities through advocacy, participation, and patronage.

### ***Music as Profession***

Musically literate citizens appreciate the value of supporting music as a profession by engaging with music and by supporting the funding of music. Many individuals who have discovered the joy, depth of knowledge, and creative connections will pursue a career in music, thereby enriching local, state, national, and global communities and economies.

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## Music Standards TK–12

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“Each person deserves opportunities to participate in social, cultural, and educational spaces and to develop as an individual. An active music life exists at the intersection of social, educational, and cultural rights, rooted in the inherent dignity of each person.”

—Yale School of Music, in *Declaration on Equity in Music for City Students* (2018)

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The music standards are designed to create a progression of student learning in music while developing each student’s autonomy, technical musical skills, and personal artistic voice. An understanding of the music standards, their structure, purposes, and relationships between the structural elements of the music standards is necessary to support effective TK–12 instructional design.

### Prekindergarten versus Transitional Kindergarten

The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, please see chapter two, “The Instructional Cycle.”

## The Structure of the Music Standards

The music standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to music.

Using the structuring elements of the *California Arts Standards* to design music instruction helps students to achieve the student performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings that are connected to anchor standards that are shared across five disciplines. Throughout, music students are Creating, Performing, Responding, and Connecting—the four artistic processes. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students' development as musically literate individuals.

### ***Anchor Standards***

The music standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels, and the student performance standards, which are specific to music and to each grade level or proficiency level.

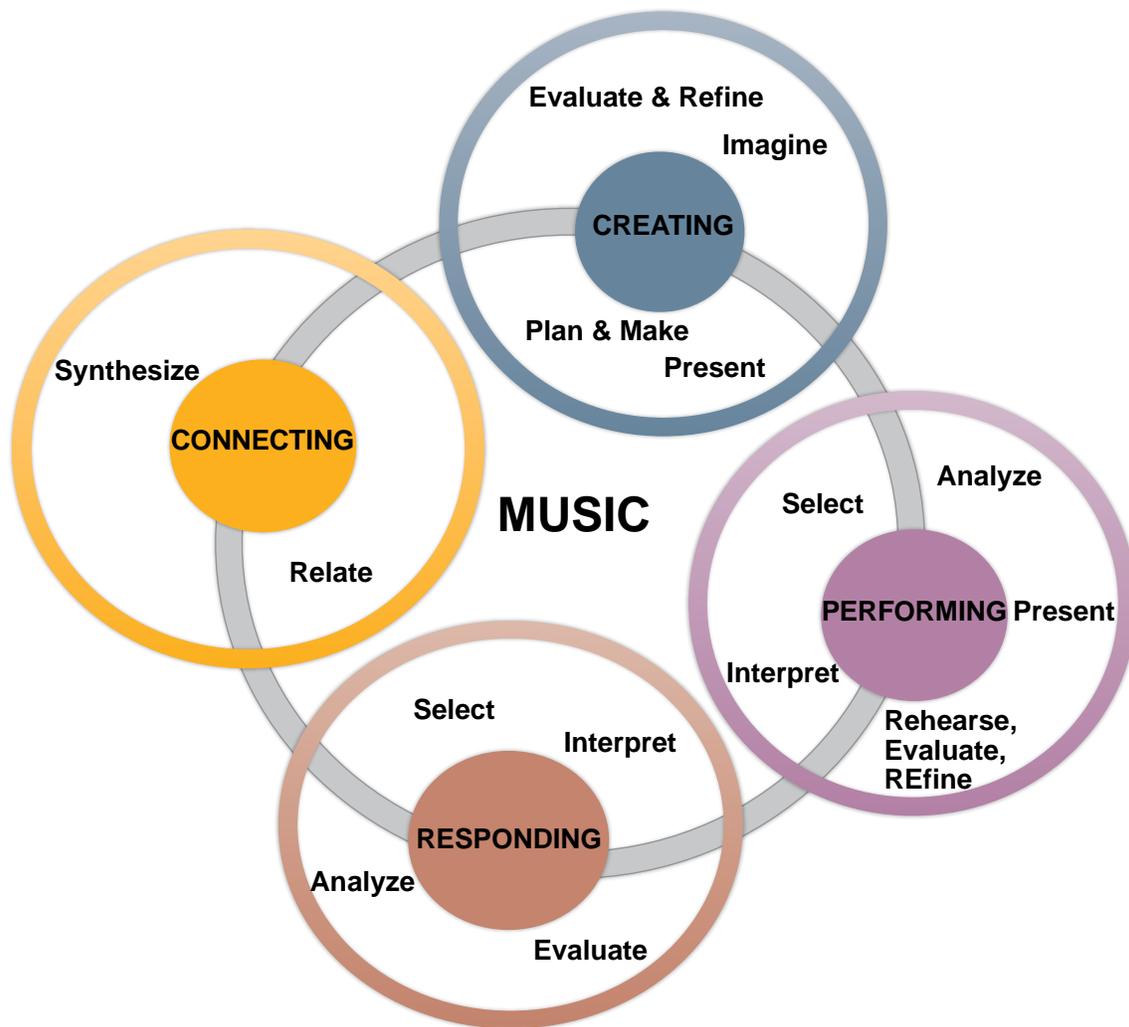
The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. They are not discipline-specific student performance standards, but serve to provide the overarching outcomes within music each year.

### ***Artistic Processes in Music***

The music standards identify four artistic processes: Creating, Performing, Responding, and Connecting. In the *Creating* process, students conceive and develop new musical ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of music. In the *Performing* process, students realize musical ideas and work through interpretation and presentation. This requires students to share their work with others—to make their learning public—as an intrinsic element of music. In the *Responding* process, students understand and evaluate how music conveys meaning to themselves as musicians and to the viewers or audience throughout time. In the *Connecting* process, students relate musical ideas and works with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of music (see figure 5.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

**Figure 5.1: Multiple Entry Points**



[Long description of figure 5.1](#)

The structure of the music standards enables students to demonstrate their musical knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in music. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction should provide a balanced approach to address all artistic processes by the end of the course.

***Process Components in Music***

Another structural element of the music standards are the process components. They are aligned to the four artistic processes. The process components are operational verbs that

define the behaviors and artistic practices that students engage in as they work through the artistic processes. They provide paths for students to engage in Creating, Performing, Responding, and Connecting within music.

The process components are not linear or prescriptive actions. Rather they are fluid and dynamic guideposts throughout the music-making process; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in them. Students' ability to carry out the process components enables them to work in and through the artistic process independently. The process components for music are as follows:

**Table 5.1: Process Components for Music**

Creating	Performing	Responding	Connecting
<ul style="list-style-type: none"> <li>■ Imagine</li> <li>■ Plan and Make</li> <li>■ Evaluate and Refine</li> <li>■ Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Select</li> <li>■ Analyze</li> <li>■ Interpret</li> <li>■ Rehearse</li> <li>■ Evaluate and Refine</li> <li>■ Present</li> </ul>	<ul style="list-style-type: none"> <li>■ Select</li> <li>■ Analyze</li> <li>■ Interpret</li> <li>■ Evaluate</li> </ul>	<ul style="list-style-type: none"> <li>■ Synthesize</li> <li>■ Relate</li> </ul>

The process components, combined with the essential understandings and essential questions, promote student discovery and development of their own musical sensibilities and abilities as they mature in music. When planning instruction, teachers can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in music requires design that builds students' creative capacities as well as their music academic knowledge and technical skills. Effective instruction provides students with opportunities to actualize the process component verbs, which includes opportunities in music to imagine, analyze, refine, select, and present.

### ***Student Performance Standards in Music***

The music standards translate the anchor standards into explicit, measurable learning goals in music for each grade level, proficiency level, or for high school course level. They are written as performance standards that identify the actions, behaviors, thinking, understanding, and skills that a student must do to demonstrate achievement.

Performance standards are the end-of-year or end-of-course expectations for learning and development. They describe what a student needs to do as an *outcome* of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. Teachers determine music content and pedagogy to prepare and equip students

to demonstrate proficiency in the standards. Teachers must ensure students have substantial opportunities to practice throughout the year to ensure mastery of the standards.

### Student Performance Standards Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through grade level eight in music (PK–8). The standards articulate, for PK–8, the grade-level-by-grade-level student achievement in music. The standards continue for high school grade levels in three levels: Proficient, Accomplished, and Advanced. The flexibility in the three high school proficiency levels accommodates the range of achievement by students during high school. Two additional proficiency levels exist in the music standards, Novice and Intermediate; for further explanation, see [Special Considerations for the Music Standards](#).

Secondary education identifies three proficiency levels of standards that articulate student achievement in music and build upon the foundations of a PK–8 music education. As students develop in music during the high school years they progress through the proficiency levels. The *Proficient* level generally applies to the year-one and year-two high school student. The *Accomplished* level generally applies to the year-three and year-four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study music outside of the school and engage in music as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The table below describes the music proficiency levels.

**Table 5.2: Music Student Performance Standards Proficiency Levels**

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high-school level course in music (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level music courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

**Table 5.2: Music Student Performance Standards Proficiency Levels** *(continued)*

High School Proficient	High School Accomplished	High School Advanced
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> <li>■ use foundational technical and expressive skills and understandings in music necessary to solve assigned problems or prepare assigned repertoire for presentation;</li> <li>■ make appropriate choices with some support;</li> <li>■ be prepared for active engagement in their community;</li> <li>■ understand music to be an important form of personal realization and well-being; and</li> <li>■ make connections between music history, culture, and other learning.</li> </ul>	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> <li>■ identify or solve musical problems based on their interests or for a particular purpose;</li> <li>■ conduct research to inform musical decisions;</li> <li>■ create and refine musical products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression;</li> <li>■ use the music for personal realization and well-being; and</li> <li>■ participate in music activity beyond the school environment.</li> </ul>	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> <li>■ independently identify challenging musical problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions;</li> <li>■ use music as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors- or college-level work;</li> <li>■ exploit their personal strengths and apply strategies to overcome personal challenges as music learners; and take a leadership role in music activity within and beyond the school environment.</li> </ul>

Source: California Department of Education (2019)

### Special Considerations for the Music Standards

The music standards differ from the other four arts disciplines. The following description from the *California Arts Standards* introduction articulates the differences:

Unlike the other four arts disciplines, which provide performance standards for grades PK–12, music provides standards for grades PK–8 plus four distinct “strands” of standards, reflecting the increasing variety of music courses offered in schools:

- Ensembles
- Harmonizing Instruments
- Composition and Theory

## ■ Technology

Two of these strands, Composition and Theory and Technology, have three proficiency levels (Proficient, Accomplished, Advanced) and are designed for use in high schools.

The other two strands, Ensembles and Harmonizing Instruments, encompass five proficiency levels and are used by elementary, middle, and high schools. In acknowledgement of the practical reality of music students' involvement in Ensemble and Harmonizing Instrument classes before they enter high school, performance standards are provided for two preparatory levels in these strands, **Novice** and **Intermediate**. These are attached for convenience to grade levels, but are potentially useful for earlier grade-level experiences:

1. **Novice:** This proficiency level is nominally assigned to the fifth-grade level. Students at the Novice level have started specialization in an art form of their choice. They are beginning to develop the basic artistic understanding and technique necessary to advance their skill level. Their expressive skills may be identified and exploratory work begins. They may participate in presentation and performance opportunities as they are able. Their curiosity in the art form begins their journey toward personal realization and well-being.
2. **Intermediate:** This proficiency level is nominally assigned to the eighth-grade level. Students at the Intermediate level are continuing study in a chosen specialized art form. Their development continues in artistic understanding and technical and expressive skills enabling the student to begin to independently and collaboratively create, perform, and respond at their given skill level. Their presentation and performance opportunities in ensembles at school and in the community increase and students actively participate in rehearsals. Through continued study of their art form they continue their journey toward personal realization and well-being. (California Department of Education 2019, 13)

The student performance standards are designed for students to progress through the grade levels and proficiency levels demonstrating what they know and are able to do, and become more specific and multifaceted in their depth and rigor as students progress and expand their knowledge. In secondary education, proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student.

### *Enduring Understandings and Essential Questions in Music*

The music standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes, and allow full explorations of the dimensions of music learning. Enduring understandings and essential questions address big ideas central to the discipline of music. Organizing learning and thinking around big ideas promotes the activation of prior knowledge and student ability to grasp new information and skills, and also builds students' capacity to connect and transfer information and skills. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for music can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *California Arts Standards*.

**Table 5.3: Artistic Process—Creating**

Enduring Understanding	Essential Question
The creative ideas, concepts, and feelings that influence musicians’ work emerge from a variety of sources (from Anchor Standard 1).	How do musicians generate creative ideas?

**Table 5.4: Artistic Process—Performing**

Enduring Understanding	Essential Question
To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria (from Anchor Standard 5).	How do musicians improve the quality of their performance?

**Table 5.5: Artistic Process—Responding**

Enduring Understanding	Essential Question
Through the use of elements and structures of music, creators and performers provide clues to their expressive intent (from Anchor Standard 8).	How do we discern the musical creators’ and performers’ expressive intent?

**Table 5.6: Artistic Process—Connecting**

Enduring Understanding	Essential Question
Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding (from Anchor Standard 10).	How do musicians make meaningful connections to creating, performing, and responding?

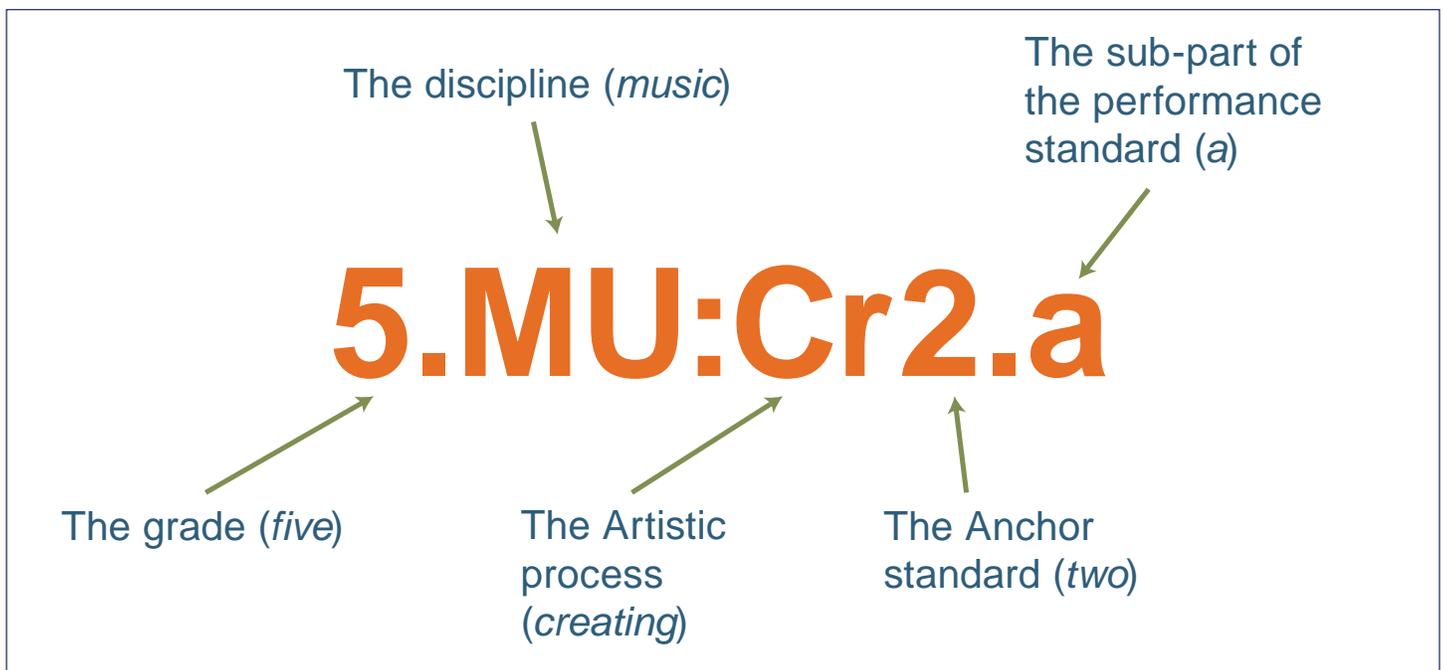
Additional discussion of the enduring understandings and essential questions is found in chapter two, “The Instructional Cycle.”

The music standards clearly articulate the knowledge and skills needed to become musically literate. They provide the breadth and depth of comprehensive music-making experiences, and support music education for all students while creating, performing, responding, and connecting to music. The standards invite teachers to engage all learners in the many modalities that exist for making and learning music. They require students to experience and engage in music through multiple avenues and outline articulated experiences to support quality music education for all students.

### 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 5.2 and described below. The full code is located at the top of each column of the performance standards.

**Figure 5.2: Coding of the California PK–8 Music 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); and grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8)
2. The **arts discipline** appears second: Music (MU)
3. The **artistic processes** appear third: Creating (Cr), Performing (Pr), Responding (Re), and Connecting (Cn).
4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

### *Additional Codes for Music Standards*

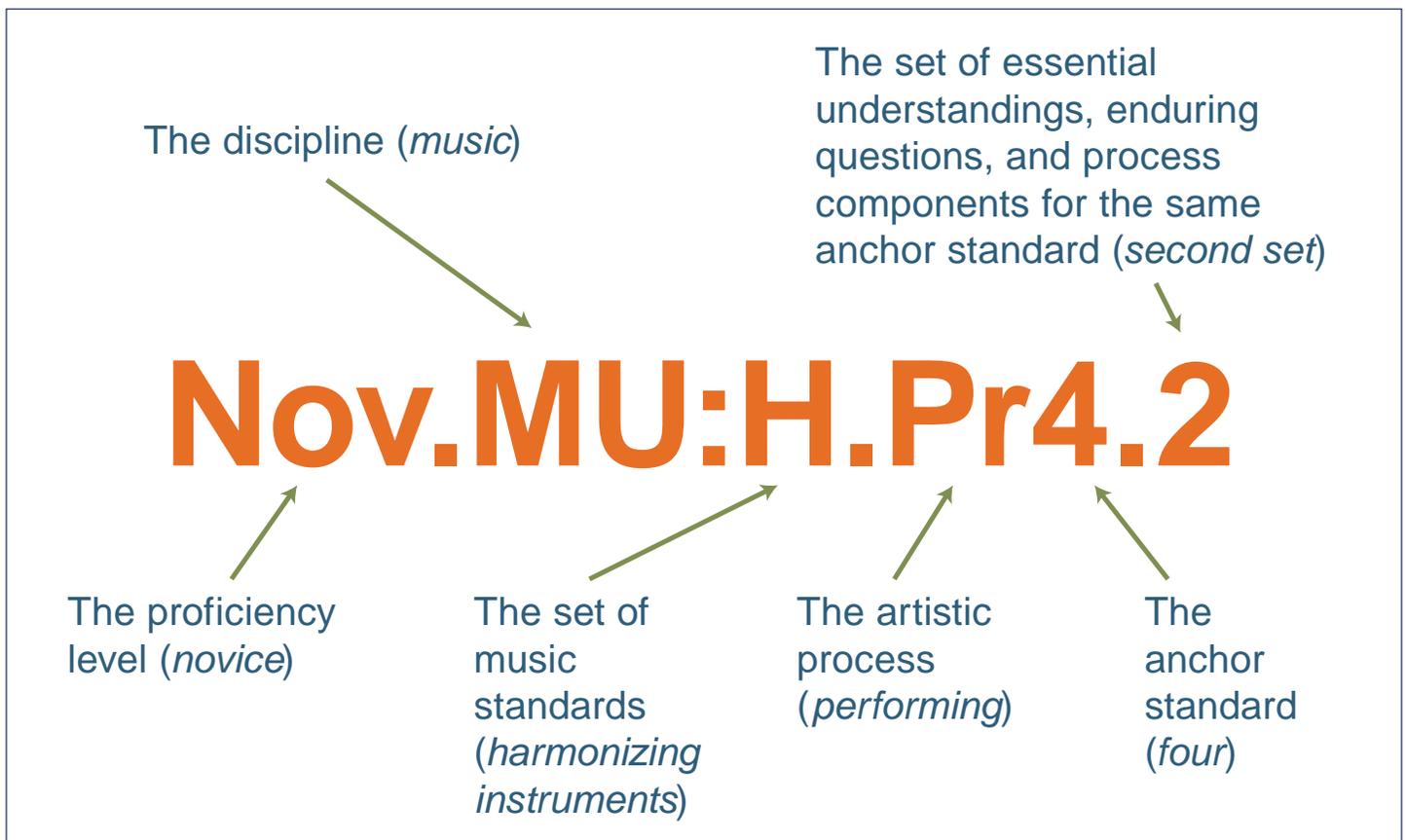
Unlike the other arts disciplines, there are five sets of performance standards for music. A one-letter code is added after the artistic discipline code for all but one set of the performance standards (PK–8) as follows: Harmonizing Instruments (H), Ensembles (E); Composition and Theory (C), Technology (T).

In addition, the two additional levels in the Harmonizing and Ensembles performance standards are indicated in the parentheses:

- Novice (Nov), nominally assigned to the fifth-grade level
- Intermediate (Int), nominally assigned to the eighth-grade level

An example of the coding system for Music—Harmonizing Instruments is provided below.

**Figure 5.3: Music—Harmonizing Standards Coding Example**



## Music TK–8

Access to music education at the TK–8 level can be through a single-subject music teacher, through a general classroom teacher, or in combination. Elementary music education should be rooted in experience, with observable evidence of student learning throughout the process. For example, transitional kindergarten and kindergarten standards are centered around exploring and experiencing musical concepts with decreasing levels of guidance. Students at this level are singing, moving, and responding to changes in the music. In the upper elementary grade levels, students learn to melodically and rhythmically improvise for a specific purpose and within different contexts.

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*, adopted in January 2019, are based on the 2014 National Core Arts Standards. The *Arts Framework* provides guidance for implementation of prekindergarten arts standards, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten in the TK–2 Grade Level Range.

Students in transitional kindergarten and kindergarten sing, play, explore, create, document, and share musical ideas and choices while experiencing and exploring the basic elements of music through movement and play with teacher guidance. They create movement with music to develop a connection and an internal sense of the basic elements of music while they experience and create music in their daily lives.

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 play instruments, 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.

Students in second grade continue to explore, create, document, listen to, assess, and share musical ideas and choices while experiencing and playing music and learning notation (rhythm and pitch) and *solfege*. As the students play instruments, sing, and create, they continue to develop a connection and in-depth understanding of the elements, including dynamics, beat, pitch, rhythm, melody, tempo, and meter. Students continue to make personal connections to music in their daily lives and the value of music in all cultures.

Technology can be used when it is appropriate and enhances the music learning for creating, performing, responding, and connecting to music, and as the tool or instrument to create, play, or perform music.

The following vignette provides a snapshot of instruction designed for kindergarten music standards, but could be used with first- or second-grade standards with increased rigor and complexity.

**Note:** The term *iconic notation*, found in the *California Arts Standards*, can be represented by a variety of symbols, such as pictures or word cards. This intermediate step can provide scaffolding before moving into standard music notation.



## *Vignette: Reinforcing Beat and Divided Beat in the Kindergarten Classroom*

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard: K.MU:Cr1** a. With guidance, explore and experience music concepts (such as beat and melodic contour).

**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Musicians' creative choices are influenced by their experience, context, and expressive intent.

**Essential Questions:** How do musicians make creative decisions?

**Process Component:** Plan and Make

**Performance Standard: K.MU:Cr2** b. With guidance, organize personal musical ideas using iconic notation and/or recording technology.

The students are working on reinforcing their understanding of beat (quarter notes and rests) and divided beat (eighth notes) to use as rhythm patterns and ostinato.

Students are asked to count how many different words are used in a book, such as in a book with four words including pear and apple. The teacher, with the help of the students, lists the words found in the book.

The teacher says to the students, "We are going to pat the beat while saying the words." The teacher asks, "Who can remember what the beat is?" (underlying pulse in music). Teacher reintroduces that speaking the words is called the rhythm. The teacher informs the students that they are going to pat the beat and speak the rhythm of the words.

The teacher then reinforces the notation of the words. We can notate the pattern of the words like this:

When we see "l" we will say? "ta" (beat)

When we see ▢ we will say? "ti-ti" (divided beat)

Pear	Pear	Apple	Pear
		▣	
ta	ta	ti-ti	ta

The teacher introduces five rhythm building blocks to allow students multiple pattern choices:

		▣			▣	▣	▣		‡
ta	ta	ti-ti	ta	ta	ti-ti	ti-ti	ti-ti	ta	(rest)

With teacher guidance, students read the rhythms and practice clapping, patting the rhythm patterns using quarter notes and rests, and combining eighths (divided beat) and quarter notes.

### **Spear-mint Gum, Chew-ing Gum, and Bub-ble Gum**

The teacher asks the students to brainstorm different kinds of gum, such as bubble, chewing, or spearmint. The teacher then invites the students to organize their brainstorming. “Let’s categorize the types of gum into matching rhythm patterns, such as bubble gum or spearmint.” The students and teacher arrange the various patterns into an ostinato that ends with “yum, yum, yum.” The teacher and students practice their ostinato through speaking the words as they pat the beat. Once the students are comfortable with performing the ostinato, the teacher shares with the students a book about gum. The teacher informs the students that as the book is read aloud, at the end of each page, they will perform (speak and pat) their ostinato.

Students will have multiple future opportunities to continue to build upon the learning using additional inspiration, such as a created poem, to identify rhythm patterns of beat and divided beat and create their own rhythm patterns to use as an ostinato.

### ***Grade Level 3–5 Range***

Students in third grade expand on their musical knowledge to move toward notation while singing and playing instruments. Singing and music literacy skills expand as they continue to learn to listen, sing, and play with accuracy while creating, documenting, listening to, assessing, sharing, and performing musical ideas and choices. As students continue music making, they create a deeper knowledge of music as a language and expressive art form that is enjoyed in daily life and worldwide.

Students in fourth grade strive to sing and play instruments with accuracy while improving and expanding on all levels of music literacy while creating, documenting, listening to, assessing, sharing, and performing music. As students continue music making, they create

a deeper knowledge of all elements of music. Students also expand their abilities to read, write, and produce rhythm, melody, and harmony within given tonalities and meters. They identify and create music as a language and expressive art form while connecting and responding to specific personal and social ideas.

Students in fifth grade continue to strive to sing and play instruments with accuracy while improving and expanding on all levels of music literacy while creating, documenting, listening to, assessing, sharing, and performing music. As students continue music making, they create a deeper knowledge of all elements. Students are literate in reading and writing rhythm, pitch, melody, and harmony, and continue to expand these skills within given tonalities and meters. They identify music as a language and expressive art form and make personal connections and respond to specific personal and social ideas.

In the TK–5 music standards, the knowledge and skills for performing are found in the artistic process of Performing, which includes the selection, interpretation, and analysis of repertoire. This artistic process requires students to refine and develop artistic technique and skills for performance. It also requires students to convey meaning through the performance of an artistic work. Quality music education is not determined simply by having students perform during the school year. Rather the process through which the students are learning is just as important as the product itself. Demonstration of these standards at the TK, K, and first-grade levels can be completed with decreasing levels of guidance from substantial to limited. After second grade, students are expected to be more independent, and the performance standards build from purpose and expression to technical accuracy, interpretation, and context in third, fourth and fifth grades as seen in table 5.7.

**Table 5.7: Process Component Performing**

3.MU:Pr6	4.MU:Pr6	5.MU:Pr6
a. <b>Perform</b> music for a specific <b>purpose</b> with <b>expression</b> and <b>technical accuracy</b> .	a. <b>Perform</b> music with <b>expression, technical accuracy</b> , and appropriate <b>interpretation</b> .	a. <b>Perform</b> music, alone or with others, with <b>expression, technical accuracy</b> , and appropriate <b>interpretation</b> .

The following is a fourth-grade snapshot from the Performing artistic process. It provides an example of supporting student growth and the ability to rehearse, evaluate, and refine in preparation for a final presentation. The teacher is working with the students on providing effective peer feedback and the students’ ability to self-evaluate their work.



## **Snapshot:** *Providing Effective Peer Feedback in Fourth-Grade Music*

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**PERFORMING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

**Process Component:** Rehearse, Evaluate, and Refine

**Performance Standard: 4.MU:Pr5** a. Apply **teacher provided** and **collaboratively developed criteria** and feedback to evaluate accuracy and expressiveness of **ensemble** and personal **performances**. b. Rehearse to **refine technical accuracy** and **expressive qualities**, and address **performance** challenges.

In music class the students are learning to play an eight-measure piece of music on their recorders. After playing the piece as a class, students are grouped into small ensembles of four to six students to rehearse the rhythms, pitches, fingerings, and playing the piece as a small ensemble. Each small ensemble will be asked to present to the class. As an ensemble is presenting, the other students understand their role as audience members. They know they will need to be attentive and respectful during the performance as they have practiced in previous lessons.

The teacher uses a randomizer (popsicle sticks, dice, or a computer randomizer) to determine which small ensemble will play for the class. The small ensemble plays to the attentive audience of their peers. After the performance, the audience prepares to provide feedback to the ensemble in a constructive manner focusing on successful aspects of the performance. The teacher provides the responders with questions to discuss with a neighbor, such as: "In regards to pitch, what went well, and what can be worked on?" Once the students are ready, with teacher facilitation, students share their feedback with the small ensemble.

After the class feedback, the students of the small ensemble share their personal responses to their performance and provide insight to their own technical skills such as, "I need to work on sealing the holes better," or "I noticed we were paying close attention to the music but sometimes our rhythm was not accurate."

This pattern continues until all of the small ensembles have an opportunity to perform, receive feedback, and provide self-evaluations.

## Grade Level 6–8 Range

Students in sixth grade create, share, and document rhythmic, melodic, and harmonic ideas within given tonalities, phrases, meter(s), and forms to convey, connect, and respond to personal aspects, social aspects, historical aspects, and expressive intent. Students improvise, arrange, and compose music, and demonstrate and perform with technical accuracy as they evaluate and refine their work through specific student and teacher determined criteria and choices.

Students in seventh grade create, share, and document rhythmic, melodic, and harmonic ideas within given tonalities, phrases, meter(s), and extended forms. Students convey, connect, and respond to personal aspects, social aspects, historical aspects, and the expressive intent of the music while making personal connections. Students improvise, arrange, and compose music, and demonstrate and perform with technical accuracy as they evaluate and refine their work through specific criteria and choices determined by the student and teacher.

Students in eighth grade create, share, and document rhythmic, melodic, and harmonic ideas within given tonalities, phrases, meter(s), and extended forms. Students convey, connect, and respond to personal aspects, social aspects, historical aspects, and the expressive intent of the music while making personal connections. Students improvise, arrange, and compose music. They demonstrate and perform with technical accuracy as they evaluate and refine their work through specific criteria and choices determined by the student and teacher.

The following vignette is an example of using multiple entry points from Responding and Performing artistic processes. This vignette also includes standards from the California Content Literacy Standards for Technical Subjects, grade level band 6–8 (California Department of Education 2013).



### *Vignette: Designing Instruction from Multiple Entry Points in Sixth-Grade Music*

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**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work.

**7.2 Enduring Understanding:** Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performer manipulate the elements of music.

**Essential Question:** How do individuals choose music to experience?

**Process Component:** Analyze

**Performance Standards:**

**6.MU:Re7.2** a. Describe how the **elements of music** and **expressive qualities** relate to

the **structure** of the **pieces**. b. Identify the **context** of music from a variety of **genres**, **cultures**, and **historical periods**.

**6.MU:Re8** Describe a personal **interpretation** of how **creators'** and performers' application of the **elements of music** and **expressive qualities**, within **genres** and **cultural** and **historical context**, convey **expressive intent**.

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

**4.3 Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

**Process Component:** Interpret.

**Performance Standard: 6.MU:Pr4.3 Perform** a selected **piece** of music **demonstrating** how **interpretations** of the **elements of music** and the **expressive qualities** (such as **articulation/style**, and **phrasing**) convey **intent**.

**California Content Literacy Standards for Technical Subjects, grade level band 6–8**

*Key Ideas and Details:* RST1. Cite specific textual evidence to support analysis of science and technical texts (the music).

*Craft and Structure:* RST4. Determine the meaning of symbols, key terms, and other domain (music) specific words and phrases as they are used in the technical context (music) relevant to the topics (song).

*Integration of Knowledge and Ideas:* RST7. Integrate quantitative or technical information expressed in words in a text with a version of that information expressed visually (from the article about the song, with the music analyzed and the music heard).

This instructional design brings together aspects of performing and responding, with three songs combined to form a partner song. Partner songs have melodies and melodic voices that, when performed, fit together in pleasing harmonies. To begin this instruction students are introduced to each of the three songs they will learn and perform as a partner song.

The instruction begins with students sight-singing each piece as an individual song to the best of their ability. The teacher and students work together so students advance in technical abilities to sing each song. The songs will be partnered by adding two songs together first, and then combining the third song. As the students are learning to sing each song, they are also learning about the individual songs' social, historical, and cultural context.

To dive deeper into the pieces and understand the social, historical, and cultural connections of the three songs, the students are configured into six small groups. Groups are assigned one of the three songs, and two groups will each have the same song. Groups are then either focused on developing a musical analysis or researching their song using contextual material found in an article.

Three of the groups analyze their assigned song using the musical elements and completing prompts provided by the teacher for the analysis. Students identify the musical elements including the form of the piece and explain the relationship or interactions between the elements.

Three of the groups read an article about their assigned song determining its context; cultural, social, and/or historical significance. As they read, they annotate the article to cite textual evidence that supports their understanding of the song's significance including how the song may have functioned over time.

The groups who are assigned the same song then come together to share their analysis or their findings from the article and learn more about the songs they are singing.

All six groups are then given three audio recordings of their song from different artists and time periods. Students work in their group to identify what they hear in the music, such as instrumentation, vocals, style, or genre. They then form a group interpretation of the three performers' expressive intent. Students use their findings to determine how the song may have functioned over time as a result of social, cultural, or historical influences.

The groups with the same song share their findings from what they identified from the recordings. The groups then put together a final presentation for the other groups that includes the following:

1. Musical analysis of the song
2. The song's cultural, social, and/or historical significance based on the article and listening
3. The students' interpretation of the performer's application of the elements of the music and expressive qualities, including how the song's function may have changed over time that may have contributed to the performer's expressive intent

The groups share their presentations. Based on what the students discovered about the three pieces, as the students rehearse the partner song they determine as a class their own musical interpretation. Students discuss how they want to convey the intent of the song. With guidance from the teacher, the class prepares the partner song for final performance that will demonstrate the students' interpretation and expressive qualities (articulation/style, phrasing) to convey expressive intent.

## Augmenting Music Instruction

Music instruction in TK–8 can be augmented by using the Harmonizing Instruments and Ensembles sets of standards. Students can enhance their music literacy by taking additional music classes in elementary or middle school to learn a traditional band or orchestral instrument, sing in a choir, play in a modern band, or learn a harmonizing instrument. Harmonizing instruments include ukulele, guitar, piano, and keyboard. These additional sets of standards can be utilized by the elementary or middle school music teacher in a general music setting when using class sets of these instruments for units of instruction.

### *Secondary Level*

At the secondary level, four additional sets of music standards can be used to enhance students' music literacy. Two sets of music standards, Composition and Theory and Music Technology, are aligned with the high school proficiency levels only. These two sets of standards can be used for courses that teach composition and theory, or music technology, or can be used by the ensemble or harmonizing instrument teachers to support students that wish to study these areas of music in depth. Both the Ensembles and Harmonizing Instrument standards are designed to be used for music courses at the middle or high school levels, such as band, orchestra, choir, guitar, piano, modern band, and cultural ensembles (e.g., mariachi, bluegrass, barbershop, jazz). Students may explore many different types of large and small ensembles within any music course based on student interest and time. The Harmonizing Instruments and Ensembles standards are structured in five proficiency levels: Novice, Intermediate, Proficient, Accomplished, and Advanced.

## Harmonizing Instrument Standards

Students creating and making music with harmonizing instruments, such as ukulele, guitar, and piano have the benefit of working either individually or collaboratively with their peers to listen, create, share, and engage in music. While connecting with their musical interests and ideas, students experience music making, arrangement, composition, and performance, while also personally responding and connecting to various current and past genres and styles. Students engage in informal music learning as they explore their instrument to make sounds, sing as they play, improvise, compose, listen to, and learn or perform a piece they have heard. Students engage in formal music learning with guided steps that support music exploration as well as the personal interests of the individual student creating music to ensure ownership and a lifelong desire to make, create, and listen to music.

Students experience formal music making from notation (e.g., tablature, lead sheets, western) and previously composed pieces, and informal music making through improvisation, creation, collaborative sharing of ideas, intentional listening, and 'natural music learning' through discovery (Green 2016). Students have the opportunity to learn and understand music as they explore the sound of the instrument and relate to both iconic and traditional notation. Students, making music with harmonizing instruments,

are engaged in listening, exploring sounds of the instrument, creating soundscapes, improvising short ostinatos, discovering and learning chords, and playing pieces that are current, historical, cultural, and social. All of this is in addition to making authentic connections to sound, the elements of music, and the instruments' connection to the historical and cultural context of its past and current use.

Music creation for students playing harmonizing instruments can include simple soundscapes, melodies, rhythms, and chordal accompaniments that lead to or from improvisations and to complete compositions or songs in a variety of styles. To support multiple levels of literacy, students use iconic and/or standard notation to document and share their ideas, and also use technology to record in either audio or video format. Learning is a natural outcome when students are listening and contributing to the process and development of creating or performing compositions or songs while also documenting their knowledge and individual ownership of the ensemble.

As musicians, students reflect on their individual connections and progress in refining their skills as individual listeners and creators. Students also reflect on their collective work as performers within a larger musical group. Students and teachers develop the necessary criteria for the progression of skills and performance levels, and assess formally and informally to provide a deeper understanding of the skills needed to improve, share, and perform. As students learn to listen, reflect, and connect verbally and in written form—on all aspects of music and music making—they will develop a deeper level of learning and ownership of knowledge. This can range from reading and writing music, to playing skills, and to understanding the expressive intent of musical works.

Students making music with harmonizing instruments can choose multiple ways to perform or share their process and the final outcomes of their work. This can include formal concerts, performances, recitals, or informances. Informances are educational and engaging and include the sharing of both process and product of musical learning. The harmonizing instrument standards call for students to be a part of all the pre-performance processes. Students are—from planning to final sharings or concerts—integral in selecting music, creating programs, program notes, the concert order, announcing music, advertising, and inviting school and community members to the performing and sharing opportunities.

The following two snapshots illustrate the progression of learning a harmonizing instrument as students move from novice to proficient or from a beginning course to a proficient course. The term 'audiate,' used in the first snapshot, is defined as the ability to "hear and comprehend music for which the sound is no longer or may never have been present ..." (The Gordon Institute for Music Learning 2019).



**Snapshot: Designing Instruction for  
Harmonizing Instruments at the Novice Level**

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard: Nov.MU:H.Cr1** Generate **melodic, rhythmic, and harmonic** ideas for simple **melodies** and chordal accompaniments for given **melodies**.

**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**Process Component:** Plan and Make

**Performance Standard: Nov.MU:H.Cr2** Select, develop, and use **standard notation** or audio/video recording to document **melodic, rhythmic, and harmonic** ideas for drafts of simple **melodies** and chordal accompaniments for given **melodies**.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.1 Enduring Understanding:** Musicians evaluate, and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**Process Component:** Evaluate and Refine

**Performance Standard: Nov.MU:H.Cr3.1** Apply **teacher-provided criteria** to critique, improve, and **refine** drafts of simple **melodies** and chordal accompaniments for given **melodies**.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.2 Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Question:** When is creative work ready to share?

**Process Component:** Present

**Performance Standard: Nov.MU:H.Cr3.2 Share** final versions of simple **melodies** and chordal accompaniments for given **melodies, demonstrating** an understanding of how to develop and organize personal **musical ideas**.

Students are expanding their capacities in developing and organizing musical ideas. The teacher provides the students with a simple melody as a major do-based pentatonic folk song and given time to become familiar with the melody. Time is given for students to audiate possible chords to fit the melody. They share their chordal ideas with peers and discuss their musical options.

After receiving input from their peers, students share their final choices with the teacher for any additional feedback. The students are provided with a support tool that allows them to write down their chord choices and possible strumming patterns (such as country, gallop strumming, or finger picking/arpeggio). Once the students have practiced their chord choices and strumming patterns, they are ready to commit to their choices. The students write down their selected choices using chord symbols and/or tablature (TAB) notation under the given folk song and use them to make an audio or video recording of their musical choices. The written records and recording serve to preserve and document their choices. They listen to their recording, have peers listen to the recording, and make any final suggested edits/refinements before presenting their final version to the class.



**Snapshot:** *Designing Instruction for Harmonizing Instruments at the Proficient Level*

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**Process Component:** Plan and Make

**Performance Standard: Prof.MU:H.Cr2 Select,** develop, and use **standard notation** and audio/video recording to document **melodic, rhythmic,** and **harmonic** ideas for drafts of **improvisations, compositions,** and three-or more-chord accompaniments in a variety of patterns.

Students are given a four-measure, three-chord pattern as the basis for improvisation. The students begin the improvisation process by reviewing question and answer rhythmic phrases to support variety in rhythm. These can be clapped or played with sticks or mallets that are clapping or striking relative-pitched instruments. The two-measure rhythmic question is followed by a two-measure rhythmic answer. Students work in pairs to provide either the question or the answer. Eventually individual students provide both the rhythmic question and answer for a complete four-measure phrase. This rhythmic improvisation can be notated, building toward a larger composition. The improvisation can be audio or video recorded to facilitate self-reflection on the degree of difficulty, length of phrases, and whether the rhythm fits with the answer or question of the phrase.

These rhythmic phrases are then played while the class plays the three-chord structure found within the four-measure phrase. Once rhythm has been created and students are comfortable with the length of the four measures, students are asked to improvise melodically using one or two common chord tones between the three chords. When students can create interesting rhythm patterns and improvise using one or two notes, the students will engage in rhythmic exploration and expression while playing. Students are guided to add dynamics and accents while playing the one or two notes over the chord changes. As the work progresses, students reflect and expand the improvisation to include more passing tones and chord tones over the four-measure phrase.

## Ensemble Standards

Ensemble standards require students to generate musical ideas/motives for a variety of purposes and contexts and lay the foundation for music creation, while also inviting students to explore sound and its many elements within a diverse ensemble. Students playing within ensembles work collaboratively with their peers to listen, share, and engage in music. While sharing their musical interests, connections, and ideas, students make music by arranging, composing, and performing with various instruments and timbres. Students engage in traditional ensemble experiences of playing and performing music in different genres and a variety of styles, as well as improvising and creating original rhythmic, melodic, and harmonic ideas, which are connected to various current and past genres and styles.

As in the Harmonizing Instruments standards, students experience formal music making from notation and previously composed pieces through improvisation, creation, collaborative sharing of ideas, intentional listening, and “natural music learning” through discovery (Green 2016). Students will have the opportunity to learn and understand music as they explore sound and the infinite possibilities within the given instruments of their ensembles.

Music creation for ensemble members can include simple motives, melodies, rhythms, and arrangements that lead to or from improvisations, and to complete compositions in a variety of styles. To support multiple levels of literacy within the ensemble, students use iconic and/or traditional notation to document and share their ideas, as well as use technology to record in either audio or video format. Students take individual ownership of the ensemble and their learning when listening and contributing to the process and development of creating or performing compositions while documenting their knowledge.

As an ensemble member, students also reflect on their individual connections, collective work, progress to refine their skills as individual listeners, creators, musicians, and performers within a larger collaborative group. Students and teachers develop the necessary criteria for the progression of skills and performance levels, assessing formally and informally to provide a deeper understanding and knowledge of the skills needed to improve and perform. As students learn to listen, reflect, and connect verbally and in written form, on all aspects of music and music making, they will develop a deeper level of learning and ownership of knowledge. This can include reading and writing music, playing skills, and understanding the expressive intent of musical works. This learning supports the processes of individual and ensemble growth and empowers students to self-monitor and refine their work, which contributes to stronger ensembles, musicians, and lifelong music learning and music making.

Ensembles and their members can choose multiple ways to perform or share their process and final outcomes of their work. This can include formal concerts, informances, performances, recitals, and all of the planning that is involved for each. Students can be a part of all of these from planning to final concerts, and can be integral in selecting the music, creating programs and program notes, deciding the concert order, announcing music, and inviting school and community members to events and sharing opportunities.

An ensemble experience serves many educational purposes. One of its many goals is performance, but the ensemble experience should also have an equal emphasis on process. At the elementary level, performances are significant and certainly measurable. Regardless of the format of the elementary ensemble, strings, choir, band, ukulele, steel drum, Orff ensembles, or other types of large and small ensembles, there are musical skills students learn and carry with them into future ensembles in middle and high school. For example, the aim of creating a unified sound, using correct posture, producing a characteristic tone, and developing listening habits and skills in reading music will be carried into future ensembles. When engaging in the ensemble process from elementary through high school, students can expand and strengthen their personal habits and character disposition. Ensembles provide students with opportunities to develop skills in collaboration, persistence, perseverance, social connection, and belonging. These traits are invaluable and carry into other aspects of school and life. The attributes students learn in the rehearsal and performance process at an early age contribute to who they are, and who they will become over the course of their lifetime.

Learning how to select repertoire is an important skill for any musician developing artistic literacy. Selecting music provides students opportunities to reflect on why they like certain pieces or genres and develops their personal aesthetic in music while substantiating their choices. When selecting music to learn to play or sing, students must be able to analyze the music to determine its appropriateness for their performance and their own ability. This discretion is a high-level thinking skill that students will continually develop throughout their music education.

The following vignette is an example of instructional learning sequence designed for intermediate instrumental or choral students in middle school who have had musical instruction in elementary school. They will be learning how to select repertoire for their ensemble, with teacher-generated parameters. They will also explain and justify with evidence, both written and verbally, their personal musical choices as appropriate for musical abilities and capacity, goals, purpose, and personal connection or preference.



### **Vignette:** *Selecting Repertoire for the Intermediate Ensemble Class*

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**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work

**7.1 Enduring Understanding:** Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Question:** How do individuals choose music to experience?

**Process Component:** Select

**Performance Standard: Int.MU:E.Re7.1** Explain reasons for selecting music citing characteristics found in the music and **connections** to interest, **purpose**, and **context**.

- *Purpose:* Reason for which music is created, such as, ceremonial, recreational/social, commercial, or generalized artistic expression.
- *Context:* Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

### **California Content Literacy Standards for Technical Subjects**

**WHST.6-8.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**WHST.6-8.9** Draw evidence from literary or informational texts to support analysis, reflection, and research. (In this context, the text is the music, including both sheet music and listening examples.)

## California English Language Development Standards

**Collaborative: ELD 6.A.4** Adapting language choices to various contexts (based on task, purpose, audience, and text type)

**Productive: ELD 6.C.10** Writing literary and informational texts to present, describe, and explain ideas and information, using appropriate technology.

### Essential Questions

- How do individuals choose music to experience?
- How do you choose repertoire to learn individually on your instrument?
- How do you choose repertoire for the ensemble you perform in?

### Summary of the Learning Sequence:

Students will analyze a repertoire list for a performance, and explain in writing, citing evidence, why the music was chosen for the particular purpose or context of the performance.

Students will choose pieces of music for ensemble performances using appropriate criteria and citing evidence for their choice.

### Assessment to show student understanding:

Written justification/rationale for their repertoire choices with given criteria (musical abilities and capacity, goals, purpose or context, and personal connection or preference)

### Formative Assessments Throughout the Unit:

- Personal playlist
- Exit slips
- Reflections
- Student notes
- Graphic organizers
- Teacher observation
- Classroom discussions
- Peer/group discussions and reflections

Students identify types of music they enjoy listening to and explain their choices both verbally and in writing, citing evidence using the terminology of music. Students share their favorite song choices with their classmates by writing their song title on a personal whiteboard. Students engage in a class/peer buddy discussion about their choices.

- Students list three pieces of music/songs that they enjoy.

- Students use the terminology of music (i.e., tempo, dynamics, voicing, instrumentation, etc.) in their descriptions of the songs they chose.
- Students justify their answers using the terminology of music.

Students analyze a generated repertoire list from a performance, and explain in writing, citing evidence from the music, why the music was chosen for the particular purpose or context of the performance. Students complete a graphic organizer generating a repertoire list, which includes an analysis of musical choices. Students write about and justify their choices based on music reading skills, technical skills of the ensemble, purpose, goals, and story, citing evidence from the music.

Students demonstrate an understanding of how repertoire is chosen for an ensemble, and appropriateness of musical choices based on the abilities, needs, and goals of the ensemble. In small groups students build a concert program based on repertoire from their generated list to be learned and performed by the ensemble. Students explain and justify their choices, citing evidence from the music, considering the musical abilities and capacity of their ensemble, goals of their ensemble, musical purpose or context, and personal connection or preference.

### ***Popular Music in Ensembles***

Many popular musicians gain some or all of their skills and knowledge informally, most often outside of school or the university and with little to no help from trained music teachers (Green 2016). Music as part of everyday life and informal music learning practices in the music classroom can re-engage students into music making through the use of popular music that is authentic, and a process that is self-directed. Popular music has the potential for leading students into appreciating other styles and genres of music.

### ***Modern Band Ensembles***

From the early 2000s, teaching of modern band in K–12 education has become a growing music program from elementary through high school. Prior to modern band the jazz band was the last music program introduced into public school music that fully took hold in the 1970s. Contemporary popular music is an overabundant cultural asset that has been underrepresented in public education. The central canon of the modern band program is popular music and includes, but is not limited to, instruments such as: guitar, bass, drums, piano, voice, and technology. Students work collaboratively in ensembles and as individuals learning music styles that include everything from rock, pop, reggae, hip-hop, rhythm and blues, electronic dance music, and other contemporary styles as they emerge. Modern band allows students to learn music they are familiar with or have composed themselves. Students are able to see themselves reflected in the curriculum and are culturally validated as the music is representative of their own identity. The following vignette provides an example of instruction designed for a modern band class.



**Vignette: Designing Instruction for  
Modern Band at the Accomplished Level**

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

**4.1 Enduring Understanding:** Performers' interest in and knowledge of musical works, understanding of their own technical skill, and the context for a performance influence the selection of repertoire.

**Essential Question:** How do performers select repertoire?

**Process Component:** Select

**Performance Standard: Acc.MU:H.Pr4.1** Develop and apply **criteria** for **selecting** a varied **repertoire** of music for individual and small group **performances** that include **melodies, improvisations**, and chordal accompaniments in a **variety** of **styles**.

*Room setup:* A circle formation with amps and microphone for singer(s), and music stands.

*Instruments:* Electronic or acoustic drum kit, electric guitar, electric bass, voice, and small percussion.

The teacher's role is as coach or facilitator, using inquiry to support student collaboration and ownership of knowledge. Throughout the class time, each instrument section is asked to share and support one another to determine what and how to play the piece. Students help one another find their parts with the lyrics and chords listed, and support the drummer with technique or help to identify what to play through the recording. The teacher supports and encourages collaboration and discovery by the students.

Students find a song that has two or three chords (an internet search reveals many). Students select what instruments they will play. They identify what chords they will learn (or review) for the guitar.

As they progress, the teacher locates open source lead sheets or lyrics with chord changes and prints them for the students to have as a visual reference. Students reselect instruments based on the musical piece. They listen to the piece as they follow along with the lyrics, while holding their instruments and quietly playing along. When the song finishes, the students share what they heard, and what they realized about the piece as they followed the recording while quietly playing using guiding questions: *What did the bass play? What beat and rhythm patterns did the drummer play? How would you describe the vocals and how the individual performs these?*

The students listen to the music they have chosen and discuss the genre, any important facts about the piece, and what is characteristic about this music. The students list the instruments they hear, the style of the vocals, what each instrument is playing/doing in the arrangement, the form of the piece, and how the piece starts and ends. This takes listening to the piece several times. The students document or track this information in their music journals, on a board in the room for all to write freely, and on a class website. Students share what they hear.

The teacher supports students as they practice individually and encourages the students to determine when they are ready to run the piece as a group. Some students learn by practicing alone, while others learn by playing as a group.

The students are encouraged to run through with the recording and eventually without the recordings to practice as a group.

The students are encouraged to add small percussion and additional timbres that were heard in the recording.

They practice, adjust, reflect, and perform. At the completion of the performances, students discuss how and what they learned, and the process of collaborative practice sessions.

*Assessment:* Throughout the learning process students are expected to check for understanding with their peers, review student notes, and identify areas of growth. The students record the music with their digital devices and reflect on what can be improved and how this can be accomplished.

## ***Hip-Hop Instruction***

Hip-hop instruction is a culturally relevant response to an individual's feelings, including those disconnected or marginalized, in any way by peers, societies, or other cultures as a whole. Hip-hop supports and empowers youth and adult cultures and opens a space for creativity, self-expression, and self-efficacy at every age level. Hip-hop is "going beyond teaching skills and songs" (Thibeault 2010). It encompasses "new ways to be a musician, new ways to perform and new music different from the traditional practice of music education programs" (Thibeault 2010).

Hip-hop is a creative culture that unifies people and communicates unique ideas through movement, art, rhythmic and rhyming language, production, and performance, to share personal feelings, ideas, and current and/or past events. The culture flourishes with self-expression, encouraging each person to share and communicate what they think and believe, while connecting with their peers. General principles for hip-hop cultures are as follows:

- Keep it real

- Flip the script
- Make some noise
- Stay fresh (Kruse 2016).

Hip-hop includes cyclical form, rapping (rhythmic speech or syncopated vocals to a beat that can be freestyled or mixed with previously written words), beatboxing (creating rhythms vocally), deejaying (sampling, playing music of others, mashing pieces together into unique arrangements, or leading a dance party), break dancing, and expressing social justice themes. Providing a “relation to the African oral tradition which provides rap with much of its current social significance, also roots rap in a long-standing history of oral historians ... and political advocacy” (Blanchard 1999).

Rapping can occur in “cyphers” or “ciphors,” which are word phrases that have a rhythmic and/or possible rhyming sense. These can be pre-composed or freestyled with more freedom to create in the moment. Freestyle cyphers are phrases that are handed off to different people or can be “battles” where individuals rap phrases (with possible insults to other competitors) and then hand the phrase to another person as a battle or competition.

Hip-hop is a participatory culture where students are actively engaged in making the music through rhythm, rhyme, and chant, and/or with devices, such as turntables. Students are driven by their own interests in music, visual culture, dance, dress, and speech. They creatively contextualize current and past events, ideas, and feelings while connecting with their peers to create new and relevant music. Hip-hop allows important opportunities to engage students in conceptually difficult topics such as creative reconceptualization and appropriations. (See [Artistic Citizenship in Music](#) later in this chapter.)

The following vignette is an example of using hip-hop in a choral class as a performance style and for students to gain an understanding of the cultural relevancy of the style.



**Vignette: Hip-Hop Instruction in the Choral Ensemble**

**PERFORMING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

**Essential Questions:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Process Component:** Present

**Performance Standard: Acc.MU:E.Pr6 a. Demonstrate** mastery of the technical demands and an understanding of **expressive qualities** of the music in prepared and improvised **performances** of a varied **repertoire** representing diverse **cultures, styles, genres, and historical periods**.

Students are asked to identify an image of Tramar Lacel Dillard, also known as Flo Rida, and share any information they know about him and his story. Students listen to the song “Good Feeling” by Flo Rida. Students and teacher engage in a class discussion about what gives them a good feeling (working out, running, being with friends, completing a hard project). Students are asked to share why the piece could be positive and empowering for others.

Students listen to the lyrics once again and then watch the video this time to think about the musical form. The form of the music is analyzed, discussed, and then written out for future use.

Students are asked to work with a partner to identify key lyrics heard in the song, write them down, and then identify personal connections to the lyrics. A whole group discussion takes place as students share what overall feeling they received from the video and the lyrics and how the video connected to the lyrics.

The question is asked, “What makes this piece hip-hop and what vocal styles do you hear in the piece and how were these created?” As students respond, if needed, help can be provided to clarify any misconceptions, explain how the rap is rhythmic words over the beat, accenting the pulse.

A discussion takes place on how rapping can occur in cyphers. Students brainstorm words that have personal meaning for feeling good. Students are then asked to cypher their own lyrics using their selected keywords from earlier, over the rapped section, or over the instrumental section in the piece. Students then practice freestyling their cyphers with a partner over the rapped section, or over the instrumental section in the piece.

Students share with the whole class, individually or freestyling, when they feel comfortable. A final performance of the piece is recorded with students rapping their own lyrics in various sections.

### *Developing Student Agency in the Ensemble*

Students learning in a high school ensemble setting can learn as individuals, as small collaborative groups, and/or as members in a large ensemble. The ensembles can be student led or by the teacher. Student-centered ensembles allow students to lead the rehearsal, reflection, and performance processes. Teachers can help facilitate this process by activating learners to create, play, reflect upon, and perform music.

For example, in a collaborative instrumental or choral ensemble, students place themselves as a collective group that listens to one another. Groups or sections of students face each other in a circle formation. The center of the circle is where all eyes meet. These can be concentric circles that have rows of students, but the center of the circle is the focus. This supports students to easily move from player or singer to lead and to listen to the ensemble in the center where all sound merges. This type of ensemble is synergistic because the energy is focused toward the center and every student can see the majority of the ensemble. If they cannot see, it is important for students to adjust their sight lines so that they feel that they are a part of a collaborative group moving together, rather than being led by a single leader. This rehearsal setup supports quality listening, ease in visual cues, and faster communication because everyone watches each other, as well as their music, and they can quickly help their neighbor as needed. This setup also enables the students to stop the rehearsal as needed so that various parts can be adjusted, balanced, or rehearsed. It is very humbling and empowering to an ensemble when the student stops the group and admits their need for support. The trust in the room rises and students become more comfortable to do the same, thus truly creating a collaborative and creative space.

At times in an ensemble sections break off and work with one another to learn specific parts of the music, led by student leaders, and then return to put the ensemble back together and hear the entirety of the group. In this process, student and teacher work together to facilitate the small and large groups and allow every student to refine their parts. This type of group work can be facilitated by the teacher to take place at all levels and in all types of ensembles or classroom settings.

## **Composition and Theory Standards**

Students studying music composition experience and learn the art form of composition as they experience the creative process of listening, identifying, and expressing their ideas and feelings through sound. Students improvise and discover how to organize these sounds to best communicate their thoughts with solely instrumental music and/or in songwriting with lyrics. While students compose, they can authentically apply music theory as a part of the process and incorporate the expressive and technical elements of music. This application supports the composer to learn the power of music and how it can communicate ideas and emotions.

Composition can be a deeply personal or a collective and collaborative process that communicates the creative ideas of individuals and/or groups of students. Music composition is a result of the ideas of these individuals or groups, and throughout instruction, students reflect on their processes to refine and develop their parts or complete compositions. Because music compositions require listeners, students should also learn to listen and reflect on their peers' compositions. The skill of reflection is vital to music making and creating. Students can share and communicate their ideas and process verbally and in written form to ensure literacy standards in music are met.

Emerging composers often find it difficult to share their work. Teachers in partnership with the students should intentionally plan how the process and pieces will be shared to peers and a larger audience. This can range from organizing live rehearsals and performances or in-class gallery walks where student composers share their pieces, along with their intent, and how their ideas took form.

Throughout their TK–12 education students compose short rhythmic, melodic, or harmonic ostinatos, then eventually complete pieces in a variety of forms, from simple binary (AB) to extended forms in composition and theory courses. Through composition, students express their ideas and apply their knowledge. With authentic application of the technical and expressive elements of music and music theory, students further develop music literacy, expression, creativity, and character dispositions that are found within the process of music composition. Through composition, students also become a part of the collective history of music as students can expand on past or current genres, or generate new genres, to further expand and define the cultures of the world.

Music theory includes the understanding and application of the elements of music, at all levels and through all musical experiences, as well as the many aspects and skills that lie simultaneously within a short musical idea and a larger, complete work. To understand music theory is to be literate in both the written and aural aspects of music, as one supports the other. For the best understanding of its role in music, music theory is learned and applied in real time. Intervals can be seen and heard, from major to minor and from augmented to diminished, with added notes to create chords. Inviting students to critically listen and discern sound is a vital aspect of music.

Composing music is a reiterative process, and students can discover its smaller and larger parts to fully understand how the music was created and for what intent. As music students develop, so does the depth of their listening and an understanding of “how and why” the various technical and expressive elements and compositional techniques are incorporated to support the intent of a composition.

Music literacy includes how we apply and make sense of music theory and its technical and expressive aspects in music. Students must recognize how these aspects are applied to understand how to create and better express their ideas through sound. While understanding music theory is important, it is equally important to know that music can be created in the moment without analyzing every aspect. Music creation can flow authentically to support the creative ideas of individuals, without the drilling and demands of continual parameters that can impede creativity. When teaching music theory, careful planning is needed to teach it seamlessly with the music at hand or that is created. Authentic music theory instruction invites the student and teacher to learn the many aspects of music as an integrated subject within all music making and creation. Music theory taught in this way supports the student to understand its nature as the student personally engages with the information and knowledge.



### **Snapshot: Technology within the Music Composition Setting**

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Within a music composition setting, students can work on various instruments available to them and can break off into small ensembles to compose with or without computers. Students composing on computers might do so individually, with partners, or in small groups. Desks or tables are needed to hold the computer, along with audio splitters, earbuds or headphones, a possible midi keyboard, classroom monitors/speakers, and a place near a power outlet for the power chargers and strips. It is important to know that power strips can be tripping hazards and should be placed safely in the room. The spaces should provide flexible seating that supports the equipment, collaborative conversations, and sharing, as well as space for students to move about and listen to the works of others.

A strong culture of trust and respect must also be a part of the classroom when using digital devices because the students have the freedom to create and discover online, and often seek ideas as they brainstorm and create. Students can be placed, or students can determine their placement in the room, according to their physical, social, and academic needs.

The following vignette demonstrates student learning at the proficient level in a first-year Composition and Theory Course.



### **Vignette: Theme and Variation: Composition and Theory Proficient Level**

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard: Prof.MU:C.Cr1** Describe how sounds and short **musical ideas** can be used to represent personal experiences, **moods**, visual images, and/or **storylines**.

**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**Process Component:** Plan and Make

**Performance Standard: Prof.MU:C.Cr2** a. Assemble and organize sounds or short **musical ideas** to **create** initial **expressions** of selected experiences, **moods**, images, or **storylines**. b. Identify and describe the development of sounds or short **musical ideas** in drafts of music within simple **forms** (such as one part, **cyclical**, or **binary**).

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.1 Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**Process Component:** Evaluate and Refine

**Performance Standard: Prof.MU:C.Cr3.1** Identify, describe, and apply **teacher-provided criteria** to assess and **refine** the **technical** and **expressive aspects** of evolving drafts leading to final versions.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.2 Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Question:** When is creative work ready to share?

**Process Component:** Present

**Performance Standards: Prof.MU:C.Cr3.2** a. **Share** music through the use of **notation**, **performance**, or technology, and **demonstrate** how the **elements of music** have been employed to realize **expressive intent**. b. Describe the given **context** and **performance** medium for presenting personal works, and how they impact the final **composition** and **presentation**.

First-year Composition and Theory students are studying the musical form of “theme and variation” through audio recordings of example pieces and the use of notated examples to show various compositional devices used to create variations. As part of the learning, students are asked to select a theme from a teacher-generated list of short musical themes. After selecting from the list, the students use their selected theme to practice creating three variations that are shared with a peer for a first round of revisions.

The students are then placed in groups of four, based on the theme they selected from the list. Each student within the group shares their three variations and

explains their justification for the compositional devices used for each variation. The nonpresenting students in each group complete one peer feedback form for each presenting student, giving another round of feedback to use for revision and further support for selecting the variations for future use. Each student in the group completes a self-evaluation form explaining the refinement of their variations based on the group feedback.

Students return to their groups of four to collaboratively create a final “Theme and Variation Composition.” Each group is asked to select and combine three of the variations into one piece in the form of Theme, Variation 1, Variation 2, Variation 3, Theme (AA’A’’A’’’A). Groups are given time to combine and record their compositions and prepare a presentation of their final combined piece for the class.

### **New Knowledge and Skills Students Acquired:**

- Ability to manipulate the elements of music through the effective use of compositional techniques.
- Ability to apply compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- Ability to demonstrate created music with appropriate expression, sensitivity to audience.
- Ability to make connections between their own work and the work of others.

### **Assessment:**

Teacher observation of students exploring theme and variation throughout the learning.

Three complete drafts of a theme and variation and a self-evaluation form justifying their choice of compositional devices used in each variation.

Three complete peer feedback worksheets for each member of their group and the refining worksheets explaining how the feedback was or was not used in the various drafts of the composition.

Submission of the “Theme and Variation Composition,” peer feedback worksheets, and worksheet used for self-evaluating and refining their composition.

A final combined performance of the original theme and each student’s variation consecutively.

## Music Technology Standards

The new music technology standards require students to apply knowledge of digital audio fundamentals to realizing musical ideas using contemporary software tools. Students create and perform original works informed by cultural, social, and historical context of electronic music genres. Students are asked to think critically about developments in music technology as they interact with many cultural, social, and historical contexts. Students listen to and analyze technological aspects of musical works, practices, and recordings. Students understand the role of technology's impact on music scholarship and creative practices.

Music technology encompasses many aspects of music, from audio production and recording arts, to the infinite number of applications and programs that exist to create, record, document, and share music. Students explore, improvise, create, record, document, host, and share musical ideas. Students identify and use the best tools for the tasks at hand, such as notation software, recording apps/programs, portfolio sites, or music programs to support music creation. Students use these tools to fluidly connect to and create music, and to bridge, communicate, and share their work with the real world of music outside the school walls. As the world has become largely digital it is important to support students with these existing tools to lay the foundation of their knowledge for the future of music documentation, storage, and creation.

Music Technology standards develop students' ability to bring original musical works from conception to reality using analog tools, digital audio tools, and digital resources and systems. They require students to understand musical acoustics, music production techniques such as microphones and sound systems, and the integration of video and audio—all of which are important aspects of the standards. The standards encompass student understanding of synchronization of sound with onscreen action, understanding time code for music video production, and the use video as a vehicle to music creation, including video timeline editing.

As in all of the music standards, students select, examine, evaluate, and critique contextual, theoretical, and structural aspects of music. Understanding and demonstrating how digital media/tools inform and influence prepared and improvised performances and the history of innovation and creativity in music technology is important. The standards require students to apply technical skills and the principles of musical composition, arrangement, and improvisation to produce and perform musical works.

The following vignette demonstrates instruction designed at the accomplished level in a Music Technology Course.



**Vignette: Designing Instruction for Music Technology —  
Accomplished Level**

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard: Acc.MU:T.Cr1** Generate **melodic, rhythmic, and harmonic** ideas for **compositions** and **improvisations** using **digital tools** and **digital resources**.

**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Musicians' creative choices are influenced by their expertise, context, and expressive intent.

**Essential Question:** How do musicians make creative decisions?

**Process Component:** Plan and Make

**Performance Standard: Acc.MU:T.Cr2** **Select melodic, rhythmic, and harmonic** ideas to develop into a larger work that exhibits **unity** and **variety** using **digital** and **analog tools**.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.1 Enduring Understanding:** Musicians evaluate and refine their work through openness to new ideas, persistence, and the application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their creative work?

**Process Component:** Evaluate and Refine

**Performance Standard: Acc.MU:T.Cr3.1** Develop and implement varied strategies to improve and **refine** the technical and **expressive aspects** of draft **compositions** and **improvisations**.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**3.1 Enduring Understanding:** Musicians' presentation of creative work is the culmination of a process of creation and communication.

**Essential Question:** When is creative work ready to share?

**Process Component:** Present

**Performance Standard: Acc.MU:T.Cr3.2** Share **compositions** and **improvisations** that **demonstrate** musical and technological **craftsmanship**, using teacher-provided or personally selected **digital** and **analog tools** and **resources** in developing and organizing **musical ideas**.

The students are at the Accomplished level and have been creating music and experimenting with sound through digital devices, as well as analog devices, and capturing their efforts through electronic means (recording). The students are adept at recording, synthesizing, and composing within specified guidelines, are comfortable using a Digital Audio Workstation, synthesizers, and recording equipment.

In preparation for instruction, the teacher finds or creates short film clips with the sound removed or removes the sound. The teacher considers potential student pairings in advance to make sure that the partnerships created best utilize each student's strengths. The teacher also secures a large area for the final presentations. The teacher's preference is to use the auditorium or the theatre where the students' videos can be projected onto a large screen and a quality sound system can be utilized. The culminating task is for the students to select a video with all sound erased and add a musical score and sound effects that represent their interpretation of what is happening within the video.

To begin the unit, the teacher reviews with the students the idea and use of sound in video, whether it be music or sound effects, and how sound affects how they view the video. The teacher begins the review by playing several film clips for the students. The students are asked to focus on the sound from the music and other sounds that occur and how they affect them. The following questions are posed by the teacher: "How does the music connect with the scene?" "Do the extra sounds—or sound effects—work?" "What would you do differently?" "What message does the music merged with the film send?" The students write down and share some of their observations with the class. They are given time to explore additional examples.

The teacher then introduces the idea of Foley and defines it as "relating to or concerned with the addition of recorded sound effects after the shooting of a film." The teacher provides the students with guiding questions to support their second viewing of the videos. As a class the students watch videos again, they offer ideas and thoughts about what they are seeing and hearing related to sound and sound effects.

The students then partner and use materials in and around the class to create sounds for a variety of situations, such as an alarm clock, clock ticking, rain, waves at the beach, high winds, and more. No synthesized or downloaded sounds are allowed. They present their sounds to the class—with open and free discussion and feedback from the students who created the sound and the class on how it might be improved upon. Following the sharing, the students are given time to refine and improve their sound using their own and their peers' ideas.

As the unit continues the students form new groupings for the final task. The teacher explains they will be assessed on their basic ideas (sketch of the plan), implementation of that plan (first draft), refinement of the work after a first screening—using feedback from others to further refine their work, and final presentation and how they used the tools at their disposal to realize their music and sound ideas.

The groups choose a short video clip from which to work. The goal of each group is to add an appropriate musical track and sounds, using the Foley process, to the video clip. To do this, students first watch the video and begin the imagining process, creating a log of the various sounds that they will need and analyzing the mood they wish to create with the music. Their log will be refined throughout the project. The log will provide evidence of the growth of and changes in their ideas. The log will capture and document what they imagined, tried, what worked, and what did not work.

Students begin to develop and record the sound effects using the Foley process. The students document in their log how the sounds are created, the ideas behind their musical track, and how it was accomplished. The students prepare a prescreening for another group within the class and the teacher. They prepare specific questions that will allow them to gather the feedback, soliciting thoughts and ideas, from the observing group and teacher. The prescreening feedback and information will be used to evaluate, refine, and polish their work in preparation for the final production. The final production is a screening for the entire class and invited guests.

The students are assessed at various points along the way—based on whether they are exceeding the standards, meeting the standards, or are approaching the standards.

Prior to beginning their final projects, an analytic rubric is given to the students. The following rubric describes two aspects of the rubric's proficiency levels: (1) Meets the Standard for Sound FX, and (2) Approaching the Standard for Music for Soundtrack.

### **Sample Rubric Descriptors:**

Meets the Standards for Sound FX:

In student log: Ideas for the types of sounds are listed. The log entry includes a general idea of where sound and FXs would occur and their duration. The log entries indicate how each of the sounds and FXs might be created.

Approaching the Standards for Music for Soundtrack:

In student log: The log entry states the mood of the video with little to no justification why. The entry attempts to articulate how the mood would be accomplished through a combination of instrument choices, melodic and harmonic ideas, tempo, and/or dynamics, but does not address all aspects.

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“The wise musicians are those who play what they can master.”  
—Duke Ellington, American composer and jazz orchestra leader

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## Assessment of Student Learning in Music

Assessment is a process of collecting and analyzing data in order to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when:

- it is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment is an effective method for assessing understanding, skills, and the ability to engage in the artistic processes. This type of assessment happens in real time, as the student demonstrates the knowledge, skill, and is engaged in the process, such as, a student improvising in music, performing a specific musical genre or style, interpreting the intent of a musical performance, or comparing the similarities of two different musical works. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open-ended, performance, performance criteria, criterion-referenced, performance/authentic assessment, analytical, and holistic scoring rubrics (see chapter two, “The Instructional Cycle,” for further guidance on assessment and scoring tools). Assessments can be project based or designed as performance tasks to showcase student originality and creativity.

### Summative Assessment

Students must be assessed and provided feedback on their progress during all learning processes. Assessment of learning in music takes place in a variety of ways, formative to

summative, formally and informally, and in the moment and after the performance. Using effective assessments aids and informs students, teachers, administrators, and others who support music education. Assessments can be significant motivating factors for music students, who want to continually improve their practice, whether creating music, playing or singing music, or reflecting on music and connecting their learning to the world around them. The variety and creativity of assessments of music learning is limitless. Students should have the opportunity to be assessed in a variety of ways, to reflect the myriad learning styles and student strengths.

The music standards call for multiple approaches in the way students are assessed. The product of what students create, such as a performance or a composition, is not the sole measurement of student learning and growth. Students show growth as they work through all the artistic processes, such as the process of creating compositions and revising and critiquing or reflecting on their own learning and decision-making process in rehearsal and practice. With the focus on process, not only the product, it is vital for students to understand that the path to becoming a musician is wrought with trial, error, and risk. Music students must be prepared for being unsuccessful at given points in time, even with their best efforts. They must be willing to try and know that it may not work immediately. Some students of a wide range of ages struggle with this idea of risk. So, while students may not necessarily score high on a specific rubric, the growth and progress they are demonstrating is visible and measurable.

## **Formative Assessment**

Effective assessment for learning requires quality and timely feedback and a reflective dialogue that helps the teacher understand the ideas, processes, and thoughts of the student's work. Formative assessments encourage students to grow and improve on their learning, make changes, and improve their skills and knowledge, while understanding how to achieve these goals.

Assessments are necessary to determine levels and depth of learning by students, and necessary to drive instruction and improve the quality of instruction. Assessments are also necessary for students to be active participants in learning and as reflective practitioners of learning. Self-assessments and reflections teach students to be engaged in learning as a process that develops over time, which supports lifelong learning and lifelong music making.

Students who self-assess are reflective learners able to identify their needs and levels of skills. Students can also be guided to engage in peer assessment that is supportive of, and conducive to, a creative and collaborative music environment and culture. Assessment that provides quality feedback supports the learner to self-reflect and then have direction for their next steps. Through these experiences, students learn to give feedback that supports learning and is constructive in nature, which in turn informs the student that the process of learning is as important as the outcome, and that all learners can grow, regardless of what they already do or do not know.

Using diagnostic assessments as part of the formative assessment process can let teachers know what skills and knowledge students already possess. It can be an effective tool in helping a teacher plan instruction, applying a variety of curricula approaches and methods to assist student achievement. This type of assessment establishes a “baseline against which future learning is compared” (Hamlin 2017). Diagnostic assessment can be focused (to assess instrumental playing or vocal ability) or to ascertain a broader array of musical concepts and skills. An initial (or “front-end”) diagnostic assessment may be used in performing ensembles at the outset of the academic year, or for students who enter the program at various points after the beginning of the year. With a clear picture of the students’ current levels of skills and knowledge, the teacher and students can make challenging, yet realistic and achievable, performance and learning goals for themselves and the class. This allows students the “flow” experience of being “absorbed in a challenging but doable task” (Opland 2019). Diagnostic assessment can be used at various times during the instruction, enabling the teacher to choose different pedagogical tools to fill in gaps in students’ knowledge and skills. It can be employed in backward design, allowing the teacher to use a student’s Zone of Proximal Development (ZPD) to address variances in learning or experiences. (For additional information on ZPD, see chapter two, “The Instructional Cycle.”)

The following snapshot provides an example of how a teacher can use diagnostic assessment in a band class.



### ***Snapshot: Using Diagnostic Assessment in a Band Class***

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Mr. B. is starting his first year of teaching band at a high school. The students enrolled in the band represent a wide range of music experiences and musical abilities. Before setting the learning goals for the ensemble, Mr. B. gives a brief series of diagnostic assessments, which will provide him with insight on his students’ music reading and performance abilities. Based on the data collected from the assessment, Mr. B. will be able to set realistic and achievable goals and work with the students to begin selecting music that is at an appropriate level for themselves and the band.

Mr. B. will be able to arrange parts to accommodate less-experienced students and make other parts more challenging when students are ready to advance in their reading and performance skills. The result of using diagnostic assessments is that all students are provided with learning and achievement opportunities appropriate to each students’ level of experience.

“Great teachers continually want to know if their students are making sense of what they are teaching. These teachers seek oral, written, and nonverbal feedback from their students continuously.”

—Joseph F. Johnson, Jr., Lynne G. Perez, and Cynthia L. Uline  
in *Teaching Practices from America’s Best Urban Schools:  
A Guide for School and Classroom Leaders (2013)*

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Feedback is inherent within music learning. Students engaged in music learning from early childhood are coached and guided to listen to themselves, others, and within ensembles to monitor their musical growth. Students are able to adjust their playing technique on their instrument or their voice, while the teacher is able to adjust their teaching to meet the needs of the students. Teachers can use a variety of techniques to give and receive feedback, and then they can “use the feedback they acquire to refine their teaching, modify their examples, reframe their questions, highlight different connections, and guide students closer to the mastery of the content they need to learn” (Johnson, Perez, and Uline 2013).

Creating and fostering a positive, affirming culture in which students receive and provide critique and feedback is essential learning in music. Teaching students how to give and receive constructive critique and timely feedback during their learning fosters students’ learning through adjustment in their practice. Teachers should ensure that instructional time provides students with opportunities to understand what types of feedback are important to their progress, learn how to give constructive feedback, and build capacity to determine what feedback will aid their learning and development as musicians. Teachers are not the only source of feedback for students, and feedback can come in a variety of ways, such as their peers or other adults.

Students should receive feedback frequently as they progress. When teachers structure learning sequences in a logical manner step by step, students have more opportunities for feedback as they grow musically over time. Students respond to feedback during these times with ongoing dialogues between student and teacher and between student and student as they learn from each other. While learning in music, students should be asking questions continuously and consistently checking for student understanding.

All feedback, regardless of type, should be timely and relevant, so music students can quickly shift their practice. For example, if a fifth-grade beginning violin student is having trouble creating a clear tone, the teacher can give immediate feedback by asking guiding questions to help the student identify their own technical needs so the student can self-assess what kind of tone they should be producing. The teacher can then lead the student through inquiry questions so the student can discover what they need to do with the bow to achieve the beautiful, clear tone they desire.

Anxiety impacts many students to varying degrees. They do not want to fail in front of their peers, especially in the older grade levels. Before feedback can be addressed, there must be a structure in place to quell the anxiety of risk and failure to establish a culture of learning and growth. As students grow in their ability to reflect upon their performance and edit, critique and feedback for students can be as challenging to offer as it is to receive. Even when faced with the task to critique a performance not given by their classmates, students will initially struggle to articulate their thoughts, often providing a limited critique response that simply says, "I liked it," or "It sounded good." When beginning to challenge students with the task of offering feedback, especially with young beginning musicians, providing structure and scaffolds to high-order thinking is imperative, offering sentence starters or a word bank to address specific aspects of the performance can be helpful.

Quality and frequent feedback from teachers and students includes information and precise language that clearly explains what is needed to improve, as well as how and why this is important or needed. It can guide appropriate goal setting, support planning and strategy development, and enhance capacity for monitoring progress. Quality feedback does not label an outcome, but rather describes with details what exists and what is needed to improve. Example:

"I hear the E is not matching across the section. Is it overall sharp or flat?  
How can this be adjusted with the instrument and body?"

Students must be taught, guided, and reminded how to provide quality feedback to their peers. This is an ongoing process that must be taught from a very young age and continue throughout education. To provide quality feedback, students must understand and know the expectations set by their peers, the assignment, and/or teachers, and how to progress and grow to a higher level. When students know how to progress, their learning becomes intentional with a focus toward an outcome, which can be articulated, and not assumed.

Teachers can guide students to provide feedback by reminding them to use exact language to what they hear and see, without an opinion. Example:

"I hear B natural in this measure, but the key signature asks for a Bb, can we play this again? Does anyone need help with the fingering or hand position?"

"In section C, what do you hear between the alto and tenor sections?"

"I hear dissonant pitches in this section of your composition. Was this intentional?"

Teachers can also help students identify aspects of the music that are positive and identify a wish or a “what else” that can be added. Students can also support their peers to provide examples, enhancements, or suggestions on how to adjust something for improvement.

Example:

“I hear the parts are aligned to the beat, but I wonder what would happen if some of the parts were played off of the beat to create syncopation?”

“If I lift my eyebrows, my pitch raises when I sing this pitch. I wonder if we can all try that and see if it helps us?”

“I wonder what would happen if we slow the tempo down as we practice?”

Feedback can also come in the form of inquiry to engage critical thinking by the student as a reflective learner. This supports lifelong learning, as the student provides oral or written answers to questions to discover their needs for achieving improvement. Examples:

“Where does the passage you just played fall within the performance rubric?”

“Write in detail what is needed to advance along the rubric.”

“As you sing your pitch, do you think it is higher or lower than the pitch that is played on the piano? How can you adjust this? What does it feel like in your body as this is adjusted? Where do you feel the pitch?”

“Can you describe the tone quality (timbre) of the note you are singing? Given what we know about the lyrics and genre of the piece, what tone quality would fit with this? How can you achieve this and how can you feel this within your body?”

“As you play this line, listen to what happens to the tempo. What is happening to the tempo and how can this be adjusted to maintain the tempo?”

“As we actively listen to the tempo or speed of this piece, how can we move our bodies to reflect this tempo? How can we express this in different ways with our bodies?”

“Where is the climax in your composition and how can this be enhanced to drive the development of the overall piece?”

“I hear [add observation] as you play. How can this be adjusted to achieve [their goal]?”

Once feedback is given by peers and teacher, students can continue the cycle of improvement, reflection, and growth. They can document their growth formally or informally, via notes, or a blog/vlog, and use this as a part of their portfolio. These written or recorded reflections make the students’ thoughts and ideas visible and support the teacher as they assess their students’ growth, understanding, and application of skills and knowledge.

## ***Methods of Assessment***

There are many methods to assessing learning in music. The methods can range from simple to complex and from low tech to high tech. Teachers in music have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following provide some of the various assessment methods.

### **Check for Understanding**

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

### **Self-reflection**

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social–emotional learning. It is a skill that can be taught and practiced, and when started early in music instruction, it can improve students' ability to build a growth mindset when creating, performing, responding, and connecting to music. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Students do not need to take a lot of time to self-reflect—after a performance or engagement in a music activity, they can use a “fist to five,” which shows their own response to their performance, or discuss with a neighbor something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and ensemble work, performances, ideas, and other evidence of music learning for assessment. Students can store and access their work for personal and ensemble reflection and assessment, and to maintain a portfolio that documents their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

## Creation of Rubrics

Students can create classroom rubrics that identify the levels they should achieve within the standards. If the teacher creates the rubrics, they should give time prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students creating, exploring, analyzing, performing, or writing toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels that they believe the student achieved. Students can justify their choices in a conversation or writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand their learning, skills, knowledge, and/or application of information.

At the elementary level much of the music instruction is experiential instruction and much of the evidence for assessment is observable. Conversely, if a student can define beat as a steady pulse that drives a song, but cannot find, feel, or demonstrate the beat with their body, their understanding of the concept is not complete. A student's understanding or knowledge of music cannot fully be determined by a pencil-and-paper test. This is especially true with very young students. Assessments in music should always be organic. A sense of familiarity or connectedness to routines and practices used regularly in class will relieve the pressure some students feel when it comes to being assessed. Additionally, observable evidence enables teachers to assess whether a student is ready to progress to the next concept. Observable formative assessments include listening to students play as a class or listening to them individually.

The following vignette is an example of an assessment performance task using the Ensemble Standards, Intermediate Level.



### *Vignette: Example of an Assessment Performance Task – Intermediate Level*

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**Responding—Anchor Standard 7:** Perceive and analyze artistic work

**7.1 Enduring Understanding:** Individual's selection of musical works is influenced by their interests, experiences, understandings, and purposes.

**Essential Question:** How do individuals choose music to experience?

**Process Component:** Select

**Performance Standard: Int.MU:E.Re7.1** Explain reasons for selecting music citing characteristics found in the music and **connections** to interest, **purpose**, and **context**.

Choosing repertoire to perform is an important part of being a musician. Middle school band, orchestra, or choir students need to develop two types of skills: (1) selecting a repertoire for performance and (2) a personal understanding as to why they love the music they listen to on a daily basis. When students have a say in their ensemble and musical selections, they take greater ownership in their ensemble and pride in the musical choices they have made as a group. They will be more invested in the rehearsal process because they already spent time with the music before they ever learned to play it and developed a personal connection to the piece, which becomes part of them.

As students begin the process of learning to select repertoire, they are guided in the musical selection process with parameters, beginning with examining why they love the music that they listen to. Students examine and determine the ability level and technical abilities of their ensemble, the purpose of the concert they are planning, and the story, emotions, or ideas they want to convey to their audience. They consider what piece they would like to begin the concert with, focusing on captivating the audience's attention, and what piece they would like to close with, focusing on the feelings they want the audience to have as they leave the performance.

The following questions are used for student reflection and analysis—first, to be answered in informal discussions in small groups, then building to the whole ensemble, and then students respond in writing:

1. What is the purpose of our concert?
2. What kinds of stories or big ideas do we want our audience to leave with?
3. What is the technical ability level of our ensemble?
4. What are some technical challenges we would like to improve upon in new music we may study that we should keep an eye out for when listening to music and examining scores?

Students use the questions to analyze music as they research repertoire online from a variety of sources and analyze the appropriateness of the music based on the context, purpose, ability level, and their own personal thoughts toward the piece.

Students select five pieces of music that they believe will be fitting for their concert. A class list is compiled, and the list is narrowed down through student choice and discussion. From the larger list created, students design their own potential spring concert program based on their knowledge gained from their reflections up to this point.

### Assessment Task: Concert Program

Select six songs to work on this spring from the class-compiled list of potential repertoires. Keep in mind this concert showcases growth as an orchestra over the entire year. For each piece of music that is selected, write about the following:

- Describe why you selected that piece of music in that particular concert order.
- Describe why this song is appropriate for our concert and identify what age groups/audience group will/can connect to this piece.
- Describe what you want the audience reaction to be and how the concert order will create this.

1. Opening Piece, Title:
2. Title:
3. Title:
4. Title:
5. Title:
6. Closing Piece, Title:

## Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process helps develop internal motivation for improvement and reduces dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the *California Arts Standards* and supports the outcome of lifelong learners.

# Supporting Learning for All Students in Music

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“Music has the power of producing a certain effect on the moral character of the soul, and if it has the power to do this, it is clear that the young must be directed to music and must be educated in it.”

—Aristotle, philosopher, in *Politics*

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The primary goals of the music standards are to help every California student develop artistic literacy in which they

- create and perform work that expresses and communicates their own ideas;
- continue active involvement in creating, performing, and responding to music;
- respond to the artistic communications of others;
- actively seek and appreciate diverse forms and genres of music of enduring quality and significance;
- seek to understand relationships among all of the arts, and cultivate habits of searching for and identifying patterns and relationships between music and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in music; and
- support and appreciate the value of supporting music in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional staff, administrators, and district leaders share the responsibility of ensuring music education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in music education.

California’s children and youth bring to school a wide variety of skills, abilities, interests, experiences, and vast cultural and linguistic resources from their homes and communities. California students represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools increases the assets that teachers may draw from to enrich the music education 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 particular 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.

With many languages other than English spoken by California’s students, 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 the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital music education. For an expanded discussion on California’s diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools* (also known as *ELA/ELD Framework*; California Department of Education 2015).

As teachers inform themselves about their students’ backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available.

## **Universal Design for Learning and Differentiation**

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 nonvisible disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action, and expression, and engagement and options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students’ full inclusion in music and reduces the need for follow-up instruction. The table below provides an outline of UDL Principles and Guidelines that music 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* (California Department of Education 2015).

**Table 5.8: Universal Design for Learning**

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
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.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015) and CAST (2018)

Planning instruction with UDL principles includes anticipating differentiation for learner variability. Quality music instruction has differentiation built into the bedrock of the subject matter itself. There are facets of music education that are highly visual, aural, and kinesthetic. Music is also highly social. Musical play-based experiences serve as a starting point for many musical skills and concepts young musicians must understand. As students grow, the social skills stay with them as they progress into music making in an ensemble. Students learn to collaborate, listen to, and respect the people in their ensemble.

All instruction should be differentiated to ensure that every student is engaged in music making. Students with limited vocabulary can be given lyric sheets that also have images of the objects that are being sung about, students with vision challenges can have enlarged music or can have preferential seating. Students with listening difficulties can use a metronome that pulses on the skin or, if appropriate, can have a teacher or peer tap the beat on the student's back. Students who require listening and reading support can also be guided by peers who track the words with their fingers in time to the music and its pulse. Students should be allowed to stand and sing if it will help them engage their whole body or, if they are physically challenged, to sit to sing. Students with attention deficit hyperactivity disorder (ADHD) and other disorders may need support with directions beyond aural directions. Some students may need assistance navigating group/ensemble work due to their social challenges. Students with autism may need the opportunity to take a sensory break during a music class when the input becomes overwhelming for them. There is no challenge or disability that cannot be accommodated to support all learners involved in music education.

See tables [5.9](#), [5.10](#), and [5.11](#) later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for music.

## Culturally and Linguistically Relevant Teaching

California is a state rich in history and culture with a diverse population of students. This great diversity is a classroom asset and provides music teachers with the opportunities to create quality learning for students. With such broad diversity, teachers need to be aware of culturally and linguistically responsive pedagogy to meet the needs of these students where they are. When teachers teach with culturally and linguistically responsive pedagogy, they will be “going to where the students are culturally and linguistically, for the aim of bringing them where they need to be academically. ... Teachers jump into the pool with the learners, guide them with appropriate instruction, scaffold as necessary, and provide for independence when they are ready” (Hollie 2012).

Music teachers have a unique opportunity in creating these relationships, since they may have the same students over a period of several years, such as in elementary general music (PK–5), or through ensembles during middle school or high school. Whatever amount of time a teacher of music may have with a student, they need to grow and foster meaningful relationships with their students so learning can take place, whether the students come in with several years of background knowledge of music or none at all at any age and ability level. As James P. Comer said, which remains timeless, “No significant learning occurs without a significant relationship” (1995).

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**“No significant learning occurs without a significant relationship.”**

**—James P. Comer, Maurice Falk Professor of Child Psychiatry  
at the Yale University School of Medicine’s Child Study Center;  
Associate Dean at Yale School of Medicine (1995)**

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Relationships can be built in a variety of ways, such as starting with learning all students’ names. When a child knows that a teacher knows their name, they know they are visible to the teacher. This may be a great undertaking for the single-subject music teacher who teaches hundreds of students each week, but it is invaluable for creating an environment of safety and respect in which to learn music. Teachers could practice this in several ways, such as greeting each student by the door, or having a quick individual conversation with beginning orchestra students while helping them tune their instrument. The ultimate goal of communicating with students and growing these relationships is to create a collaboratively designed experience for learning in the music classroom where students can grow and shift from dependent learners to independent learners.

The following rhythmic name game can be used at any grade level at the start of a new school year to introduce students in the classroom.



**Snapshot:** *Building Relationships Through a Rhythm Game: Name, Name, What's Your Name?*

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The teacher starts the game by having the students form a circle around the classroom. The teacher begins by patting a steady beat and speaking the entire rhyme in rhythm.

Name, name, what's your name?

Say it now, we'll play a game.

Say it high, say it low.

Any old way, but don't be slow!

The teacher then asks the students to pat along with the beat in the same way and follow the movements for high and low. Each line is spoken in rhythm by the teacher with the students echoing each line. This pattern is continued until the rhyme has been learned entirely.

The teacher explains that at the end of the rhyme, four students will say their first name and may elect to use inflections, of high or low, along with high or low movements to say their name or speak in their natural voice.

After four names have been spoken, the rhyme is spoken again in rhythm. This continues around the circle until all have said their name, including the teacher.

### ***The Musical Identity and Changing Voices***

As students grow in their individual identity they may or may not see themselves as being musical or musicians.

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**"Music is personal; it is a part of who we are, and it is a part of who our students are. We teach in a subject area that is integrated into the human psyche, a subject area that is a rich and vibrant reflection of our humanness."**

**—Vicky R. Lind and Constance L. McKoy, in *Culturally Responsive Teaching in Music Education from Understanding to Application* (2016)**

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The music classroom can break down these barriers and broaden these perceptions. As students grow toward adolescence, gender identity becomes part of the cultural and social identities of students. Adolescents begin to distinguish between which activities may be appropriate for which genders challenging their musical identity. When selecting instruments, students may have the misconception that some instruments are considered either masculine or feminine. Teachers must encourage a student to pursue their initial instrument preference and then provide encouragement and opportunities to hear and see role models that have broken past the stereotypes of traditional gendered instruments.

In the same way, male voices are less prevalent at the secondary ensemble levels—Lind and McKoy attribute this to Freer’s theory of “possible selves,” noting that the male changing voice may contribute negatively to the musical identity of the adolescent male wanting to avoid the vocal struggles in front of their peers (Lind and McKoy 2016; Freer 2010). There are large number of research articles that provide insight and support on the male changing voice and should be sought after by middle and high school choral teachers. However, to keep young males singing past elementary school or entice them to join once in middle school, the music experienced in the classroom must connect culturally and socially. Teachers must provide opportunities for the young vocal musician to see and hear male role models that continue to participate in choirs in high school and beyond and then provide opportunities for choral experiences. Conversely, the adolescent female singer may see herself as unimportant in the choir where the females outnumber the males, and so they perceive themselves as not as valuable or as sought after as their male peers (Lind and McKoy 2016). They too must have the opportunities to engage in smaller vocal ensembles to provide more vocal experiences.

The following snapshot is an example of a high school teacher’s approach to a student’s changing voice.



### ***Snapshot: One Choral Teacher’s Approach to a Student’s Changing Voice***

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M’s brother and cousins had all been in the choirs at the local high school, so as an eighth-grader, M participated in the open auditions for the choirs at the school. What made M’s audition unique was that his voice had not yet changed. His range extended up as high as many of the program’s sopranos could sing. The choral program used a point-based audition system and M scored high enough to earn a place in one of the advanced ensembles. But over the summer his voice began to change.

Quite often, when boys sing through puberty, they retain a flexible and extended falsetto range. M had lost a few notes at the top of his register and gained a few at the bottom, so classifying him now as a tenor, instead of as a cambiata, was prudent.

Over the course of his freshman year his voice continued to change, adding even more notes in his chest register. But, because he had spent so much of his life singing

with the higher boy's voice, he continued to find it easier to match pitch, improvise, and sight-read in a higher octave.

The teacher did not take the approach of forcing M to sing exclusively in his chest voice, as his limited vocal range would have frustrated him to a point he likely would have dropped out of choir. The teacher was flexible enough to work with his voice through the transition, and M was able to have a congruous and continuous music education experience. As his voice, ears, and mind relearned how to cooperate, he became increasingly comfortable with his new "instrument."

### ***Culturally Relevant Instruction***

Given the diversity of the music classroom, all instruction should be culturally relevant to the students so that students see themselves and hear the music of their culture and social identity within their educational system. This validates the students as they see that who they are is found within the world of music and that all music, created by all people, is equally important. All California students have the fundamental right to be respected and feel safe in their school environments. Creating safe and inclusive learning environments is essential for learning in music because personal expression and communication are foundational aspects of creative endeavors. Students need to feel safe, respected, and supported in expressing their gender, gender identity, gender expression, and sexual orientation within the music classrooms and music learning.

**Note:** The usage of LGBTQ+ throughout this document is intended to represent an inclusive and ever-changing spectrum and understanding of identities. Historically, the acronym included lesbian, gay, bisexual, and transgender but has continued to expand to include queer, questioning, intersex, asexual, allies, and alternative identities (LGBTQQIAA), as well as expanding concepts that may fall under this umbrella term in the future."

For additional guidance and resources, refer to the *California Health Education Framework*. According to the framework:

California EC Section 210.7 defines gender as sex and includes a person's gender identity and gender expression. *Gender identity* refers to the gender with which a person identifies and may not necessarily match an individual's sex assigned at birth. *Gender expression* refers to a person's gender-related appearance and behavior, whether or not stereotypically associated with the person's assigned sex at birth. *Sexual orientation* refers to a person's enduring pattern of romantic and sexual attraction to persons of the opposite sex or gender, the same sex or gender, or to both sexes or more than one gender. (California Department of Education 2020)

The following snapshot provides an example of a gender-fluid student's experience with a performance uniform.



### ***Snapshot: Performance Uniforms in the Choral Ensemble***

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L knew she was going to join choir at the local high school. Her sibling had been in the program all four years and student L had attended every single one of the performances. In her freshman year she worked extremely hard in the introductory chorus to distinguish herself.

As L prepared for her sophomore year, she earned a place in the advanced, mixed voice chamber ensemble at the school. While the uniform for the freshman introductory chorus had been choir robes—an intentional choice to make the first uniform gender neutral—in the advanced ensembles, the uniforms provided by the school are more traditional: floor length gowns and tuxedos.

L identifies as gender fluid and was concerned about being forced to wear a dress if it made her uncomfortable. L was pleasantly surprised when she brought this concern to the choral director, that there were already music policies in place that allowed any member of the choir to wear whichever uniform (gown or tuxedo) in which they felt most comfortable performing. As long as the ensemble looked like a unified group, which is the point of having a uniform, the students were free to choose either the dress or tuxedo.

## **Students Who Are English Learners**

California has a high number of students that are English language learners from a broad range of linguistic and cultural backgrounds. Music itself has the power to be its own language. Learning in music can level the playing field, allowing all students to be beginners as they explore singing voices, terminology, and skills together. Learning this new musical language can have a huge impact on a student's sense of success and belonging. English language instruction includes kinesthetic, aural repetition, inclusion in ensemble work, and careful monitoring of progress. Singing songs that come from other cultures that are sung in different languages can make students beam. Students are given a sense of pride while their classmates sing (and stumble over) their native language. These cultural connections can be transformative for English learners and native speakers. Students learn to empathize with one another through experiences like these.

In elementary schools, English learners should be given equal access to music classes and should be ensured that they will attend music classes. Through proactive planning by the music teacher, students will find the common denominator of music and sound to bring all learners together while singing, playing, and creating music. Music students are supported in learning English as they sing lyrics, understand context of vocabulary, identify syllabication of words and pronunciation, and collaborate with their peers. In middle and high school, English learners must be able to see themselves as members of the school ensembles. If the groups do not reflect the culture of the school, intentional recruitment of students should take place to ensure that they do. Music is for all students, regardless of language level. All students must know they are welcomed in the music classroom at all times with an acknowledgment of the various cultures that exist in the classroom, by diversifying repertoire, by singing and playing music of various cultures and genres, and connecting these to the students.

## Students with Disabilities

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“Differentiating educational experiences in the music classroom can benefit all learners. When planning lessons, activities, and rehearsals, considering the variant needs of students with special needs is essential.”

—Alice M. Hammel and Ryan M. Hourigan, in *Teaching Music to Students with Special Needs: A Label-Free Resource* (2017)

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All students must have an equal opportunity to learn, regardless of their ability or visible or nonvisible disability. When planning music instruction, teachers must consider including students’ behavioral, emotional, physical, and sensory needs in the classroom; students’ learning styles; and how students best communicate with others.

All music learning must take place within an inclusive classroom environment providing equity and access to a diverse population. Instruction should be differentiated and personalized to meet the needs of every student in every class and/or ensemble to ensure that all students, regardless of needs or abilities, are engaging and participating in a rigorous music education.

The following snapshot provides an example of providing accommodations and modifications within elementary strings classrooms.



### ***Snapshot: Accommodations and Modifications in the Strings Classroom***

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In an elementary beginning strings class, a student with developmental delays in fine motor skills is having trouble placing their fingers on the fingerboard. The student is struggling to make the connection as to which finger needs to be placed where. To provide an accommodation for the student, the teacher taps the finger that needs to be used and places it on the fingerboard, so they can begin to feel the finger they need to use. The teacher provides many similar exercises to support finger strength and agility to build the students' fine motor skills.

The teacher provides further accommodations through designing additional exercises to support the student's bowing. The bowing exercises are not combined at the same time with the fingerboard exercises. The student practices bowing rhythms on open strings, working on getting a clear tone. As a modification for the student, the teacher rewrites musical parts using only the open strings, no fingers necessary. The open string part imitates the rhythm of the rest of the music the class is playing so all students have the same rhythmic patterns.

In a second elementary beginning strings class, a student has cerebral palsy. The left side of the student's body is much weaker than the right side. The student loves being in the string class and is excited to learn the violin. With the help of the physical therapist, the teacher designed a triangle prop made from PVC pipe that comfortably rests on the student's chest to hold up the violin. This has allowed the student to hold the violin correctly. The student is able to set up the violin independently using this aid. This accommodation has made it possible for the student to play the instrument.

### ***Social Aspects, Inclusivity, and the Importance of Preparation***

The social aspect of music education lends itself well to inclusive settings. The general student population and students with disabilities alike benefit from an inclusive environment. Through proactive planning of instructional activities utilizing the guidelines of UDL and effective teaching, teachers ensure all students learn.

Where needed, make accommodations and modifications to ensure student safety. Sometimes the accommodation is that students using wheelchairs are aided around the classroom to improve their mobility. Sometimes it is necessary to have a safe space for students to use should they become overwhelmed. The most important thing is being prepared with options and choices for students based on their individual needs and letting all students know they can adjust and monitor their own capabilities as needed. In some

cases, when disabilities are labeled as severe or when students struggle with body control or communication, using music and song experience games to reach these students is an invaluable experience.

The perception of a student's ability cannot fully determine what they can or cannot do, understand, or enjoy. A study conducted by Petra Kern, Mark Wolery, and David Aldridge implemented unique greeting songs to teach students with autism independence, specifically with their transitions into their morning routine (2007). Each child had a unique song crafted by a music therapist and was composed to reflect the characteristics and traits of each individual. The study found that students improved their ability to enter the classroom, greet their peers and teacher, and engage in play activities. Also, as part of the study, the authors counted the number of students who greeted one student in particular—the number of times this student was greeted increased when the song was used (Kern, Wolery, and Aldridge 2007). Music is a powerful tool to reach and stabilize many students of many different needs and abilities.

Students with disabilities might have music classes at prescribed times to work around and meet the needs of each individual student. This could include special scheduling that requires an afternoon class if the student tends to fall asleep or have doctor appointments in the morning, or vice versa. Music classes might also have to be scheduled around nurse and/or medication times, or be flexible to teach the student around other special needs classes.

Depending on the Individualized Education Program (IEP), students with special needs might also require a full-time, designated aide. This support staff should be in the music classroom, just as they are in other academic classes, to support students in understanding and participating in the lesson. Support staff can take notes for the student, help instill a beat, adjust body and instrument position, help track music reading, or redirect the student to the task at hand. This empowers the student as they learn and engage in the collaborative nature of music. Support staff can encourage the student to connect to the music, information, and knowledge with a deeper understanding.

Appropriate physical spaces and facilities for music classes are also important, as they provide a safe physical environment optimal for learning and easy access to all students in the class. This includes but is not limited to:

- Ramps for all areas (including risers)
- Desks for wheelchairs
- Music stands and microphone stands that can lift easily and can reach every student
- Instruments that are at the correct level to play for all heights
- Space for students to move as needed

Students might also require large open spaces with a smooth floor for wheelchairs to move and a space that is void of desks so as not to impede movement, a temperature-controlled room, and special stools or chairs to sit on to play or sing.

Depending on the sensory needs of the students, some individuals might require:

- over-ear headphones or earplugs for sound protection and reducing loud noises that could overstimulate the student,
- preferential seating to help with visual needs,
- assistive or rehabilitative devices,
- a classroom amplification system, or
- special apps with a finger or arm band to instill a metronome pulse/beat for those who are hard of hearing.

Materials for all learners should be accessible, easy to read and/or hold, and meet the needs of every child. This may include:

- enlarged or Braille print for students who are visually impaired,
- digital text that can be accessed through screen readers,
- larger manipulatives for learning various concepts,
- mallets with special handles to help students who are not able to hold traditional mallets or sticks, or
- devices to hold an instrument so the learner can play, blow into, or control the valves, keys, slide, or mallets.

Every student should be in a safe and supportive learning environment. For more resources, visit the American Institutes for Research (AIR) National Center on Safe Supportive Learning Environments website (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link1>). AIR has developed several guides and training products to support schools in building and promoting safe and supportive learning environments, including How Can ESSA Help Students with Disabilities? (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link2>).

Students with disabilities should be included in performance ensembles. To provide quality instruction, information and instruction should be differentiated to ensure the student is learning, engaging positively with content and peers, and should meet the students where they are. Quality music instruction supports and maximizes student achievement.

## Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and benefit from opportunities to create and explore, such as improvisation and composition. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in music.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception and frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their music. They may aspire to an image of perfection derived from the work of more accomplished musicians or cognitively “see” what they want to do but not yet be able to achieve it physically. They may feel like failures when their practice sessions are not perfect. Holding themselves to such exacting standards can create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize a music teacher’s intention but be frustrated when that intention is not articulated in words. Without appropriate coaching, they may feel a sense of vagueness and may be unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well—with little effort—and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in music, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in music and acknowledge the variability in all students, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

**Table 5.9: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p><b>Recruiting Interest</b></p>	<ul style="list-style-type: none"> <li>■ Creating relationships, establishing trust, and connecting with students will help students connect to and respond to new learning opportunities and challenges. To be culturally responsive in the music classroom, music educators need to learn about and connect to the music that is already used in the everyday lives of their students. To achieve this culturally responsive classroom, music educators can connect to their students in a variety of ways, such as using music from the students’ cultures or countries or creating in-depth studies about the music from their backgrounds. Music educators can create deeper relationships with their students and families by learning about their cultures and musical backgrounds, finding ways to get their families involved in school life, and reaching out to connect through home visit programs.</li> <li>■ Music educators should create an environment where students feel comfortable to take risks, make mistakes, and experiment in music. Students need to understand that making mistakes is part of the learning process as they develop musical competency.</li> <li>■ Students should bring all their musical knowledge to the music classroom and incorporate their own styles and genres of music into their learning and projects.</li> </ul>

**Table 5.9: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement** (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p><b>Sustaining Effort and Persistence</b></p>	<ul style="list-style-type: none"> <li>■ Music educators need to connect their students’ new learning and prior experiences in music to make deeper connections within the music classroom.</li> <li>■ Music educators can help facilitate peer partnerships to help develop collaboration. This collaborative process only furthers the artistic development of the student.</li> <li>■ There should be consistent documentation of the artistic process as the students learn, such as student reflections, video recordings, audio recordings, or portfolios of drafts of student work or compositions.</li> <li>■ All tasks should be scaffolded, using multiple modalities, such as auditory, visual, and kinesthetic. This scaffolding will help to reach all types of learners where they are in the learning process and in the modality that they learn best.</li> <li>■ Using strategies to deepen the rigor, such as the Prompts for Depth and Complexity and Content Imperatives. Examples include questions such as: “Throughout time, how has music reflected the culture or history from which it comes from?” or, “How does the cultural or historical context of a piece of music evoke meaning or create meaning for the performer or for the audience? Would the meaning of this piece be changed if you didn’t know what context it was composed in?”</li> <li>■ Provide music students with opportunities to think about their music on a more advanced level. For example, in a composition class, encourage students to think of new chord progressions or try a different technique than they had previously used—not following the norm and trying something new. Or in an ensemble classroom, ask students to derive the meaning of a nonprogrammatic piece of music and determine how they will perform that piece using different elements of music to evoke their meaning to their audience in a performance.</li> </ul>

**Table 5.9: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
Self-regulation	<ul style="list-style-type: none"><li data-bbox="396 306 1479 474">■ Music educators need to acknowledge the effort of their students, providing positive feedback that also leads them to the areas they need to grow in or rethink. They can “recast” a student’s response by gently guiding them into their thinking.</li><li data-bbox="396 489 1520 651">■ Music educators should use technology, whether audio or video, to record the development of their students playing or singing for self-reflection within the class, both of personal performance and of ensemble performance.</li></ul>

**Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
Perception	<ul style="list-style-type: none"> <li>■ Use multisensory modalities including visual, auditory, and kinesthetic learning.</li> <li>■ Speak, chant, or sing the note values and rhythms of the musical phrase to support students in connecting terminology and presentation.</li> <li>■ Presentation of research and musical ideas can be written, auditory, or pictorially displayed.</li> <li>■ Include short videos, visuals, recordings, listening maps, other manipulatives (popsicle sticks, etc.), and graphic organizers in music instruction.</li> <li>■ Provide written prompts, visual scores, or verbal prompts in the creation, rehearsal, and performance of solos, as well as for small and/or large ensembles.</li> <li>■ Vocalize and physicalize beat, rhythm, and pitch while creating, reading, and producing music. For example, the teacher might speak the rhythm pattern: “ti-ti, ta, ti-ti, ti-ti,” as the students pat the rhythm. Students could also walk to the beat while speaking and/or clapping the rhythm patterns.</li> <li>■ While singing, students can use <i>solfege hand signs</i> to support melodic direction and pitch accuracy.</li> <li>■ Students notate rhythm or beat patterns with stick notation to visualize the music. If an interactive whiteboard is available, students can drag/move patterns to create complete rhythms.</li> <li>■ To internalize pulse, a teacher can lightly tap the beat/pulse on the shoulder as the student plays or sings.</li> <li>■ Students stand to sing and gently rock from side to side to feel the pulse while singing and/or playing.</li> <li>■ Track the music as it moves from left to right. Partners can track music as a small team, or if projected, teachers/students can track the music or lyrics with a pointing device.</li> <li>■ For students with visual impairment, the teacher or peers use precise language to describe a video of those making music.</li> </ul>

**Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Perception</b> <i>(continued)</i></p>	<ul style="list-style-type: none"> <li>■ Teachers enlarge notation or lyrics to ensure all students can read the music (either for individuals or with the entire class using digital projection). Enlargements of the lyrics or any types of notation on an interactive whiteboard, projector, or chart paper assist the whole class as they go over challenging passages. Students can work with partners for the independent portion of reading music or reading about music and activities; they are given direct access to a range of dictionaries, digital text/screen readers, and other devices such as picture dictionaries and bilingual glossaries.</li> <li>■ If the student is bothered by loud sounds, students can wear over-ear headphones to lessen the effect. Students can also wear headphones or ear buds to listen to music, recordings, etc. without distractions.</li> <li>■ Use movement to internalize and reproduce various elements of music.</li> <li>■ Provide digital tablets loaded with instrument apps for students to play various instruments with the touch of a finger.</li> <li>■ Where possible, students may independently utilize a device with internet connection where they can access bookmarked resources such as online and interactive music websites that support learning how to read music, learning about various compositions or composers, and creating music.</li> </ul>
<p><b>Language and Symbols</b></p>	<ul style="list-style-type: none"> <li>■ Label music, instruments, and classroom materials with words and visual images to help students connect spoken and written language with the materials they are expected to use. Place small percussion on tables that are covered with paper and trace the instrument shapes on the paper so students can access and return instruments easily.</li> <li>■ Encourage research of musical concepts through pictures and symbols as well as by performing and describing the music. Invite students to write about the music using developmentally appropriate text and resources.</li> <li>■ Display the elements of music in the classroom in written and symbolic language, in braille or audio for student reference.</li> </ul>

**Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Language and Symbols</b> <i>(continued)</i></p>	<ul style="list-style-type: none"> <li>■ Word walls that also provide a visual definition of the term, co-created with students and organized by the elements of music (dynamics, tempo, etc.), genres, or types of music provide ownership and support students in making connections to music terminology. For example, a music word wall could be organized according to the element of music tempo, and students could draw pictures of items that can be identified by various tempo terms. Word walls should be visible and physically accessible to students. Ideally, word walls should also be interactive so that teachers and students can physically take words off the word wall and display them for discussion or to illustrate or express musical ideas. Invite students to point to the various words throughout the lessons and to expand the lists as needed.</li> <li>■ Number the parts of any given task by using finger counting or a numbered list so that students can check for completion as they work. Check for understanding with questions before moving students to independent practice.</li> <li>■ When exposing all students to more complex, nonfiction printed materials (such as performances, composer interviews, musicians' biographies, interviews, or critical reviews), teachers attend to the language demands of the text. Teachers identify how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, listening examples, or other clues that can help students identify and decode what is most important about a text (number the lines, number the paragraphs, assign small portions to jigsaw the reading where the class divides the reading into small chunks and then regroups to share what they have learned). Teachers use online apps to support formatting of text, as needed and provide written materials in digital text that can be accessed through screen readers.</li> </ul>
<p><b>Comprehension</b></p>	<ul style="list-style-type: none"> <li>■ Start with a common experience (video, hands-on activity, listening examples, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions about music.</li> <li>■ Use various graphic organizers for thinking and writing about music content (Venn diagrams to compare and contrast music, KWL/ KWHL charts, Frayer's Model) to provide development of inquiry process and ownership of learning.</li> </ul>

**Table 5.10: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Comprehension</b> <i>(continued)</i></p>	<ul style="list-style-type: none"> <li data-bbox="396 304 1507 766">■ Teacher and peer modeling provide students with opportunities to visually see what is expected of them and encourages participation. When giving instructions for a procedure, an activity, a performance or listening task, the teacher makes sure to model the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As they say it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to demonstrate the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task.</li> <li data-bbox="396 787 1507 1333">■ Graphic organizers, such as sentence starters or language frames, support authentic discussion by promoting student conversation related to the task. For example, a graphic organizer could include a series of boxes where each music task contains a sentence starter such as, “We can create a variation of the song, [title of selected song], by changing the (pitch/rhythm/tempo/dynamics) of music.” The language in the graphic organizer is used by the teacher while explaining and modeling the music task. The purpose of these graphic organizers or process charts is to support student engagement and active language use. They may also provide interesting information and context for the student and work as a formative assessment tool that can help teachers make future instructional choices.</li> <li data-bbox="396 1354 1507 1690">■ Provide a language-rich environment for music students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text. Children can also be asked to act out parts of the text. For example, students might create/compose/perform music to embody an element of the story, such as a rolling wave of water or a howling wind that might become part of a composition.</li> <li data-bbox="396 1711 1507 1816">■ Create online folders where students can access music or lyrics to quickly enlarge all that is needed, or for students to review between lessons.</li> </ul>

**Table 5.11: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Physical Action</b>	<ul style="list-style-type: none"><li data-bbox="396 304 1498 640">■ Immerse students in language through conversations and discussions. It is helpful to provide definitions and rich contextual information for terms used in music class, addressing general academic words, music-specific words and phrases, and music-specific meanings of multiple-meaning words. After emphasizing key terms for each lesson while teaching through physical modeling, verbal emphasis, color-coding, and pictures when possible, plan for multiple meaningful exposures to the words.</li><li data-bbox="396 651 1498 1075">■ Give opportunities to use the words in speaking and writing in the music class. For example, students can use the academic language of music through authentic music tasks, in speaking and in writing. Or teachers can ask students to plan and execute an eight-measure phrase where they must choose from a menu of different note values and rhythms. Teachers can ask students to write down the phrase or to organize a series of small, color-coded cards with the names of the note values and rhythms before they perform their phrase. This is a way to check for understanding and reinforce the connection between the words and the physical actions.</li></ul>

**Table 5.11: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<p><b>Expression and Communication</b></p>	<ul style="list-style-type: none"> <li>■ Speak, chant, or sing the note values and rhythms of the musical phrase to support students in connecting terminology and presentation.</li> <li>■ Presentation of research and musical ideas can be written, auditory, or pictorially displayed.</li> <li>■ Use technology, if applicable, to record pictures/video and written narrative on the music-making process.</li> <li>■ Provide alternative ways of expressing and communicating musical choices through written words, pictures, symbols, assistive technology, demonstration, or auditory choices.</li> <li>■ Provide daily opportunities for students to talk about content through collaborative musical tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about—and how they should talk—are clear. For example, students could be asked to create a musical phrase that incorporates at least 16 measures of note values and rhythms learned in class, two original variations, and at least 16 measures of a countermelody. Make sure to model all the elements of the task (see “Modeling” above). In addition, it may be helpful to pair students who speak the same home language so they can support one another. For example, they can translate and/or discuss their ideas in their home language prior to sharing with the whole class.</li> <li>■ Accommodate movement, singing, and playing limitations and restrictions as indicated on health and wellness forms (heart conditions, allergies, asthma, or other physically limiting conditions.)</li> <li>■ Accommodate differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology.</li> </ul>
<p><b>Executive Functions</b></p>	<ul style="list-style-type: none"> <li>■ Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of music class language and structure.</li> <li>■ Develop content-specific goals and accommodations based on the student’s IEP and consultation with the Special Education teacher.</li> </ul>

# Considerations for Instruction in Music

“Some people think music education is a privilege, but I think it’s essential to being human.”

—Jewel, singer-songwriter

## Approaches and Methodologies in Music

Elementary music instruction by general classroom teachers and elementary music teachers is often built on music education methodologies, such as: Dalcroze, Gordon, Kodaly, Orff, or Suzuki. However, these methodologies are not limited to use only at the elementary level and are also useful in secondary music classes to address students’ music literacy gaps. While these methodologies come from different cultures and times in history, they all share a common thought while working with students: all musical knowledge must be rooted in experience for students to have a comprehensive understanding of the skill or concept. For example, in all of the methodologies listed above, students sing songs, chant rhythms, play instruments, or create movements to music to authentically experience the learning through multiple modalities. The experience gives meaning to the content as well as a place to organize the skill or concept in their minds. Regardless of methodologies, students learn best when content is connected, authentic, and experiential as articulated through the *California Arts Standards* performance standards in music.

Teachers’ selection of approaches and methodologies will depend on their determination of the best approach to use based on the needs, assumptions, abilities, tools, and, most importantly, the ultimate objective of the instruction. The choice of approach determines the instructional plans and strategies that will be used to achieve lesson and course objectives. Within the approach teachers will use various techniques to accomplish an immediate objective, which can be in the form of an exercise or specific activity designed to focus on the objective. The following methodologies are commonly used in music instruction.

### *The Dalcroze Method/Dalcroze Eurhythmics*

Dalcroze Eurhythmics, as it is also known, teaches the concepts of rhythm, structure, and musical expression using movement, a nonverbal form of communication, to teach music, a nonverbal art form. Students gain control over their bodies, becoming freer to express creatively both physically and musically. The musical concept is often introduced through movement first before students learn about the visual representation. The Dalcroze method uses Solfege, as Kodaly, training the eyes, ears, and voice, enabling the student to listen to music and transcribe what they hear on paper. Conversely, when viewing written music, the student hears it internally (audiates) before producing sound with voice or

instrument. This method allows students to gain physical awareness and experience the music through the body and in a playful manner, making musical concepts more tangible.

### ***Gordon's Music Learning Theory***

Gordon's Music Learning Theory examines how humans learn when they learn music, which was derived by extensive research by Gordon and others in his field. Gordon advocates teaching musicianship through audiation, which is how music is perceived and processed in students' minds. According to Gordon, "Audiation is the foundation of musicianship. It takes place when we hear and comprehend music for which the sound is no longer or may never have been present. One may audiate when listening to music, performing from notation, playing 'by ear,' improvising, composing, or notating music" (The Gordon Institute for Music Learning 2019). Essentially, this is thinking of music in terms of a language, so students are either hearing the music in real time or imagining the sounds of music in their minds. This is the process by which when hearing a piece of music, students can predict what will come next just by the context of the melodic and harmonic contours they are hearing.

In the context of the *California Arts Standards* in music, Gordon's development of audiation can be found in the artistic process of Creating, where students have opportunities to imagine, plan and make, evaluate and refine, and present their original compositions. To be able to do this, students must have the ability to audiate in their minds the sounds they want to include in their compositions, and an overall feeling they want to convey to their audience by their choice of tonality and expressive techniques.

The following snapshot provides an example of using Gordon's Music Learning Theory in an intermediate orchestra working on the Creating artistic process.



#### ***Snapshot: Gordon's Music Learning Theory Intermediate Orchestra Example—Creating***

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musician's work emerge from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard: Int.MU:E.Cr1** Compose and **improvise** ideas for **melodies** and **rhythmic passages** based on characteristics(s) of music or text(s) studied in rehearsal.

Toward the end of the year, intermediate orchestra students are developing deeper cognitive processes for imagining and composing their own music. Students are asked

to create an eight-measure melodic phrase that evokes the same mystical, spooky, mysterious style in a piece of music they are currently studying in their orchestra ensemble. Students understand there is not a straight single path to composition, and their way to composing is the way that works best in their own mind.

To begin conceptualizing a composition, students begin the composition process through audiation to hear their composition within their own minds. Students are given time and can work with a partner bouncing their musical ideas off each other, or use a recording device to capture their musical ideas. Students may choose to record themselves improvising on their instrument as they develop their musical idea further.

Others may choose to entirely audiate the music in their head before capturing it through writing it down in standard notation, iconic notation, or on music notation software. Others may write down different bits and pieces of a melody before putting them together into one cohesive musical phrase. These processes are different forms of audiation, experiencing the pitch and the rhythm, whether in their mind's eye or in real time performing on their instrument, or conveyed on paper or a screen.

### *The Kodaly Method*

The Kodaly method, much like the others, begins with students experiencing music through listening, singing, and movement. The Kodaly method uses the *solfege* hand signs created by John Curwen in 1843 to verbalize and localize pitch as well as syllables to identify and internalize rhythm, such as *ta* and *ti-ti*, to help students understand note values. Kodaly uses singing as a fundamental part of music learning to develop the inner ear by using hand signs and syllables of *do*, *re*, *mi* to reinforce pitch. Musical concepts become internalized in the body, facilitating learning and improving intonation, rhythm skills, and music literacy.

The following snapshot is an example of using the Kodaly method using recorders.



#### **Snapshot:** Example of Using the Kodaly Method with Recorders— Third-Grade Music Class

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**PERFORMING—Anchor Standard 5 Performing:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** To express their musical ideas, musicians analyze, evaluate, and refine their performance over time through openness to new ideas, persistence, and an application of appropriate criteria.

**Essential Question:** How do musicians improve the quality of their performance?

**Process Components:** Rehearse, Evaluate, and Refine

**Performance Standard 3.MU:PR5** b. Rehearse to **refine technical accuracy, expressive qualities**, and identified **performance** challenges.

Third-grade students sight-read a new recorder song following a specific rehearsal process using “Speak-Sing-Play.”

### *Speak*

The student’s first attempt in sight reading will focus on the rhythm. Students focus on their individual book or the projected written music overhead for the students to read and follow along together. Students use rhythmic names: “ta” for quarter notes, “ti-ti” for eighth notes, “to-o” for half notes and “to-o-o-o” for whole notes. The students speak the rhythm throughout the musical line, with the teacher carefully listening for rhythmic challenges. The teacher asks the students, “What did you hear?” “Was our rhythm accurate?” “What challenged us rhythmically?” Students discuss with an elbow partner and then as a whole class. The students are asked, “What can we do to help with the rhythm sections that are challenging?” (Isolate that measure or rhythm and slow the tempo down until it can be spoken accurately.) Speaking the rhythm will be repeated and practiced to build accuracy.

### *Sing*

Once the rhythm is spoken accurately students practice speaking the note names of the piece, moving their fingers on the recorder showing the correct fingers. After achieving accuracy, the students transfer the spoken note names to singing the note names with the correct rhythmic values, moving their fingers on the recorder to reinforce B, A, and G as they appear in the song.

To check for understanding, students sing and finger the notes with a partner, the partner checking for correct rhythm, correct note names, and accuracy of finger placement on the recorder.

### *Play*

Once a level of proficiency is achieved, the students play the song on the recorder and the rehearsal and refinement process is started again with this added component.

## ***The Orff Schulwerk Method***

Orff Schulwerk invites the students to be composers and to engage in the process of creating, playing, moving, singing, and improvising music. This creative process can be used TK–12 to ensure active engagement with content and to support authentic application of knowledge. While the material and levels of music difficulty should change

for each grade level, the teacher’s role—to facilitate and activate learning in every student—does not change. Small to large ensembles at any age level can be taught as Orff Schulwerk is taught, and this active learning truly provides deep learning and application of musical knowledge, as well as creative and critical thinking. Through the Orff Schulwerk method, students integrate singing, speech, movement, body percussion, relative pitched percussion, pitched mallet percussion, and recorders to create and perform music. Rhythm is taught through rhythm syllables as used in the Kodaly Method, such as *ta* and *ti-ti*, and pitch is learned through a gradual application and expansion of pentatonic scales to full diatonic scales.

The following vignette is an example of using the Orff Schulwerk method at the second-grade level.



### **Vignette:** *Orff Schulwerk Example—Second Grade*

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

**Enduring Understanding:** Performers make interpretive decisions based on their understanding of context and expressive intent.

**Essential Question:** How do performers interpret musical works?

**Process Component:** Select

**Performance Standard 2.MU:Pr4.3 a. Demonstrate** understanding of **expressive qualities** (such as voice quality, **dynamics**, and **tempo**) and how **creators** use them to convey **expressive intent**.

The teacher makes the decision to use a poem about weather in teaching the students about the expressive qualities in music. The poem selected has potential for rhythmic movement and is metered so it can be recited in time as the students play music and move. The students are given the poem about weather and the teacher guides the students in reading the poem as a class.

Students identify words that provide action and as a class collaborate and demonstrate two to four possible movements that correlate and express the words and/or feeling/ tone of the poem. The students connect these movements together to create a longer movement phrase.

The class discusses how the movement of the bodies can reflect the expressive intent of the words in the poem, or the overall feeling of the poem and how bodies should move in relation to the feeling that the words provide, using energy, tempo, and dynamics.

The students are asked to compose a two- or four-count rhythm pattern on drums, using chosen words of the poem for the rhythmic ostinato. The students choose one or two words that provide a definite rhythm/rap. They clap, practice, notate, write the syllable of the words underneath the rhythm pattern, and chant with the drumming. Students and teacher play the pattern on a drum while chanting the words. They practice and then some students are asked to dance their longer movement phrase in time to the drum. The students practice again and adjust.

The class discusses how the poem will be performed with the rhythmic ostinato and words, over the poem, with the dancing. The students identify when the rhythmic ostinato should be played, as well as when the movement phrase/dance should start and end. This is all determined within the context of the poem as read and spoken by the class. Some students practice reading the poem, some the rhythmic ostinato, and others the movement phrase. Students rehearse and adjust as needed. Students rotate through the various pieces to ensure everyone has had a chance to experience each part.

Some students are asked to add small percussion and additional timbres to create a tone poem. The students discuss and determine where the timbres/sounds can be played while the poem is read, and why those timbres are chosen in association with the words. These timbres will be played in addition to the rhythmic ostinato and the dance phrase.

The students as a class decide who wants to recite the poem, who wants to play small percussion to create the tone poem, who wants to play the drum ostinato, and who wants to dance.

The entire piece is practiced, adjusted, reflected upon, and performed.

A final discussion is held regarding the intent of the words of the poem and the class identifies how the resulting performance expressed this intent.

### ***The Suzuki Method***

Students, regardless of age or when they begin to be part of an ensemble, should begin to learn music the same way we acquire language. Humans acquire language first through listening, then trying to speak and create sounds, and only then after that learning to read words. This pedagogical approach is found in the Suzuki method. In the same way our brains acquire language, our students' brains can process the language of music. Students need opportunities to listen to music, and to learn how to listen and what to listen for. Students need auditory examples of the instrument they are learning to play. Students can envision the kind of sound they want to emulate and discover it within themselves or on their instrument. When students make the connection with sound and their ear, their minds can process written notation, traditional or symbolic, on a page or screen.

Elements of the Suzuki method work within the instrumental classroom setting. For example, in a beginning string class, students learn by ear and by rote to begin playing their instrument. They are focused on the sound and how the instrument feels in their hands, without attending to reading music in standard or iconic notation on a page. In the first few lessons, students learn to hold their bow and play various rhythms on open strings, echoing their teacher. They are able to discern a good tone and focus on the mechanics of playing. Students make connections about sounds and rhythms before seeing them on the page, developing an aural model that will aid in their string development throughout all their years in orchestra. As students start learning to read music, they are able to link their prior learning to the new symbol system.

The following snapshot is an example of using the Suzuki method in a beginning string class.



### **Snapshot:** Suzuki Example in a Beginning String Class

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**PERFORMING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Musicians judge performance based on criteria that vary across time, place, and cultures. The context and how a work is presented influence audience response.

**Essential Questions:** When is a performance judged ready to present? How do context and the manner in which musical work is presented influence audience response?

**Process Component:** Present

**Performance Standard: Nov.MU:E.Pr6 a. Demonstrate** attention to **technical accuracy** and **expressive qualities** in prepared and improvised **performances** of a varied **repertoire** of music.

Within the Suzuki method, listening plays a large role in development on a stringed instrument. At the Novice level, orchestra students need to build an aural model of what sound they want to create, as well as reflect on their own progress of developing their musicianship and technical skills on their instrument.

When beginning studying a new piece of music, orchestra students listen to a variety of recordings of the piece, such as the recording from the music publisher, and those of other ensembles their age and ability level. Individually or as a class, they write and discuss their ideas on what meaning they want to convey to the audience through their playing.

When they first start rehearsing, students record their practice, then reflect on what was played well and what they will need to do to improve. This process is repeated many times during the study of the piece, and students formally write about their analysis of their progress, and informally discuss their progress with one another. Based on their determinations, they plan their practice to bring the piece of music to a performance-ready point. Students discuss and determine criteria to decide when a piece of music is ready to perform, and what they will hear in their own recording which will reflect that they are ready.

### ***World Music Pedagogy***

World music pedagogy is “an emerging instruction approach that considers ‘how’ culturally diverse music can be included in the curriculum in ways that honor both the original cultural setting of the music and the new instructional culture that emerges when this music is brought to life in an educational setting” (Mellizo 2019). Teachers can seek out recognized culturally sensitive world music pedagogy resources, such as Smithsonian Folkways (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link3>), to expand their own knowledge of such pedagogies.

Using this type of pedagogy engages students in actively listening to music from cultures that may be unfamiliar to them; this can be through audio recordings, video recordings, allowing students to sing along, clap along, or pat along as they become familiar with the music. As students become confident in the music, they are given opportunities to recreate the music through their own performance, eventually composing or improvising sounds and structures of the musical culture being studied (Roberts and Beegle 2018).

When designing instruction to support all learners, teachers must determine the best approach, method, or pedagogy to use based on the needs, assumptions, abilities, tools, and, most importantly, the ultimate objective of the instruction.

### **Safe Studio/Creative Environments in Music**

A music learning environment can be a safe space for students who may struggle in other areas academically or socially. Creative environments should be set to fit the needs of the arts discipline that is being taught. For music learning at the elementary level, this generally means ample open space. An ideal starting point for a creative environment is a designated space, which may be a classroom that allows teachers to control and alter the space to suit the need of each individual class.

If space is limited and music learning is “pushing in” to regular classrooms, changes must be made so the space can serve the purpose of a designated music classroom. Establishing procedures for rearranging rooms to serve as a musical learning space can be crucial to the stability of a classroom culture. Procedures can be as simple as entering the room

and coming to the carpet space or as complex as moving and arranging furniture in an orderly and safe fashion. It is important that students have the procedure modeled for them, followed by an opportunity to practice. As with most procedures, frequent review is needed for maximum effectiveness.

Creative environments need to be tailored for the creative activity. A music education learning setting should be a flexible space that allows for bodies to move and interact with equipment, without barriers. If there is not enough space for students to move or follow all directions, it is more efficient to pause a lesson and make the necessary changes rather than trying to persist with the limitation.

Creative environments should also fit the creators. While some classes are perfectly comfortable sitting on the carpet regardless of their age, other students can be uncomfortable or even embarrassed, which can be a barrier to developing a creative mindset. This also supports collaboration allowing students, regardless of the ensemble, to move about freely while listening and supporting their peers or break into smaller groups to work and learn flexibly.

Quality creative environments are intentionally planned to encourage dialogue, collaboration, and an authentic sharing of ideas, knowledge, and opinions. This environment is collaborative in nature and has a shared leadership that encourages all to step forward and be a part of the conversation and creation process. Members of the creative environment encourage others to share and they help one another fluidly, knowing that no single individual is more important than the next, but that together they create the strongest team or ensemble. All humans want to be seen and heard and to participate in a positive creative environment that supports these very needs.

## **Access to Technology for Multiple Musical Purposes**

Music is universal. All cultures and humans create music, and as humans have evolved, so have the tools through which music is both made and recorded. From rocks to ancient vulture-bone flutes, mandolins, and electric guitars, to the progression of tools needed to document lyrics or record sound, each new generation brings with it the expressions, genres, culture, and sounds of the past and mixes these with those that are current and of the possible future (Owen 2009). Music technology is an integral part of the creative arts economy and contributes to the creative arts industries every day, such as recording businesses and commerce. Music making, creation, documentation, and recording as a part of culture all change, as do humans. With new tools come new responsibilities, while honoring the professional integrity, intellectual property, safety, and all areas connected to arts and creativity in the digital world. Because technology is constantly changing, it is imperative that all subject matter teach and continually reinforce media literacy skills to ensure positive use and engagement for all.

The use of technology as a digital instrument is also important for students with disabilities. Given that music should be for all students, digital instruments or tools can be the entry point

for those individuals who need extra supports to play various instruments because of the instrument's physical demand of the player. Digital instruments on tablets can be played with a touch and immediately integrate a student of any physical capability into an ensemble.

Computers, tablets, recording devices, and the internet provide a worldwide digital platform for performance, reflection, and assessment. Here, students share their work with their peers, family, and if desired or appropriate, the world. Students can also store and access their work for personal and ensemble reflection and assessment, and to maintain a portfolio to document learning and growth.

While students learn to effectively select technologies to express, communicate, and respond creatively to the world around them, the focus of the learning is not on the tool or software. Teachers must balance the time students spend on learning the "tool" with the time needed to develop artistic knowledge and sensibilities. Students must have time to experiment, innovate, and explore the possibilities technologies bring to creating to determine the best tool and approach to their creative work.

## Materials and Equipment in Music

According to Hollie, "the classroom environment has to provide resources rich in context, in terms of instructional materials. This includes relevant, validating, and affirming high-interest instructional resources that enhance student engagement in the learning process" (2012). Proper materials for a music classroom/program include instruments, sheet music, resource books for teachers, music stands, appropriate chairs, and access to technology. Requirements for music materials and equipment at the elementary level can range from a simple tub or cabinet full of basic instruments to a fully funded 1:1 instrumental program. While there is a broad range of quality instruments from many cultural settings that captures the students' attention and fuels their imaginations, it is still possible to have an incredible music program with minimal supplies. When planning to provide resources for music classrooms, it is important to keep in mind that the quality of a program is not solely determined by its supplies—it is determined by the quality of instruction.

At the primary level students are intrigued by nearly anything that can be used to make music. Small percussion instruments, such as hand drums, rhythm sticks, tambourines, and found sounds, can be used by students to provide hands-on musical experiences and rhythmic accompaniments to classroom songs and games with almost immediate pay off. As students increase their musical skills and knowledge, the challenges must also increase in technical elements, expressive elements, and ensemble playing.

Elementary and middle school classrooms should be equipped with many different instruments. The classroom should have student- and teacher-created norms to ensure the proper and respectful use of the instruments as well as all materials and equipment. The norms should help students understand that learning in music requires respect, careful attention, and responsibility to the space, instruments, and other tools. Every classroom should have numerous timbres of relative pitched small percussion that will support

soundscapes, percussion ensembles, and creative music making as students learn to play in beginning ensembles that can also accompany spoken text or lyrics from songs. The drum is culturally universal, existing in almost all cultures in many different shapes made of materials unique to the environment. Hand drums of various sizes are the stepping-stones to larger ensembles and can also be used to accompany musicians and teach music of the world.

To support melodic and harmonic development, composition, and accompaniment, absolute pitched percussion instruments, such as the basic guitars, ukuleles, metallophones, xylophones, recorders, and keyboards should be in the classroom and available for use at any time. These standard instruments support music creation by and for all individuals and can be easily adapted for any student.

Additionally, digital devices that house digital instruments also have a place in the classroom and can be integrated easily into any ensemble, allowing new (or traditional) sounds and tools to be a part of music education. These digital instruments can also take the place of instruments that might not exist in the classroom due to budget constraints, and can be easily played and integrated into any acoustic ensemble with the proper amplification. Digital tools may also include computers, midi keyboards, push devices, tuners, monitors/speakers, and the infinite applications found on handheld devices that can support and enhance classroom instruction. Digital instruments also support learners who might otherwise be restricted by an instrument's physical demand of the player.

Computers and/or tablets are used as an instrument and tool for music composition and are as important as a physical instrument because the computer creates the music with student input. Music composition classes use computers and/or tablets for composing with additional programs or online platforms, and computers are the least-restrictive instrument and tool for all to access and take part in this art form.

The technology must match the intent of the course or the instructional unit. Teachers must determine if they have access to the appropriate equipment needed for their program. Some of the tools needed for a music course or class include tools that can record video, tripods, microphones (if sound is to be included and not accessible on the recording device), computers or other tools to be used in editing, and the necessary related software. Teachers may need a mix of digital technologies, computers, software, printers, paper, as well as physical tools to expand, combine, or hone the students' creative capacities. In these and other classes that are utilizing electronic tools, it is critical the classroom or studio space is set up with an appropriate number of power outlets that meet safety codes. Districts and schools can provide guidance related to local safety and fire codes. See chapter nine, "Implementing Effective Arts Education," for additional information related to safety considerations.

Teachers need to be able to determine when the highest-quality equipment is needed and when equipment of a lesser quality will function just as well for the intended learning. Most equipment providers to school situations have supports, guides, and often personnel that can be helpful to the teacher when determining equipment needs. Online websites

and educational journals can be sources of additional information and guidance on the selection of equipment.

With appropriate materials and equipment, students experience a safe and trusting classroom environment that is positive and open so that all learners can be themselves to share and express their ideas freely. A true creative environment invites everyone to brainstorm, generate, and share ideas, and to create and expand upon what is given or in place. Within this environment constructive support invites students to participate in the process of creating and refining their ideas and work to find the best possible solutions or outcomes for the individual and/or the ensemble. This free exchange of thoughts and creativity creates trust among all learners to engage with music on a level that is unique to each individual and beyond a black note on white paper. This exchange taps into the creative human potential, further developing personal ownership of music learning as it supports self-efficacy.

## **Appropriate Teaching and Performing Facilities in Music**

The *California Arts Standards* in music require students to perform in a variety of venues. To accomplish this, schools and school districts must provide areas for students to present and perform their music, both formally and informally. Performance spaces that are acoustically appropriate for various instruments are ideal for music so that each expressive and technical aspect can be heard and communicated by the students. Performance and rehearsal spaces must include enough space for various decibel levels safe for hearing. The theater should be representative of what they would have in the professional world. A stage with curtains and lights with theater seating gives students a glimpse into a performing world outside of their school, and what they could aspire to continue doing throughout their lives.

Every music classroom needs safe and working teaching facilities that include the teaching items that are found in other academic classrooms, from LCD projectors and smart boards to projection devices and screen, and whiteboards for writing and posting work, outcomes, and assignments. Music rooms also need walls to display student work and easily accessible storage units that can hold the many unique instruments found in the classroom. Digital projection tools, screens, or monitors for viewing videos, and a quality sound system encourage and support student engagement and interaction with material and content and support the learner to hear and visualize the concepts of sounds into concrete representations. Teachers should also have their own voice projection system to support the continual talking and singing that happens in every music classroom. This will also help students hear the teacher in the various spaces where classes are held.

Every class needs to have a functioning space that will allow the students to move, create, and make music, as well as chairs and lap boards for writing. Ensembles need appropriate posture chairs and music stands that will hold the music and the weight of classroom music books or reading devices. In addition to the size of the space, the height of the room

to hold or disperse the dynamic level of sound is important. Small rooms with low ceilings and loud ensembles can cause hearing damage over time and require hearing protection for both students and teachers. The Occupational Safety and Health Administration (OSHA) fact sheet, "Laboratory Safety Noise (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link4>)," provides guidance for proper hearing care. Music education requires a space and place that will invite students to engage in music using their bodies and instruments and to create, learn, and play safely.

Without a dedicated music room in a school, many of the creative opportunities for students may be stifled because the teacher will not have a place to safely store resources, such as music scores and instruments. Without a classroom, single-subject music teachers may not have access to a place to safely store technology, such as computers, recording equipment, or other devices.

## Primary Sources in Music

The historical and cultural connection with music is vast and documented through thousands of primary sources. These valuable resources are available in numerous books, museums, and websites. Primary sources include creative works, original documents, and artifacts that define a culture and provide insight on a time and place in history. The largest holding of primary sources in the world that is accessible to the general public is held in the Library of Congress, with "millions of books, recordings, photographs, newspapers, maps, and manuscripts" (n.d.a). Primary music sources provide a glimpse of the real life, culture, and history of music, and bring life to the study of music.

With primary sources, students and teachers can understand an event, item in time, construct knowledge, integrate information, and create connections to people and events to illuminate history as a living moment. Using primary sources also encourages students to think critically and further research information surrounding the music or topic, as music, art, or artifacts rarely stand in isolation and are usually connected to additional significant events. This critical thinking process requires students to view and identify academically oriented websites and determine if sources are authentic, and, if so, understand how is this determined.

Primary sources also invite the student to make personal connections and empathize, helping to foster understanding of people and situations with a wider perspective. This connection of the learner to the actual creator of the music brings students closer to the person who created the music, which develops empathy as the composer or performer is placed in real time with the music.

Primary sources in music 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 walls of their classroom. Access to these raw primary sources, such as original musical manuscripts, historical recordings, journal entries, diaries, letters, or historical newspaper articles, allows students to deepen their understanding of the musical concept, period, piece, or idea they are studying.

## Library of Congress

There are many ways for students and teachers to freely access primary sources, such as the Library of Congress. The Library of Congress has a deep trove of primary sources for teachers and students to dive into, which can bring music history alive in the classroom. The National Association for Music Education (NAfME) has also worked with the Library of Congress to develop units of study for each of the five sets of performance standards for music, at each grade level or proficiency. NAfME began this work in 2016, using the artistic process of responding from the 2014 National Core Arts Standards, on which the *California Arts Standards* are based. Through these units, “students are engaged in listening to, analyzing, and responding via written work, dialogue, research, composition, and performance to music” (National Association for Music Education 2019a).

Using and analyzing these primary sources, according to the Library of Congress, “gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can also guide them toward higher-order thinking and better critical thinking and analysis skills” (n.d.b).

The following vignette is selected from one of five levels of orchestra units developed by the National Association for Music Education. Note, the enduring understandings, essential questions, and performance standards used in this vignette remain the same as in the *California Arts Standards* Ensemble Responding performance standards. The NCAS Ensemble Connecting performance standards are different than the *California Arts Standards* Connecting, which were changed to fit the California context.



### **Vignette: Orchestra Responding Sample Unit—Proficient Level**

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Sources: Developed by NAfME as part of the Teaching with Primary Sources Project (2019a); Library of Congress (n.d.c)

#### **Overview of NAfME/Library of Congress Responding Units**

These units are based on the 2014 National Music Standards. These standards are all about music literacy, since they emphasize conceptual understanding in areas that reflect the actual processes in which musicians engage; they cultivate a student’s ability to carry out the three artistic processes of Creating, Performing, and Responding while aligning with the ideals of Connecting to their world and the world around them. These are the processes that musicians have followed for generations, even as they connect through music to themselves and their societies.

This Library of Congress Teaching with Primary Sources Unit is aligned with the artistic process of Responding, defined as understanding and evaluating how music conveys meaning. Through use of inquiry-based instructional strategies linked to

essential questions inherent in the Responding process components (select, analyze, interpret, evaluate), students are guided to develop understandings about how creators/performers manipulate the elements and structures of music to convey expressive intent related to specific contexts (social, cultural, historical). Acquisition of musical skills and knowledge leads to students becoming independent thinkers and musicians.

This collection of orchestra units is designed to reveal the power of orchestral music to tell a story—to convey multiple and diverse meanings and perspectives—for students to engage with artistically by responding, performing, and connecting. Each unit explores a different aspect of storytelling through music.

### **Overview of Orchestra Responding Unit, Proficient Level**

All music tells a story, and music has always been part of the history of humanity and storytelling. The story can change depending on the listener, the performer, or the context of the piece. Throughout this unit, students will explore the ideas of how music can tell their own personal story, determine the story and intent a composer wants to convey through a piece of music, and decide how to express story through their own ensemble performance using musical choice and the elements of music. Students will be challenged to continually ask the compelling question: What story are we telling? Students will also explore the idea that a story can be programmatic and suggestive within a music piece, or it can be completely subjective within other pieces of music. By the end of this unit, students will have a deep understanding of the richness that music brings to our lives through the varying stories it tells, how it influences their own musical choices and understandings, and how it influences the purpose of a performance of their own ensemble. Students will ultimately rediscover how music tells their own individual story, and that music is part of who they are.

This unit contains six lessons, varying in length from about 30–60 minutes each, that are designed to be embedded within a traditional ensemble rehearsal schedule. These lessons are flexible and can be split apart and done over the course of several days as time allows within rehearsal. This unit includes optional extension opportunities to further student learning and opportunities to create, perform, connect, and explore. These lessons will enrich students' understanding of the role of music as their own story and inform their performance as an ensemble to tell a story to their audience.

### **Prerequisite Skills**

For students to be successful in the unit, they will need prior knowledge and experiences in the following:

- Students can make musical selections and justify and describe the reasoning for their selections.

- Students understand how music is influenced by interests, experiences, understandings, and purposes.
- Students know the musical elements of tempo, form, dynamics, tonality, instrumentation, articulation, melody, and harmony.
- Students have basic research and inquiry skills, and know how to access credible sources.
- Students have access to technology for word processing or video.

### **Proficient Level Descriptors**

Students at the Proficient level have developed the foundational, technical, and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation, make appropriate choices with some support, and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture, and other learning.

### **Embedded Inquiry Model**

Inquiry for this unit is deeply tied to the essential questions and enduring understandings inspired by the NAFME core arts responding standards. The goal of inquiry-based learning is to encourage students to observe, question, and reflect. They can ask Who? What? Where? When? Why? How? They can hypothesize, investigate, explain, and collaborate with others. They can think critically about assumptions and share and receive feedback from peers. This exploration supports students in developing musical understanding and the twenty-first century dispositions of inquisitiveness, persistence, collaboration, flexibility, creativity, openness, and self-reflection.

The formative and summative assessment resource sheets included in this unit utilize the **Visible Thinking** inquiry model (hear, think, wonder) and **KWL strategies** (Know, Wonder, Learn).

### **National Coalition for Core Arts Standards (2014)**

The responding artistic processes addressed in this lesson unit are displayed below.

**Select:** *Choose music appropriate for a specific purpose or context.*

- Enduring Understanding
  - Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

- Essential Question
  - How do individuals choose music to experience?
- Responding Standard
  - *Mu:Re7.1.E.HSI* Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

**Analyze:** *Analyze how the structure and context of varied musical works inform the response.*

- Enduring Understanding
  - Response to music is informed by analyzing context (social, cultural, and historical) and how creators and performers manipulate the elements of music.
- Essential Question
  - How does understanding the structure and context of music inform a response?
- Responding Standard
  - *Mu:Re7.2.E.HSI* Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.

**Interpret:** *Support an interpretation of musical works that reflect creators'/performers' expressive intent.*

- Enduring Understanding
  - Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.
- Essential Question
  - How do we discern the musical creators' and performers' expressive intent?
- Responding Standard
  - *MU:Re8.1.E.HSI* Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.

**Evaluate:** *Support evaluations of musical works and performances based on analysis, interpretation, and established criteria.*

- Enduring Understanding
  - The personal evaluation of musical work(s) and performance(s) is informed by analysis, interpretation, and established criteria.
- Essential Question
  - How do we judge the quality of musical work(s) and performance(s)?
- Responding Standard
  - *MU:Re9.1.E.HSI* Evaluate works and performances based on personally or collaboratively developed criteria, including analysis and interpretation of the structure and context.

**Connecting:** *Synthesize and relate knowledge and personal experiences to make music.*

- Enduring Understanding
  - Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.
- Essential Question
  - How do musicians make meaningful connections to creating, performing, and responding?
- Connecting Standard
  - *MU: Cn10.0.E.HSI* Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## Assessments

Embedded in lessons, such as:

- Formative:
  - Initial Impressions with KWL
  - Listening guides and reflection questions
  - Teacher observations/anecdotal evidence
  - Student discussions
  - Post-it idea board
  - Exit slip

- Summative:
  - Performance task: developing program notes

### Examples of Materials and Library of Congress Research Links Embedded in this Unit

- Library of Congress *Teacher’s Guide: Analyzing Sound Recordings* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link5>)(PDF)
- Library of Congress *Teacher’s Guide: Analyzing Sheet Music and Song Sheets* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link6>)(PDF)
- “Largo” from *New World Symphony* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link7>) by Antonín Dvořák (Library of Congress sound recording)
- Chicago Symphony Orchestra *Program Notes: Antonín Dvořák – Symphony No. 7 in D Minor, Op. 70* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link8>)
- “Song of Hiawatha” (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link9>) by Henry Wadsworth Longfellow (pp. 163–164)
- “Waltz of the Flowers” (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link10>) by Pyotr Ilyich Tchaikovsky (Library of Congress sound recording)
- Tchaikovsky portrait (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link11>) (Library of Congress photo)
- *West Side Story: Birth of a Classic* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link12>) (Library of Congress exhibition page)
- Leonard Bernstein’s annotated copy of *The Tragedy of Romeo and Juliet* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link13>) (Library of Congress photo)

### Lesson One—Music Tells a Story (30 minutes)

#### Objectives

- I can select a piece of music that is my current theme song, which reflects where I am in my life right now.
- I can analyze and explain why this song reflects me at this moment, citing elements of music used, such as tempo, form, tonality, dynamics, voicing, or instrument choice.
- I can evaluate the purpose of this music, from the composer’s or singer’s intent, justifying my evaluation with musical elements within the piece of music.

#### Responding Standards

- *Mu:Re7.1.E.HSI* Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.

- *MU:Cn10.0.E.HSI* Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

## Procedures

- Prior to teaching this lesson, choose one piece of music that reflects you as a teacher.
- Inquiry question to discuss or reflect to begin: How can we use music to tell a story?
- Introduce students to the idea that all music tells a story, and that they, as performers and listeners, can express or determine what story music evokes.
- Introduce students to the Library of Congress *Teacher's Guide to Analyzing Sound Recordings* (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link14>)(PDF) and discuss what they may be listening for whenever they listen to music. This guide can be revisited as needed throughout the unit to guide students' listening. Some questions from this Library of Congress guide have been included on this lesson's student listening guide to aid students in their thought process. (5 min.)
- Play your chosen song for the students. (2 min.)
- Ask students: What did you notice first about this piece of music? What do you think the purpose of this song was? What do you wonder about? (3 min.)
- Have students share their impressions and ideas (either pairs or whole class). (3 min.)
- Explain how you chose this song as a reflection of your story and who you are. (2 min.)
- Ask students to choose their own song that reflects their story at present, and write about their reasoning using the elements of music. (10 min.)
- Students can share their song in pairs or with the whole class as time allows. (5 min.)

## Student Extension Activities

- Create a class playlist based on all the songs chosen by the students.
- Create a word cloud question using a polling app or software asking students to choose one word that describes their theme song. Observe recurring themes or diverse ideas among the ensemble.
- To explore more of these resources, see the NAFME Teaching with Primary Sources Curriculum Units for the 2014 Music Standards page (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link15>).

## National Archives

The National Archives (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link16>) has an abundance of primary sources designed for students and educators. Students can discover photographs, sheet music, and original manuscripts, and also discover what was happening in the world when the piece of music they are studying was composed or performed. As students explore and study primary sources, they should continue to have a spirit of inquiry to keep forming questions to direct their own learning.

Many online libraries and universities also have pages for students to access a variety of primary sources, such as the University of California, San Diego Guide to Online Primary Sources: Arts (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link17>). Students should be given opportunities to explore many different online or local libraries and discover a variety of primary resources. As students study primary sources over the years, they will continue to develop an understanding of the world from a unique perspective and gain empathy to understand others and how history has shaped the music they love.

## Use of Religious Music in School

The *History–Social Science Framework for California Public Schools, Kindergarten Through Grade Twelve* states that “much of history, art, music, literature, and contemporary life are unintelligible without an understanding of the major religious ideas and influences that have shaped the world’s cultures and events (California Department of Education 2017, 783). Additionally, according to California *Education Code* Section 51511:

Nothing in this code shall be construed to prevent, or exclude from the public schools, references to religion or references to or the use of religious literature, dance, music, theatre, and visual arts or other things having a religious significance when such references or uses do not constitute instruction in religious principles or aid to any religious sect, church, creed, or sectarian purpose and when such references or uses are incidental to or illustrative of matters properly included in the course of study.

The NAFME position statement on sacred music in schools (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link18>) states, “the study and performance of religious music within an educational context is a vital and appropriate part of a comprehensive music education. The omission of sacred music from the school curriculum would result in an incomplete educational experience” (2019b). Questions that music educators should ask when considering the use of religious content, ceremony, or celebration as a primary source in the classroom are included in the NAFME position statement:

- What is the purpose of the activity? Is the purpose secular in nature, that is, studying music of a particular composer’s style or historical period?
- Does the teaching of music with sacred text focus on musical and artistic considerations?
- Are the traditions of different people shared and respected?

- Is the role of sacred music one of neutrality, neither promoting nor inhibiting religious views?
- Are all local and school policies regarding religious holidays and the use of sacred music observed?
- Is the use of sacred music and religious symbols or scenery avoided?
- Is performance in devotional settings avoided?
- Is there sensitivity to the various religious beliefs represented by the students and parents? (2019b)

A substantial portion of music literature, especially choral music, comes from a sacred text or from a religious origin and has an important place in music history. It should and must have an important place in K–12 music education. The *California History–Social Science Framework* adds:

Though at first glance it may appear challenging, teaching about religion and its influence on history and culture is fascinating and motivating for students. Doing so with the First Amendment as a foundation is one of the most important things that schools can do to build a generation of Americans who understand enough about the ideas and values of others that they can continue to promulgate a society that protects rights and respectful interactions among its peoples. (California Department of Education 2016, 789)

## Artistic Citizenship in Music

As performing artists in music, students have unique opportunities in class to share and experience firsthand the feeling and outcomes of artistic experiences. In music education, there is a performance expectation that is articulated in the standards, and sharing learning with others is uniquely fundamental to music learning. This means that educators must provide the educational opportunities to experience, on both a small and large scale, what it is like to share their music making to a larger audience. With the internet, the life of the sharing exists as long as the file is held by the platform, or longer, allowing individuals to download the performance. Music making and performance are very rarely private. As such, students must be taught to understand the conditions, ethics, and legalities of sharing across the web.

With technology, individuals can also make connections through social media, online platforms, email, messaging services, or websites that will expand students' knowledge and increase real-world music learning. Students using music technology engage in music sharing, creation, and exploration fluidly, where the creative process is enhanced by the ease and access to the technology at hand. Music technology is used to support both the process and product of music education. These can be audio/video recorded rehearsals or individual playing skills that the students are invited to share and reflect on and refine, or pictures and/or videos of students to support quality posture, proper technique, or applying the targeted skills. In addition to using music technology within the confines of

the classroom, music technology can be used live during class to connect to the outside world. It is vital to teach media literacy as an important aspect of music technology while connecting to the outside world with digital tools. Media literacy invites the user to think critically and wisely while using the various tools, and supports students to know how and where to look for applications, programs, articles, and information that can be used within the classroom. The possibilities are endless and will continue to expand to support music education, creation, and documentation of music that will define our current and future culture in the arts.

## **Professional Integrity**

Professional integrity builds a foundation for trust in relationships inside and outside the classroom. Music teachers have unique opportunities and responsibilities to professionally engage with students, peers, others who support arts education, and the larger world of music through multiple mediums and modalities. With digital tools, immediate access and connection to the larger world is simple. With such ease of communication educators must act responsibly and judiciously to model professional and educational excellence with a high degree of personal integrity. Professional integrity also includes building healthy and ethical interpersonal relationships, expanding the teachers' credibility and connections to the larger world of music.

## **Intellectual Property**

Digital tools have provided an easier access to music making and recording, and expose students and teachers to infinite resources. The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, music educators should note that each song, musical composition, lyric, arrangement and other musical work, as well as each choreographic, literary, dramatic, artistic and architectural work, and each image, graphic, audio and video recording, and text is the intellectual property of its creator. While content is easy to view and download, music educators should demonstrate professionalism and follow the appropriate steps when using the intellectual property of others as a primary source in the classroom. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so that students experience the concept of intellectual property in daily instruction, to teach and reinforce that they, themselves, regardless of age, are the creators of such valuable property. This becomes relevant as students brainstorm ideas in class or as they create music while improvising or composing music.

## Developing Artistic Entrepreneurs

“Artists of today can be inspired by the past, but they have to apply present methods if they want a future in music.”

—Loren Weisman, branding strategist

Musically literate students who love music can turn their passion into a career in myriad ways. California’s creative economy provides a multitude of avenues for students of music through their adulthood to engage in music as entrepreneurs. Students may choose to enter the music industry, by becoming a music publisher, business manager, booking agent, sound technician, or copyright administrator. The entertainment industry also has many options for music-related careers, such as film score composer, sound engineer or mixer, or music director. Students could also become conductors, conducting a community band or the opera in their city. Creative companies, such as Apple, Disney, and Google, are looking for the characteristics in employees that music will have developed in students, like creativity, resilience, problem solving, empathy, and teamwork. The passion for music that students cultivate in their formative years can transfer into a lifelong career doing what they love every day.

Music education can open the doors to hundreds of jobs that exist in the music industry and related careers. Each of these careers require an understanding of music, its language, and the expressive power music. With this knowledge and personal understanding, musicians in the workforce can serve their clients and how music connects to the desired need. With an education in music, students can discover their passion and identify how they can serve their passion while addressing a greater need in the world. As technology changes, there are many new music-related jobs and careers. A few of these occupations include studio musician, music production, music therapy, music technology, blogger, composer, educator, private instructor, publisher, performer, road hand, audio technician, recording engineer, record producer, music director, sound technician, music lawyer, studio owner, music marketing, and instrument repair technician.

Students should be encouraged to research the possible various careers and identify those who work in the music industry to gain insight into the role. Teachers can contact the individuals and invite them to video chat with the class to share their story and work with students. The walls of the traditional classroom must be removed to bring outside resources to students to support the continual expansion of the music industry. One such resource is the Careers in Music web page (<https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link19>), which has information about music careers, getting into the industry, and finding schools and universities that support music education. Showing students where to find opportunities to advance their music education contributes to their future and the future of music being a vital and thriving art in the United States.

## Conclusion

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“[I learned] the value of disciplined study, or repetitive learning, for creativity. You cannot be creative on a bassoon if you don’t know it inside out, and you cannot be creative in science if you don’t have a deep knowledge of the details. ... I learned to value traditions as a musician, but at the same time the importance of trying to transcend tradition. The tradition is the basis that allows you to progress, the starting point, but it cannot become a limitation, because then both in music and in science creativity and progress end.

—Thomas Südhof, Nobel Prize winner in Physiology or Medicine  
(Romine 2013)

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All California students must have opportunities and access to a rigorous, sequential, comprehensive, standards-based music education that leads to artistic literacy in music. Through a TK–12 sequential, standards-based education in music, students become increasingly fluent in music literacy and exercise the practices of creating music, recreating it, performing it, and responding to it. Students are able to connect, synthesize, and relate their new musical knowledge and personal experiences to engaging in and with music while deepening their understanding of the world as inquisitive, self-motivated, lifelong learners.

# Glossary of Terms for California Arts Standards: Music

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.

**AB:** Musical form consisting of two sections, A and B, which contrast with each other (binary form).

**ABA:** Musical form consisting of three sections, A, B, and A; two are the same, and the middle one is different (ternary form).

**analog tools:** Category of musical instruments and tools that are nondigital (i.e., do not transfer sound in or convert sound into binary code), such as acoustic instruments, microphones, monitors, and speakers.

**analysis:** (See **analyze**.)

**analyze:** Examine in detail the structure and context of the music.

**arrangement:** Setting or adaptation of an existing musical composition.

**articulation:** Characteristic way in which musical tones are connected, separated, or accented; types of articulation include legato (smooth, connected tones) and staccato (short, detached tones).

**audience etiquette:** Social behavior observed by those attending musical performances and which can vary depending upon the type of music performed.

**beat:** Underlying steady pulse present in most music.

**chord progression:** Series of chords sounding in succession; certain progressions are typical in particular styles/genres of music.

**collaboratively:** Working together on a common (musical) task or goal.

**collaboratively developed criteria:** Qualities or traits for assessing achievement level that have been through a process of collective decision-making.

**composer:** One who creates music compositions.

**composition:** Original piece of music that can be repeated, typically developed over time, and preserved either in notation or in a sound recording.

**compositional devices:** Tools used by a composer or arranger to create or organize a composition or arrangement, such as tonality, sequence, repetition, instrumentation,

orchestration, harmonic/melodic structure, style, and form.

**compositional procedures:** Techniques that a composer initiates and continues in pieces to develop musical ideas, such as fragmentation, imitation, sequencing, variation, aggregate completion, registral saturation, contour inversion of gestures, and rhythmic phrasing.

**compositional techniques:** Approaches a composer uses to manipulate and refine the elements to convey meaning and intent in a composition, such as tension-release, augmentation-diminution, sound-silence, motion-stasis, in addition to compositional devices.

**context:** Environment that surrounds music, influences understanding, provides meaning, and connects to an event or occurrence.

**context, cultural:** Values, beliefs, and traditions of a group of people that influence musical meaning and inform culturally authentic musical practice.

**context, historical:** Conditions of the time and place in which music was created or performed that provide meaning and influence the musical experience.

**context, societal:** Surrounding something or someone's creation or intended audience that reflects and influences how people use and interpret the musical experience.

**craftsmanship:** Degree of skill and ability exhibited by a creator or performer to manipulate the elements of music in a composition or performance.

**creator:** One who originates a music composition, arrangement, or improvisation.

**criteria:** Guidelines used to judge the quality of a student's performance (See rubric).

**demonstrate:** Show musical understanding through observable behavior such as moving, chanting, singing, or playing instruments.

**digital resources:** Anything published in a format capable of being read by a computer, a web-enabled device, a digital tablet, or smartphone.

**digital systems:** Platforms that allow interaction and the conversion between and through the audio and digital domains.

**digital tools:** Category of musical instruments and tools that manipulate sound using binary code, such as electronic keyboards, digital audio interfaces, MIDI, and computer software.

**dynamics:** Level or range of loudness of a sound or sounds.

**elements of music:** Basic characteristics of sound (pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation) that are manipulated to create music.

**ensemble:** Group of individuals organized to perform artistic work: traditional, large groups such as bands, orchestras, and choirs; chamber, smaller groups, such as duets, trios, and quartets; emerging, such as guitar, iPad, mariachi, steel drum or pan, and Taiko drumming.

**established criteria:** Traits or dimensions for making quality judgments in music of a particular style, genre, cultural context, or historical period that have gained general acceptance and application over time.

**expanded form:** Basic form (such as AB, ABA, rondo, or theme and variation) expanded by the addition of an introduction, transition, and/or coda.

**explore:** Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music.

**expression:** Feeling conveyed through music.

**expressive aspects:** Characteristics that convey feeling in the presentation of musical ideas.

**expressive intent:** The emotions, thoughts, and ideas that a performer or composer seeks to convey by manipulating the elements of music.

**expressive qualities:** Qualities such as dynamics, tempo, articulation which—when combined with other elements of music—give a composition its musical identity.

**form:** Element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form.

**formal design:** Large-scale framework for a piece of music in which the constituent parts cohere into a meaningful whole; encompasses both structural and tonal aspects of the piece.

**function:** Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, and advertising.

**fundamentals of music theory:** Basic elements of music, their subsets, and how they interact: rhythm and meter; pitch and clefs; intervals; scales, keys, and key signatures; triads and seventh chords.

**genre:** Category of music characterized by a distinctive style, form, and/or content, such as jazz, march, and country.

**guidance:** Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently.

**harmonic sequences:** Series of two or more chords commonly used to support melody(ies).

**harmonization:** Process of applying stylistically appropriate harmony, such as chords, countermelodies, and ostinato, to melodic material.

**harmonizing instruments:** Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies, often used to provide chordal accompaniments for melodies and songs.

**harmony:** Chordal structure of a music composition in which the simultaneous sounding of pitches produces chords and their successive use produces chord progressions.

**historical periods:** Period of years during which music that was created and/or performed shared common characteristics; historians of Western art music typically refer to the following: Medieval (ca. 500–ca. 1420), Renaissance (ca. 1420–ca. 1600), Baroque (ca. 1600–ca. 1750), Classic (ca. 1750–ca. 1820), Romantic (ca. 1820–ca. 1900), and Contemporary (ca. 1900–to present).

**iconic notation:** Representation of sound and its treatment using lines, drawings, pictures.

**improvisation:** Music created and performed spontaneously or “in-the-moment,” often within a framework determined by the musical style.

**independently:** Working with virtually no assistance, initiating appropriate requests for consultation, performing in a self-directed ensemble offering ideas/solutions that make such consulting collaborative rather than teacher-directed.

**intent:** Meaning or feeling of the music planned and conveyed by a creator or performer.

**interpretation:** Intent and meaning that a performer realizes in studying and performing a piece of music.

**melodic contour:** Shape of a melody created by the way its pitches repeat and move up and down in steps and skips.

**meter:** Grouping of beats and divisions of beats in music, often in sets of twos (duple meter) or threes (triple meter).

**mood:** Overall feeling that a section or piece of music conveys.

**motive (motif):** Brief rhythmic/melodic figure or pattern that recurs throughout a composition as a unifying element.

**movement:** Act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent and interpret musical sounds.

**music concepts:** Understandings or generalized ideas about music that are formed after learners make connections and determine relationships among ideas.

**music theory:** Study of how music is composed and performed; analysis of the elements of music and the framework for understanding musical works.

**musical idea:** Idea expressed in music, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece.

**musical work:** Piece of music preserved as a notated copy or sound recording or passed through oral tradition.

**notation:** Visual representation of musical sounds.

**performance decorum:** Aspects of contextually appropriate propriety and proper behavior, conduct, and appearance for a musical performance, such as stage presence, etiquette, and appropriate attire.

**personally developed criteria:** Qualities or traits for assessing achievement level developed by students individually.

**phrase:** Musical segment with a clear beginning and ending, comparable to a simple sentence or clause in written text.

**phrasing:** Performance of a musical phrase that uses expressive qualities such as dynamics, tempo, articulation, and timbre to convey a thought, mood, or feeling.

**piece:** General, nontechnical term referring to a composition or musical work.

**pitch:** Identification of a tone or note with respect to highness or lowness (i.e., frequency).

**present:** Share artistic work (e.g., a composition) with others.

**program:** Presentation of a sequence of musical works that can be performed by individual musicians or groups in a concert, recital, or other setting.

**purpose:** Reason for which music is created, such as ceremonial, recreational/social, commercial, or generalized artistic expression.

**refine:** Make changes in musical works or performances to more effectively realize intent through technical quality or expression.

**repertoire:** Body or set of musical works that can be performed.

**rhythm:** Duration or length of sounds and silences that occur in music; organization of sounds and silences in time.

**rhythmic passage:** Short section or series of notes within a larger work that constitutes a single coherent rhythmic idea.

**rhythmic pattern:** Grouping, generally brief, of long and short sounds and silences.

**rondo:** Musical form consisting of three or more contrasting sections in which one section recurs, such as ABACA.

**score:** Written notation of an entire music composition.

**section:** One of a number of distinct segments that together comprise a composition; a section consists of several phrases.

**select:** Choose music for performing, rehearsing, or responding based on interest, knowledge, ability, and context.

**sensitivity:** Skill of a creator, performer, or listener in responding to and conveying the nuances of sound or expression.

**setting:** Specified or implied instrumentation, voicing, or orchestration of a musical work.

**setting of the text:** Musical treatment of text as presented in the music.

**share:** Present artistic work (e.g., a composition) to others.

**sonic events:** Individual sounds (or sound masses) and silences whose succession forms patterns and contrasting units that are perceived as musical.

**sonic experience:** Perception and understanding of the sounds and silences of a musical work and their interrelationship.

**standard notation:** System for visually representing musical sound that is in widespread use; such systems include traditional music staff notation, tablature notation (primarily for fretted stringed instruments), and lead-sheet notation.

**storyline:** Extra-musical narrative that inspires or explains the structure of a piece of music.

**structural:** (See **structure**.)

**structure:** Totality of a musical work.

**style:** Label for a type of music possessing distinguishing characteristics and often performance practices associated with its historical period, cultural context, and/or genre.

**stylistic expression:** Interpretation of expressive qualities in a manner that is authentic and appropriate to the genre, historical period, and cultural context of origin.

**teacher-provided criteria:** Qualities or traits for assessing achievement level that are provided to students by the teacher.

**technical accuracy, technical skill:** Ability to perform with appropriate timbre, intonation, and diction as well as to play or sing the correct pitches and rhythms at a tempo appropriate to the musical work.

**technical challenges:** Requirements of a particular piece of music that stretch or exceed a performer's current level of proficiency in technical areas such as timbre, intonation, diction, range, or speed of execution.

**tempo:** Rate or speed of the beat in a musical work or performance.

**tension and release:** Musical device (musical stress, instability, or intensity, followed by musical relaxation, stability, or resolution) used to create a flow of feeling.

**ternary form:** (See **ABA**.)

**theoretical:** (See **fundamentals of music theory**.)

**timbre:** Tone color or tone quality that distinguishes one sound source, instrument, or voice from another.

**tonality:** Tonic or key tone around which a piece of music is centered, such as major or minor.

**unity:** Presence of structural coherence within a work, generally achieved through the repetition of various elements of music (See **variety**).

**variety:** Presence of structural contrast within a work for the purpose of creating and sustaining interest, generally achieved through utilizing variations in the treatment of the elements of music (See **unity**).

**venue:** Physical setting in which a musical event takes place.

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- Library of Congress. n.d.c. About This Program. <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link36>. Note: Many Library of Congress teacher resources referenced in this chapter can be found through this page and the Teacher's Guides and Analysis Tool page at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link37>. Other Library of Congress resources include:
- Analyzing Sound Recordings at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link38>
  - Analyzing Sheet Music and Song Sheets at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link39>
  - Professional Development Videos at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link40>
  - National Jukebox at <https://www.cde.ca.gov/ci/vp/cf/ch5.asp#link41>
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## Long Descriptions of Graphics for Chapter Five

### Figure 5.1: Multiple Entry Points

The artistic processes and their related process components—Creating (evaluate, refine, imagine, plan, make present); Performing (select, analyze, present, rehearse, evaluate, refine); Responding (select, interpret, evaluate, analyze); and Connecting (synthesize, relate)—offer multiple entry points into music. [Return to figure 5.1.](#)

# Chapter 6: Theatre

“The word *‘theatre’* comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation.”

—Stella Adler, actor and acting coach

## Introduction to Theatre

### Why Theatre?

Theatre is an exploration of the world, the human condition, and human issues. As a collaborative art, theatre uses creativity and imagination to examine, portray, and reflect on historical and contemporary culture, society, and individuals. Theatre represents the time and place of its origins. The creations of theatre artists come from perceptions of nature, relationships and interactions with others, and the artists’ inner selves. Combining words, voice, movement, and visual elements to express meaning, theatre provides an opportunity to expose and explore important aspects of life, and in doing so, promotes sensitivity to and deep understandings of others’ points of view.

Theatre is a microscope under which all participants examine the realities and possibilities of life. Theatre magnifies and focuses on specific details of human existence and interaction, simplifying the representation of life, permitting participants to examine human nature, circumstances, motivation, and intention more explicitly. The imaginary world created in theatre, while it may resemble reality, requires an agreed upon suspension of disbelief of all participating. It is through the suspension of disbelief that participants explore human conditions and emotions. One does not need to physically endure a conflict or experience to investigate and explore circumstances, conflict, action, response, and emotion and thereby gain understanding and insight.

Theatre as an art form solicits a deep study of human behavior, words, action, and reaction.

The study of theatre develops lifelong creative, empathetic, and artistically literate individuals. Theatre enables the individual to actualize abstract ideas, express feelings, and solve problems from another point of view. Students become artistically literate by creating, performing, responding to, and connecting to theatre. The *California Arts Standards* in theatre articulate learning expectations that support students' development of artistic literacy by articulating the actual processes in which theatre artists engage as creative individuals. A sequential, standards-based education in theatre, delivered throughout the TK–12 years, allows students to become increasingly fluent in theatre as they engage in the creative practices of theatre and profit from opportunities to perform and respond to theatre. Students connect, synthesize, and combine theatre knowledge and personal experiences to practice the discipline in ways that deepen their understanding of the world as inquisitive, self-motivated, lifelong learners and literate citizens.

The *California Arts Standards* in theatre articulate learning expectations that support students' development of artistic literacy by illustrating the actual processes in which theatre artists engage as creative individuals. The *California Arts Standards* also 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
- Theatre as Communication

As a storytelling medium, theatre provides powerful communication between artist and audience. Theatre-literate citizens independently and collaboratively use a variety of artistic media, symbols, and metaphors to create, imagine, design, and perform works that express and communicate their own ideas and the ideas of others. As they respond, analyze, and interpret the expressions and ideas of others, theatre-literate citizens learn to communicate and appreciate ideas, experiences, and beliefs.

### ***Theatre as Creative Personal Realization***

Theatre-literate citizens are competent as creators, performers, and audience members actualizing this in their adult lives by being responsive to and/or creatively involved in theatre. They learn empathy and the ability to be present, listen, and be respectful and conscious of their surroundings.

## ***Theatre as Culture, History, and Connectors***

Theatre-literate citizens know and understand works from varied historical periods, cultures, and media, and actively seek and appreciate diverse forms and genres of theatre of enduring quality and significance. Theatre-literate citizens understand that theatre works are often a representation of culture and the contexts of their creation. They seek to understand how theatre relates to other arts disciplines, ideas and concepts, and historical patterns and cultures.

## ***Theatre as Means to Well-Being***

Theatre-literate citizens study, practice, and appreciate theatre. Through this they find the life-enhancing qualities of presence, peace of mind, empathy, focus, inspiration, excitement, and intellectual stimulation. Theatre creates a deeper connection and empathy to the human condition, allowing the audience and artist to better understand themselves and others. The study of theatre builds mental, physical, and emotional well-being through the examination of what it means to be human and the connection to the human condition.

## ***Theatre as Community Engagement***

Theatre-literate citizens seek artistic experiences and support theatre art in their local, state, national, and global communities. They seek to collaborate with and support theatre entities by engaging in community opportunities both as artist and patron. They connect to community through the creation, preparation, performance of theatrical works, and reflection on unique live performance.

## ***Theatre as Profession***

Theatre-literate citizens appreciate the value of supporting professional and regional theatre by becoming loyal theatergoers and committing to fund theatre groups and causes. They may pursue a variety of careers in the entertainment industry, as technicians, designers, actors, directors, producers, educators, and others, thereby enriching the creative economy. Theatre professionals capture and convey the cultural fabric of a community through the art of storytelling, thereby sharing and strengthening the spirit of its people.

All students benefit tremendously from a rich and well-rounded arts education, including theatre. For many educators and students in California, thinking about theatre recalls an image of an annual production in which students participate in the performance of a play, musical, showcase, or pageant. These can be valuable learning experiences; however, as singular events, these experiences do not provide the structured, scaffolded skill-building that a fully realized TK–12 theatre curriculum based on the *California Arts Standards* can provide.

The expressive and collaborative skills necessary for successful work in theatre are transferable to many facets of an individual's life. Students gain mastery of important skills, from public speaking to collaboration. A critical awareness of the art form enriches the lives of all students. In studying theatre, students are able to develop

- imagination and creativity;
- insight and empathy into human situations;
- awareness of emotions;
- new ways of thinking and problem solving;
- appreciation of cultural heritage, their own and others';
- confidence; and
- as future artists and audience members.

This chapter illustrates how TK–12 theatre curriculum based on the *California Arts Standards* provides opportunities for students to develop these critical skills.

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# Theatre Standards TK–12

“We must all do theatre—to find out who we are, and to discover who we could become.”

—Augusto Boal, theatre practitioner and teacher (2006)

The theatre standards are designed to create a progression of student learning in theatre while developing each student’s autonomy, technical theatre skills, and personal artistic voice. An understanding of the theatre standards, their structure, purposes, and relationships between the structural elements of the theatre standards is necessary to support effective TK–12 instructional design.

## Prekindergarten versus Transitional Kindergarten

The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, please see chapter two, “The Instructional Cycle.”

## The Structure of the Theatre Standards

The theatre standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all arts disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to theatre.

Using the elements of the theatre standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings, which are connected to anchor standards that are shared across five disciplines. Throughout the process theatre students are Creating, Performing, Responding, and Connecting. Teachers can begin to design their instruction from any entry point within the artistic processes to facilitate students’ development as theatre-literate individuals.

## ***Anchor Standards***

The theatre standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to theatre and to each grade level or proficiency level.

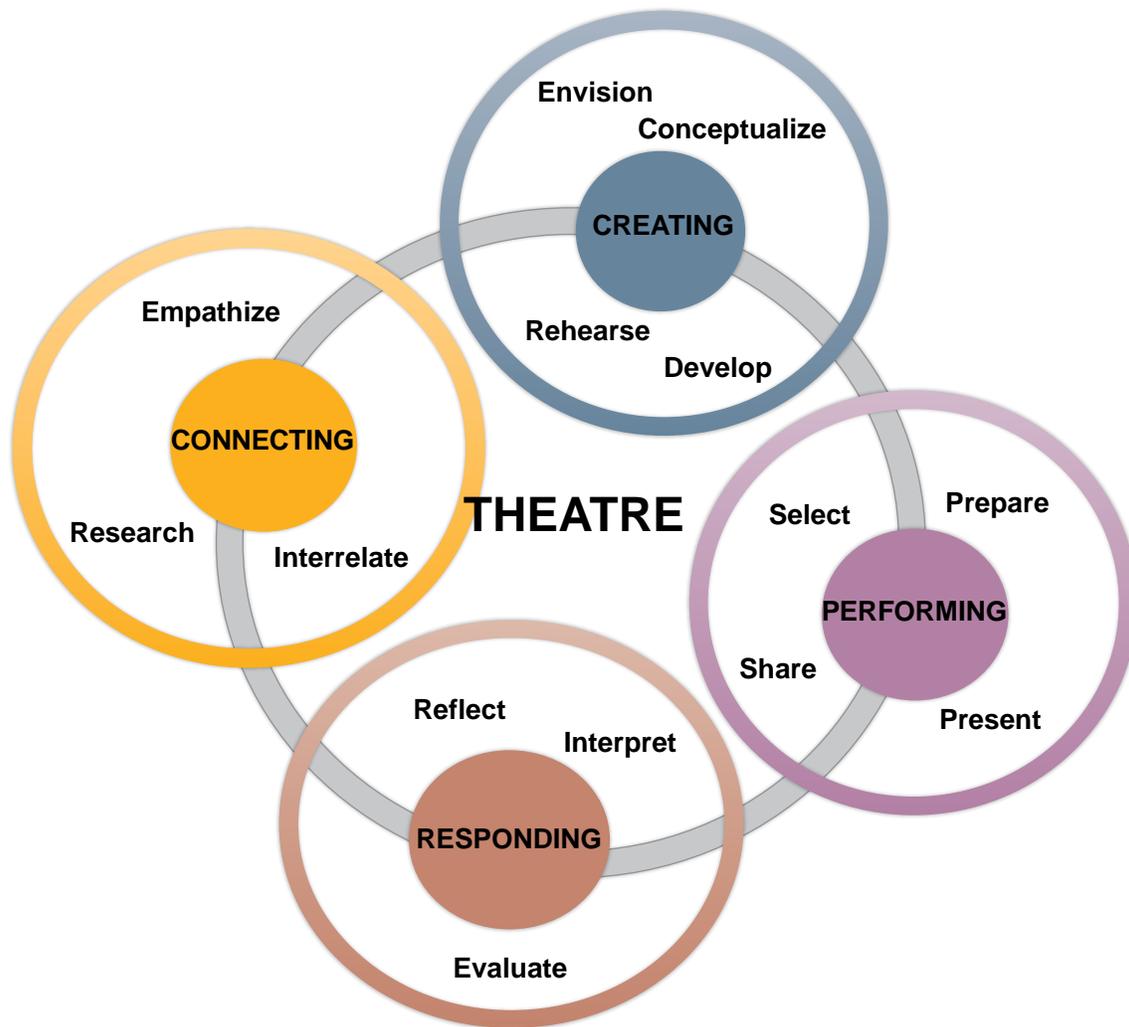
The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but serve to provide the overarching outcomes within theatre each year.

## ***Artistic Processes in Theatre***

The theatre standards identify four artistic processes: *Creating*, *Performing*, *Responding*, and *Connecting*. In the *Creating* process, students conceive and develop new theatre ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of theatre. In the *Performing* process, students realize theatre ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their learning public—as an intrinsic element of theatre. In the *Responding* process, students understand and evaluate how theatre conveys meaning to themselves as a theatre artist and to the viewer or audience throughout time. In the *Connecting* process, students relate theatre ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points into all aspects of theatre (see figure 6.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

**Figure 6.1: Artistic Processes and Process Components for Theatre**



[Long description of figure 6.1](#)

The structure of the theatre standards enables students to demonstrate their theatre knowledge and critical thinking and develop the depth of their understanding as they grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then building in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in theatre. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes. Well-designed instruction, including assessment, supports students in progressing through the grade and proficiency levels and in demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction should provide a balanced approach to address all artistic processes over time.

### ***Process Components in Theatre***

Process components make another structural element of the theatre standards. They are aligned to the four artistic processes. The process components are operational verbs that

define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components are not linear or prescriptive actions. They are fluid and dynamic guideposts throughout the theatre-making process. They provide a path for students to engage through Creating, Performing, Responding, and Connecting within theatre. A student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in them. Students' ability to carry out the process components enables them to work in and through the process independently. The process components for theatre are as follows:

**Table 6.1: Process Components for Theatre**

Creating	Performing	Responding	Connecting
Envision	Select	Reflect	Empathize
Conceptualize	Prepare	Interpret	Interrelate
Develop	Share/Present	Evaluate	Research
Rehearse			

The process components combined with the enduring understandings and essential questions promote student discovery and development of their sensibilities and abilities as they mature in theatre. When planning instruction, teachers can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in theatre requires design that builds students' creative capacities as well as their academic theatre knowledge and technical skills. Effective instruction provides students with opportunities to actualize the process component verbs, such as conceptualize, develop, rehearse, select, and present.

### ***Student Performance Standards in Theatre***

The student performance standards for theatre translate the anchor standards into explicit, measurable learning goals in theatre for each grade level, proficiency level, or for high school course level. They identify the action, behavior, thinking, understanding, and skill that a student must do to demonstrate achievement.

Performance standards are end-of-the-year or end-of-course expectations for learning and development. They describe what a student will demonstrate as an outcome of learning specific content and developing skills, rather than identifying the specific content and skills for instruction. Teachers determine theatre content and pedagogy when designing instruction to prepare students to demonstrate proficiency in the standards. Teachers must also ensure students have substantial opportunities to practice throughout the year as they move toward mastery of the performance standards.

## Student Performance Standards Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through eighth grade (PK–8) in theatre. The standards articulate, for PK–8, the grade level-by-grade level student achievement in theatre.

Secondary education identifies three proficiency levels of standards that articulate student achievement in theatre and build upon the foundations of a PK–8 theatre education. As students work through and develop in theatre during the high school years, they progress through the proficiency levels. The *Proficient* level generally applies to the year one and two high school student. The *Accomplished* level generally applies to the year three and four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study theatre outside of the school and engage in theatre as an amateur, semi-professional, or professional. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The table below describes the theatre proficiency levels.

**Table 6.2: Theatre Student Performance Standards Proficiency Levels**

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high school level course in theatre (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high school level courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

**Table 6.2: Theatre Student Performance Standards Proficiency Levels** *(continued)*

High School Proficient	High School Accomplished	High School Advanced
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"> <li>■ use foundational technical and expressive skills and understandings in theatre necessary to solve assigned problems or prepare assigned repertoire for presentation;</li> <li>■ make appropriate choices with some support;</li> <li>■ be prepared for active engagement in their community;</li> <li>■ understand theatre as important form of personal realization and well-being; and</li> <li>■ make connections between theatre, history, culture, and other learning.</li> </ul>	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"> <li>■ identify or solve theatre problems based on their interests or for a particular purpose;</li> <li>■ conduct research to inform artistic decisions;</li> <li>■ create and refine theatre performances that demonstrate technical proficiency, personal communication, and expression;</li> <li>■ use theatre for personal realization and well-being; and</li> <li>■ participate in theatre beyond the school environment.</li> </ul>	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"> <li>■ independently identify challenging theatre problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions;</li> <li>■ use theatre as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors- or college-level work;</li> <li>■ exploit their personal strengths and apply strategies to overcome personal challenges as theatre learners; and</li> <li>■ take a leadership role in theatre within and beyond the school environment.</li> </ul>

Source: California Department of Education (2019)

The student performance standards are designed for students to progress through the grade levels and proficiency levels demonstrating what they know and are able to do. The student performance standards become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student. For example, a seventh-grade student may have gaps in their theatre understanding or skill development and, as a result, may need to practice and master lower grade level standards prior to working toward the seventh-grade standards. Similarly, another seventh-grade student may progress quickly and move toward the eighth-grade standards before the end of the year. Teachers should use assessments to inform the specific pacing needs of individual students.

## Enduring Understandings and Essential Questions in Theatre

The theatre standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes and allow students full exploration of the dimensions of theatre learning. Enduring understandings and essential questions address big ideas central to the discipline of theatre. Organizing learning and thinking around big ideas enables greater transfer of information and skills by students. It also promotes the activation of prior knowledge and ability to grasp new information and skills while building student capacity to transfer the information and skills to other contexts. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Examples of enduring understandings and essential questions for theatre can be seen in the following tables. For the complete set of all enduring understandings and essential questions, see the *California Arts Standards*.

**Table 6.3: Artistic Process—Creating**

Enduring Understanding	Essential Question
Theatre artists rely on intuition, curiosity, culture, and critical inquiry (from Anchor Standard 1).	What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

**Table 6.4: Artistic Process—Performing**

Enduring Understanding	Essential Question
Theatre artists make strong choices to effectively convey meaning (from Anchor Standard 4).	Why are strong choices essential to interpreting a drama or theatre piece?

**Table 6.5: Artistic Process—Responding**

Enduring Understanding	Essential Question
Theatre artists reflect to understand the impact of drama processes and theatre experiences (from Anchor Standard 7).	How do theatre artists comprehend the essence of drama processes and theatre experiences?

**Table 6.6: Artistic Process—Connecting**

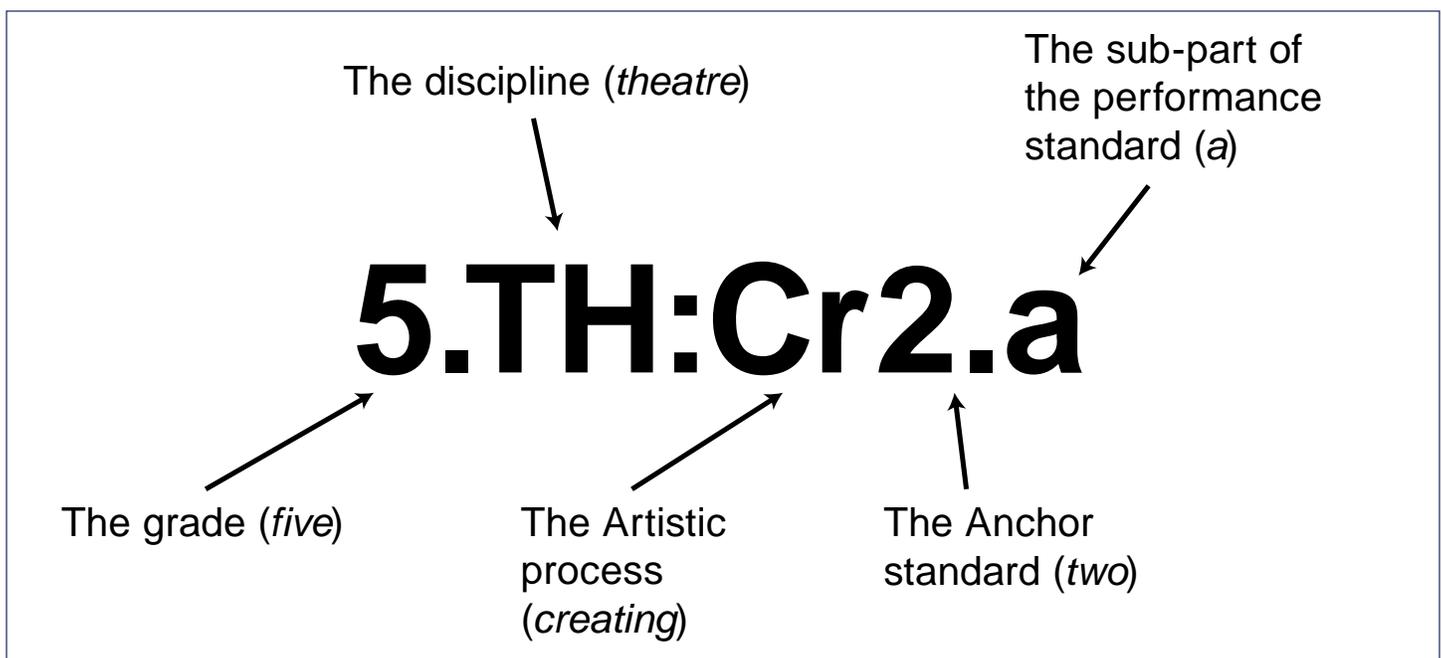
Enduring Understanding	Essential Question
Theatre artists allow awareness of interrelationships between self and others to influence and inform their work (from Anchor Standard 10).	What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

Additional discussion of the enduring understandings and essential questions is found in chapter two, "The Instructional Cycle."

### *Coding of the Standards*

An agreed-on 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 6.2 and described below. The full code is located at the top of each column of the performance standards.

**Figure 6.2: Coding of the California Theatre Standards**



Source: California Department of Education (2019)

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); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc) and Advanced (Adv).
2. The **artistic discipline** appears second: Theatre (TH).
3. The **artistic processes** appear third: Creating (Cr), Performing (Pr), Responding (Re), and Connecting (Cn).
4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

The *California Arts Standards* for theatre are designed to provide students a balanced approach to drama processes and theatre production. Theatre programs may utilize performance and design in staged productions for public audiences as evidence of student understanding and acquisition of skill; however, there are many other valid expressions of learning and development in theatre that do not result in a product for public display. These process-based approaches should be part of every student’s theatre experience. The following comes from the *California Arts Standards*:

To address both process and product in theatre, the third grade through high school standards of Proficient, Advanced, and Accomplished often include the term “drama/theatre” to clarify the distinct yet companion parts of theatre education. The pre-K through second grade standards, acknowledging the early childhood need for supervision and unfettered play, use the phrases “dramatic play” or a “guided drama experience.” (California Department of Education 2019, 171)

The artistic processes of Creating, Performing, Responding, and Connecting are designed to occur simultaneously in the actual practice of theatre as students conceive, explore, and develop real or imagined characters, scenes, or stories (*Creating*); share it with others (*Performing*); analyze and evaluate the creation of characters, scenes, or stories (*Responding*); and connect the experience with personal meaning and external context (*Connecting*). Instruction should be carefully designed to include aspects of multiple standards, providing students at every grade level with opportunities to develop and apply skills, make creative decisions in drama and theatre processes, think critically about their ideas, and relate their ideas to other experiences, contexts, and meanings. It is critical to consider how the artistic processes in theatre work together rather than in isolation. The student performance standards within these processes are scaffolded by design. The expectation of student understanding increases in complexity and sophistication, parallel to the increase of independence and skill through the grade levels.

## Grade Level Band TK–2

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“Imagining what it is like to be someone other than yourself is at the core of our humanity. It is the essence of compassion, and it is the beginning of morality.”

—Ian McEwan, writer (2001)

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In transitional kindergarten through second grade (TK–2), students instinctively respond with energy and joy to creative play and storytelling. Students innately generate pretend scenarios, imitating adult roles and situations they observe in the world around them. Through these processes students are exercising their imagination while developing language and social and emotional learning. In TK–2, students

- develop cooperation skills by positively working side by side with peers, adding ideas to creative activities, and by incorporating peers’ ideas or parts of ideas;
- learn to make cognitive and creative choices through observation of the interactions of their peers;
- explore characters and use their imagination to exaggerate, extend, or modify physical and vocal choices;
- learn to discuss and explore the cause and effect of their own and others’ choices; and
- recognize similarities and differences between themselves and characters through discussions of culture, community, and context.

The following snapshot provides a glimpse of student learning in first-grade theatre standards but could be adapted for kindergarten standards with alternative texts and increased scaffolding and support, or second-grade standards with alternative texts, and increased rigor and complexity. The students are learning to show characters through the creation of masks and through dialogue, action, and gestures.



## **Snapshot: Creating and Performing Story Drama—First Grade**

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

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**Performance Standards: 1.TH:Cr1** a. Propose potential choices characters could make in a **guided drama experience**. b. Identify ways in which **gestures** and movement may be used to create or retell a story in **guided drama experiences**. c. Collaborate with peers to conceptualize costumes and props in a **guided drama experience**.

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

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

**Process Component:** Select

**Performance Standards: 1.TH:Pr4** a. Describe a story's character actions and dialogue in a **guided drama experience**. b. Use body, face, **gestures**, and voice to communicate **character traits** and emotions in a **guided drama experience**.

After listening to and discussing the story "Chato's Kitchen," by Gary Soto and Susan Guevara, students choose a mouse character (father, mother, kids) and design and create a mask (1.TH:Cr1c). Students construct masks by cutting out prepared templates and using basic classroom art supplies to embellish the mask with details according to their choice of character.

While they wear the masks, the teacher guides students through physical movement exercises that communicate the character they have chosen. The teacher places students in "family groups" so that there are at least three students in each group: one father, one mother, and one or more kids. Organizing students into a line at one end of the room, the teacher guides students in a "cross the room" exercise. Each family group, when directed, crosses the room "in character" according to

the prompt of the teacher (e.g., walk in character across the room, move across excitedly, move across angrily).

With students sitting in a large circle, the teacher guides the class through individual pantomimes. Students have had previous instruction in pantomime (acting without words through facial expression, gesture, and movement). Students not engaged in the pantomime serve as observers. Each family group pantomimes the actions of their character mouse family at the specific moment in the story, prompted by the teacher (1.TH:Cr1a). After each family group shares, observers identify the gestures and movements that each player performed and how the gestures and movements revealed their characters (1.TH:Cr1b).

After practicing their mouse family characters, the teacher extends the students' exploration through including their previous learning in dialogue improvisation. The teacher guides students through an improvisation of what their characters would say (dialogue) and do (action/gestures) when receiving an invitation to dinner from the neighbor cat, Chato. They share scenes and provide feedback on the choices of actions and dialogue (1.TH:Pr4a). Then they improvise the next scene where the mice write a letter back to the cat (1.TH:Pr4b) and repeat the process.

## Grade Level Band 3–5

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"Acting is behaving truthfully under imaginary circumstances."  
—Sanford Meisner, acting coach, theatre practitioner, and teacher  
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In grade levels three through five, students become increasingly aware and observant of the world around them. They are capable of complex patterns of logic and able to analyze and define people, activities, situations, and events. At this stage, students have developed a sharper sense of their bodies, voices, abilities, and interests. They enjoy inventing, creating, and working collaboratively, especially when applying learning to real world situations. Students in grade levels three through five

- understand the basic structure of a story and explore character and dialogue as they develop vocal and physical skills;
- engage in creating story drama in which they demonstrate rehearsal of vocal and physical characteristics of a character;
- revise through the rehearsal process; and
- share drama/theatre work through performance and evaluate the work of others using drama/theatre vocabulary.

The following vignette provides a glimpse of student learning in fifth-grade theatre standards, which could be adapted for third- or fourth-grade standards with alternative texts, and increased scaffolding and support. The students are learning to embody character traits and represent a character's emotions through improvised dialogue.



### **Vignette: Creating and Performing Story Drama—Grade Five**

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

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**Performance Standards: 5.TH:Cr1** a. Identify physical qualities that might reveal a character's inner traits in the imagined world of a drama/theatre work. b. Imagine how a character's inner thoughts impact the story and **given circumstances** in a drama/theatre work. c. Propose design ideas that support the story and **given circumstances** in a drama/theatre work.

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

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

**Process Component:** Select

**Performance Standards: 5.TH:Pr4** a. Describe the underlying thoughts and emotions that create dialogue and action in a drama/theatre work. b. Use physical choices to create meaning in a drama/theatre work.

After reading *Island of the Blue Dolphins* by Scott O'Dell in Language Arts, the teacher desires to have students analyze and internalize the characters' traits. To do this, the teacher provides opportunity for students to articulate the character traits and embody these traits in performance.

The teacher guides students to find evidence in the text to describe the main character, Karana, and they work together to list her character traits and the setting of

the story (5.TH:Cr1a). Working in pairs or in small groups, the students, using a graphic organizer, identify traits of Karana and record summarized passages or quotes from the text that exemplify the character trait. The whole class shares the evidence they found and the character traits they identified. The class discusses the traits, coming to a class consensus and a synthesized list of traits.

The teacher tells students that they will now physicalize these traits. The teacher guides students in a physical warm-up to ready their bodies for movement. The teacher reviews the previously learned concept of pantomime (acting without words through facial expression, gesture, and movement). The teacher reminds students that exaggeration and specificity yield clearly communicated pantomime.

Organizing students in pairs, the teacher assigns each pair a specific moment from the text. The students determine the characters and settings needed in this moment in the text. Students discuss the connections between the character's thoughts and behaviors as they analyze her actions (5.TH:Cr1b). Students return to the text to find details for the moment they have been assigned. They identify evidence that describes the shelter that Karana creates and design spaces using butcher paper and other basic art supplies in the classroom that communicate the circumstances (e.g., space, safety, exposure to the elements) of her living environment (5.TH:Cr1c). The pairs then pre-plan monologues (when a single actor speaks alone) revealing the thoughts and emotions Karana experienced in that moment (5.TH:Pr4a).

Once students have completed their research in the text, constructed basic representation of their setting, and have pre-planned their pantomime scene, the student pairs improvise the pantomime scenes to interpret the moment (5.TH:Pr4). For example, one student portrays Karana's actions in pantomime in the moment in which she discovers her brother has been killed by wild dogs. The partner narrates using the created monologue Karana's thoughts based on evidence from the various passages.

## Grade Level Band 6–8

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**“It’s got to do with putting yourself in other people’s shoes and seeing how far you can come to truly understand them. I like the empathy that comes from acting.”**

**—Christian Bale, actor**

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In grade levels six through eight, students are examining social behaviors and their relationship to the world on a deeper level and developing a self-identity with which they

feel comfortable. The evolving emotions and rapid physical changes of the age group present challenges and opportunities for skill development and expression in theatre. In grade levels six through eight, students

- gain knowledge in movement vocabulary and concepts and apply theatre techniques to create a believable and sustainable original character;
- develop an understanding of the concept of a turning point in a character's life and the relationships between the characters on stage;
- develop, select, and apply a range of strategies for improvisation and understand the structure of a well-developed plot;
- develop and apply understanding of movement concepts to express meaning and emotion within the context of a story;
- use movement to communicate with an audience;
- apply rehearsal etiquette and process;
- understand staging and blocking;
- give and apply feedback for refining and revising in order to perform for an audience with concentration and commitment;
- acquire observational and analysis skills as an audience member and demonstrate literacy in theatre/drama vocabulary; and
- use reasoning and evidence to support inference and observations.

The following snapshot provides a glimpse of student learning in seventh-grade theatre standards, supporting student growth in the ability to observe, evaluate, rehearse, and refine in preparation for a performance. This example could be adapted for sixth-grade standards with increased scaffolding and support, or eighth-grade standards with increased rigor and complexity.



**Snapshot: Creating, Performing, and Responding Simple Action Scenes—  
Seventh Grade**

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standard: 7.TH:Cr3 b.** Develop effective physical and vocal traits of characters in an **improvised** or **scripted drama**/theatre work.

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

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

**Process Component:** Select

**Performance Standard: 7.TH:Pr4** a. Consider various **staging** choices to enhance the story in a drama/theatre work.

**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work.

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes and theatre experiences.

**Essential Question:** How do theatre artists comprehend the essence of drama **processes and theatre experiences?**

**Process Component:** Reflect

**Performance Standard: 7.TH:Re7** Compare recorded personal and peer reactions to artistic choices in a drama/theatre work.

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work.

**Enduring Understanding:** Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

**Essential Question:** How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

**Process Component:** Evaluate

**Performance Standard: 7.TH:Re8** a. Identify the artistic choices made based on personal experience in a drama/theatre work.

Students are working on a devised simple action scene in which students demonstrate a simple action (e.g., getting a glass of milk) through movement, facial expressions, gesture, and vocal response. Students perform their devised simple action scene for their classmates in a first performance, to gain feedback for revision prior to final performance. As students perform, the classmates in the audience note artistic choices in movement, gestures, facial expressions, and vocal manipulation. Students record their observations in a graphic organizer (see table 6.7 below).

After each performance, the teacher facilitates a discussion of the students' observations and their connections to the audiences' personal experiences. The teacher guides the students to discover that believable actions and reactions stem from the context of one's experiences. For example, one student portrays the opening of a carton of spoiled milk. The audience observes the actor recoil their head and scrunch up their face, saying, "Gaaack!" with a gagging sound. The audience determines that the reaction was believable because they have had a similar experience in which the sour smell from the carton of spoiled milk caused a similar physical and vocal reaction.

Student performers receive the written observations of their classmates and use these observations, along with the class discussion, to inform revision in rehearsal, preparing for a refined performance.

**Table 6.7: Graphic Organizer for Responding to Artistic Choices**

Artistic Choice	Observation	In my experience
Movement in the acting space	<i>I noticed how the actor ...</i>	<i>I have seen a similar action/ reaction when ...</i>
Facial expressions	<i>I noticed how the actor ...</i>	<i>I have seen a similar action/ reaction when ...</i>
Gestures	<i>I noticed how the actor ...</i>	<i>I have seen a similar action/ reaction when ...</i>
Vocal manipulation	<i>I noticed how the actor ...</i>	<i>I have seen a similar action/ reaction when ...</i>

## High School

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**“In the language of an actor, to know is synonymous with to feel.”**

**—Konstantin Stanislavski, theatre practitioner and teacher**

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High school students are eager to have an outlet for self-expression, social interaction, and an opportunity to explore and refine self-identity and personal meaning. High school students are ready to apply their knowledge and skills in progressively complex and sustained work and critical inquiry. They are increasingly aware of post high school opportunities and deep learning in creating theatre, the cultural context of theatre, and the aesthetic elements that lead to the materialization of their personal artistic voice.

## High School Proficient

Students at the proficient level in high school

- explore physical, vocal, and physiological choices to develop a believable and authentic character;
- gain knowledge in text and character analysis, understanding given circumstances, objectives, and obstacles derived from a script for a specific character;
- develop appropriate tactics for characters to use in overcoming specific obstacles and attaining objectives;
- practice various acting techniques to expand skills in rehearsal and performance;
- understand blocking, and stage business for a specific scripted character so that they may create a believable character;
- demonstrate rehearsal etiquette and process;
- perform for an audience and reflect on their personal reactions to the performance and the reaction of the audience;
- begin to make informed, critical evaluations (in written, oral, active, and computer-based formats), of theatrical performances from an audience member and a participant point of view, and develop a framework for making informed theatrical choices;
- develop structures and means to provide others with and interpret received constructive criticism and praise in order to improve their work;
- evaluate elements of characterization that have been shared by others, processes, and performances, using relevant drama concepts and terminology;
- explore the function and impact of time, place, culture, and context in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work;
- use basic research methods to understand and develop design and performance choices, and recognize the impact and refine choices of the various technical theatre elements of play production to support the story and emotional impact of a devised or scripted work; and
- investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work.

The following vignette provides a glimpse of student learning in the Proficient theatre standards, supporting student growth in the ability to observe, evaluate, rehearse, and refine in preparation for a final performance. The students are learning to determine a character's wants, needs, and objectives, and practicing how to reveal character personalities through scene improvisation.



**Vignette: High School Proficient Character Objective in Improvisation—  
High School Proficient**

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

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations, and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**Performance Standards: Prof.TH:Cr1** a. Apply basic research to construct ideas about the visual composition of a drama/theatre work. b. Use **script analysis** to generate ideas about a character that is believable and authentic in a drama/theatre work.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standards: Prof.TH:Cr3** a. Rehearse and revise a **devised** or **scripted drama**/theatre work using **theatrical conventions**. b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

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

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

**Process Component:** Select

**Performance Standards: Prof.TH:Pr4** a. Examine how character relationships assist in telling the story of a drama/theatre work. b. Shape character choices using **given circumstances** in a drama/theatre work.

**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work.

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes and theatre experiences.

**Essential Question:** How do theatre artists comprehend the essence of drama processes and theatre experiences?

**Process Component:** Reflect

**Performance Standard: Prof.TH:Re7** Respond to what is seen, felt, and heard in a drama/theatre work to develop criteria for artistic choices.

**RESPONDING—Anchor Standard 8:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

**Essential Question:** How can the same work of art communicate different messages to different people?

**Process Component:** Interpret

**Performance Standard: Prof.TH:Re8** a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.

**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**11.1 Enduring Understanding:** Theatre artists understand and can communicate through their creative process as they analyze the way the world may be understood.

**Essential Question:** What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

**Process Component:** Interrelate

**Performance Standard: Prof.TH:Cn11.1** a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Students are learning to determine a character's wants, needs, objectives, and how they inform personality characteristics. The teacher provides suggestions for choices of characters from a variety of genres (fairy tale, myth, or other literary source) with which the students are familiar.

To analyze the character they have chosen, the students work through a Character Analysis Worksheet. Through this analysis, students explore the character with guiding prompts:

**Level 1 Analysis:** What do I know for certain about the character based on their original story?

- Describe the character's personality.
- How does the character relate to others?
- Describe the character's likes/dislikes, strengths/weaknesses, joys/fears.

**Level 2 Analysis:** What can I deduce about the character, based on what I know in Level 1?

- Describe ways in which the character might grow, change, and/or adapt when challenged.
- How does the character feel about relationships/friendships?
- Describe ways in which the character is likely to express their point of view.

**Level 3 Analysis:** How do I think the character will react/respond to new challenges/situations?

- Describe the problem-solving skills the character might use.
- How adaptable/flexible is the character and what might be their limits?
- Describe ways in which the character would show dedication/commitment to their beliefs.

Connecting back to prior learning in given circumstances, the teacher gives the students the same set of scene parameters. These scene parameters include:

- A place
- A situation
- A clearly defined obstacle to overcome

The teacher assigns the students to a scene partner and tells them that they will work with this partner to develop a scene using these given circumstances. The students, working independently, make choices and decisions about how their individual character will work to overcome the obstacle. Students then improvise and perform a short scene with their partner, each revealing as much of the information they developed independently in the character analysis worksheet as possible.

The teacher guides the students in a review of prior learning in scene improvisation:

- Tell a clear story with a beginning (introduction of story, character, and/or conflict), middle (expand the conflict), and end (resolution of the conflict) within the scene.
- Follow the basic rules of improvisation in the scene.
- Use appropriate vocal color, facial expression, movement, and gesture to bring the character to life.

- Speak clearly during the performance.
- No props or costumes may be used. Pantomime everything.
- Minimal set pieces/suggestive furniture may be used.

Following each performance, the teacher guides the class in a debriefing discussion providing the scene partners feedback. Guiding this discussion, the teacher asks questions of the class:

- How did they establish the place through their physicalization? What actions/gestures did they use to communicate the location of the scene?
- How did they reveal their characters' personalities? How did they manipulate their voices to reveal character? What dialogue choices did they make that revealed their characters' personality?
- What was the obstacle? How did they make this clear?

The class provides additional feedback in writing by completing the following sentence stems:

- The most effective moment in the scene was [student adds their thought] because [student adds their thought].
- I was uncertain or confused when [student adds their thought].
- To make the scene/character clearer, you might consider [student adds their thought].

The scene partners revise the scene based on the oral and written teacher and peer feedback and personal reflection and perform it again.

## High School Accomplished

Students at the accomplished level in high school

- use script analysis, research, and the dramatic concept to revise physical, vocal, and physiological choices using personal experiences and knowledge, to shape a character that is believable and authentic;
- refine and strengthen tactics for characters to use in overcoming specific obstacles and attaining objectives;
- understand beats, and refine blocking and stage business for a specific scripted character so that they may create a believable character;
- use the rehearsal process to analyze the dramatic concept and design elements of a devised or scripted work;
- perform for an audience and reflect on multiple interpretations and reactions of the audience based on artistic choices;

- refine critical evaluations (in written, oral, active, and computer-based formats), of artistic choices of others in theatrical performances from an audience member and a participant point of view, and develop a framework for making informed theatrical choices;
- use structures and means to provide others with and interpret received constructive criticism and praise in order to improve upon their work;
- use critical thinking skills in character analysis and performance as they perceive and defend the quality of a theatrical work;
- refine a dramatic concept demonstrating a critical analysis of the function and impact of time, place, culture, and context through a critical analysis of original ideas in a drama/theatre work;
- reimagine and revise design choices to enhance the story and emotional impact of a devised or scripted work;
- work as part of a creative team to make interpretive choices for a drama/theatre work; and
- investigate how personal beliefs and biases can affect the interpretation of research data applied in the design and performance choices.

The following vignette provides a glimpse of student learning in the Accomplished theatre standards, supporting student growth in the ability to investigate a topic of cultural significance and devise a work communicating a specific artistic intent. Students practice analyzing, evaluating, rehearsing, and refining in preparation for a performance.



### ***Vignette: Applied Theatre—High School Accomplished***

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.

**Essential Question:** How, when, and why do theatre artists' choices change?

**Process Component:** Develop

**Performance Standard: Acc.TH:Cr2 a.** Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a drama/theatre in western or non-western theatre traditions.

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standard: Acc.TH:Cr3** b. Use research and **script analysis** to revise physical, vocal, and physiological choices impacting the believability and relevance of a drama/theatre work.

**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work.

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes and theatre experiences.

**Essential Question:** How do theatre artists comprehend the essence of drama processes and theatre experiences?

**Process Component:** Reflect

**Performance Standard: Acc.TH:Re7** Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a drama/theatre work.

**RESPONDING—Anchor Standard 8:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

**Essential Question:** How can the same work of art communicate different messages to different people?

**Process Component:** Interpret

**Performance Standard: Acc.TH:Re8** b. Apply concepts from a drama/theatre work for personal realization about **cultural contexts** and understanding.

The teacher begins this unit of study guiding students in an investigation into theatre as social commentary, posing questions.

Students select a performance or other artwork (a play, musical, photograph, painting, song, etc.) to research as social commentary, and present their findings to the class.

The teacher informs the class that they will collaboratively select one play to study that serves as social commentary; the choices include: *A Raisin in the Sun* by Lorraine Hansberry, *SWEAT* by Lynn Nottage, *Zoot Suit* by Luis Valdez, and *Fences* by August

Wilson. The teacher gives a brief introduction of the selections and facilitates the collaborative selection of one play. Once the text is determined, the class reads and analyzes the play together. This whole-class text study includes multiple reads through multiple formats (e.g., the original script and one or more recorded productions).

Students analyze the texts (script and performance) for the social commentary and the discussion of social issues explored in the text (e.g., gender roles, race relations, economic impact, immigration, and/or criminal justice inequity). Through script analysis, the class identifies the context and draws a conclusion about the social commentary or message that emerges from the work. Through production analysis, students identify the directorial, acting, and design choices that the production employs and interpret the production's artistic intent, and whether it supports the play's social commentary and/or enhances it. The teacher gives students choices in how they may present their analysis. They may choose from a variety of formats: a performance, a written analysis, or a set model or design board.

Students explore the concept of social commentary by devising an original piece, performing a scene from a selected work of art, or modifying an existing work (crediting the source appropriately). After developing, rehearsing, and refining their scene, students present their work to the rest of the class.

In a debrief discussion, the teacher and students provide feedback on the performance as well as on the devised work as a work of social commentary.

## High School Advanced

Students at the advanced level in high school

- synthesize ideas from research, script analysis, and integrate cultural and historical contexts with personal experience to create a believable performance;
- apply a variety of researched acting techniques as an approach to character choices for a directorial or designer concept to create a believable and sustainable performance;
- use the rehearsal process to refine, transform, and reimagine a devised or scripted work;
- perform a work intended for a specific audience that employs research and is grounded in creative perspectives of the playwright, director, designer, and dramaturg;
- critically evaluate (in written, oral, active, and computer-based formats) theatrical performances from an audience member and a participant point of view, and use a framework for making informed theatrical choices;
- provide others with and interpret received constructive criticism and praise in order to improve their work;

- develop and synthesize original ideas using critical analysis of the function and impact of time, place, culture, and context through a critical analysis of original ideas in a drama/theatre work;
- create innovative solutions to design and technical theatre elements of play production;
- collaborate as a creative team to discover artistic solutions and make interpretive choices for a drama/theatre work; and
- develop and present an opinion about the social, cultural, and historical understandings of a work based on critical research.

The following vignette provides a glimpse of student learning in the Advanced theatre standards, supporting student growth in the ability to analyze and design a creative vision for a production that communicates specific artistic intent. The purpose of this exercise is not to generate actual designs but to demonstrate the student's ability to analyze the design requirements of the play and to create an overall concept for expressing the theme of the play through design.



### *Vignette: Technical Theatre Design—High School Advanced*

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

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**Performance Standards: Adv.TH:Cr1** a. Synthesize knowledge from a variety of dramatic forms, **theatrical conventions**, and **technical theatre elements** to create the visual composition of a drama/theatre work. c. Create a complete design for a drama/theatre work that incorporates all technical theatre elements.

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

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

**Process Component:** Select

**Performance Standard: Adv.TH:Pr4** a. Apply reliable research to form unique choices for a directorial or designer concept in a drama/theatre work.

**PERFORMING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** Theatre artists develop personal processes and skills for a performance or design.

**Essential Question:** What can I do to fully prepare a performance or technical design?

**Process Component:** Prepare

**Performance Standard: Adv.TH:Pr5** b. Explain and justify the selection of **technical theatre elements** used to build a design that communicates the concept of a drama/theatre production.

**RESPONDING—Anchor Standard 8:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

**Essential Question:** How can the same work of art communicate different messages to different people?

**Process Component:** Interpret

**Performance Standard: Adv.TH:Re8** c. Support and explain aesthetics, preferences, and beliefs to create a context for critical research that informs artistic decisions in a drama/theatre work.

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work.

**Enduring Understanding:** Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

**Essential Question:** How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

**Process Component:** Evaluate

**Performance Standard: Adv.TH:Re9** a. Research and synthesize cultural and historical information related to a drama/theatre work to support or evaluate artistic choices.

**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**11.2 Enduring Understanding:** Theatre artists critically inquire into the ways others have thought about and created drama processes and productions to inform their own work.

**Essential Question:** In what ways can research into theatre histories, theories, literature, and performances alter the way a drama process or production is understood?

**Process Component:** Research

**Performance Standard: Adv.TH:Cn11.2 b.** Present and support an opinion about the social, cultural, and historical understandings of a drama/theatre work, based on critical research.

Students are learning and practicing how to create a design concept presentation for a published play. The teacher provides students with a selection of plays from which to choose. Students explore these choices and select a text that resonates with them, or interests them in some way. The teacher provides each student with a copy of the play they selected.

Drawing from prior learning in analyzing dramatic texts, students read and analyze the selected play to determine the central theme. Students present this theme in a brief essay in which they identify the theme and support their conclusion using textual evidence.

Once students have defined the theme, the teacher guides them through developing a design concept. The teacher reviews and discusses some of the design elements with the class:

- Sets
- Sound
- Costumes/makeup
- Lighting
- Music
- Props
- Multimedia

The teacher reviews and discusses each technical element and how it is used for the production and the way or ways each can help to express the play's theme. Drawing from prior learning of historical, cultural, and contemporary contexts, the teacher connects prior student research experiences to the context of using research to inform artistic choices in design.

Using examples from other productions (not from the texts the students are using), the class explores how designers have made specific choices to communicate the theme or a specific artistic intent in the design concept. The teacher shows recorded interviews with professional designers to engage students in discussions of how various designers approach the creative process for designing a concept and the specific choices they made.

Students begin creating a design concept for the play they have selected. They first write a detailed explanation of the overall visual/audio experience of a production. It combines all aspects of theatrical design (sets, sound, costumes/makeup, lighting, music, props, multimedia) and integrates them to convey meaning to an audience. The teacher provides feedback to this written justification, offering questions that the students may explore to deepen or strengthen their interpretation of the play and their developing creative vision.

Drawing on prior knowledge of technical elements (e.g., color theory, lighting effects, sound effects, etc.). The students work to align their design concept with the play's theme. The students select design samples that demonstrate their design concept in each of the technical theatre elements. These include a variety of images, sketches, drawing, collage, color swatches, gobo effects, a model set, and fabric swatches. Periodically, through this design development, the teacher provides opportunities for students to share their work in progress with peers and with the teacher for feedback. In these opportunities for feedback, peers generate questions to the designer to promote further exploration and to illuminate gaps in the artistic intent or unclear justification of choices.

The teacher guides the students in an exploration of the elements of effective presentations. As a class they explore the elements needed in a presentation in order to "sell" or "pitch" a concept. They discuss how presentations can be engaging and thoroughly communicate the design concept.

The students develop a presentation of their design concept using mixed media displays (design board, poster) or a computerized presentation using software programs available to the students (e.g., PowerPoint, Prezi, or a Pinterest board). In the presentation, students justify the decisions and choices made to develop the design concept by aligning them with evidence from the script. Students give a three- to five-minute presentation to the class, including the written documentation, visual/audio/physical samples and/or digital artifacts they have developed, making the presentation interesting, as if they are "selling" or "pitching" their ideas to a producer and/or director.

# Assessment of Student Learning in Theatre

“Music, dance, painting, and theatre are all keys that unlock profound human understanding and accomplishment.”

—William J. Bennett, US Secretary of Education, 1985–88 (1986)

Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when

- it is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment is an effective method for assessing understanding, skills, and the ability to engage in the artistic processes. This type of assessment happens in real time as the student demonstrates knowledge, skill, and is engaged in the process, such as a student improvising a scene, performing in a specific theatre genre or style, interpreting the artistic intent of a theatre performance, or comparing the similarities of two different performances of the same text. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Performing, Responding, and Connecting.

Assessment tools can take many forms, such as selected response, open response, portfolios, open-ended, performance, performance criteria, criterion-referenced, performance/authentic assessment, analytical and holistic scoring rubrics. Chapter two, “The Instructional Cycle,” provides further guidance on assessment and scoring tools. Assessments can be project based or designed as performance tasks to showcase student originality and creativity.

The *California Arts Standards* emphasize a balance between process and product; therefore, assessment of student learning must balance process and product. The product that students create, such as a performance or a script, is not the sole measurement of student learning and growth. Students show growth as they work through all the artistic processes, including the process of creating characters, making artistic choices, revising and critiquing, or reflecting on their own learning and decision-making process in rehearsal and practice. Students should have opportunities to demonstrate learning in all processes with assessment provided in a variety of ways—formative and summative as well as formally and informally.

Using effective assessments with students enables teachers, schools, and administrators to address the needs of different types of learners. Assessments can be significant motivating factors for theatre students who want to continually improve their practice, whether creating, performing, or reflecting on theatre, and connecting their learning to the world around them. Students should have the opportunity to be assessed in a variety of ways, to reflect the myriad of learning styles and student strengths.

The following discussion of assessments begins with summative assessment followed by formative assessment. This follows the order in which teachers design and plan for assessment in the backward planning model, rather than the order in which assessment occurs during instruction.

## **Summative Assessment**

Summative assessments in theatre are used to measure student learning, understanding, and skill acquisition at the conclusion of a specified instructional period. Summative assessments may happen at the end of an instructional unit, a lesson series, a season, or production. Summative assessments should provide the opportunity for students to demonstrate that they have achieved the theatre learning objective(s). Summative assessments in theatre can be powerful motivators for student achievement. Performance-based summative assessments of student learning allow for authentic demonstrations of learning. Performance and performance assessment should build in a natural way, which allows students the ability to become comfortable with performing in front of others in an organic way.

Written summative assessments provide rich opportunities to ensure that students have acquired theatre academic language and knowledge and can apply it in meaningful ways. With the emphasis on problem solving in many of California's standards, high school students, at all proficiency levels, should apply their knowledge of drama and theatre to creatively solve a real-world problem. Using a prompt such as, "Develop a plan to stage a one-hour performance at a local venue including a theme, dramatic intentions for the work to be presented, as well as budget, rehearsal schedule, and costuming plan," will inform student creative problem-solving abilities.

Assessment scoring tools such as rubrics can be helpful for reviewing skill development such as vocal projection, focus and concentration, and staging or blocking techniques. A rubric can be used for assessment as a measure of growth over time. Use of rubrics can assist in identifying students who would benefit from additional support for skill development. A rubric identifies specific criteria and the degree to which the criteria are met. A rubric articulates the quality and/or quantity of specific criteria.

Checklists are a quick way to track skills or knowledge students demonstrate. Checklists are a simple scoring tool in which the student receives feedback that acknowledges the demonstration or presence of a specific criteria but does not indicate the level to which the criteria were met.

Creating rubrics and scoring tools for performance-based assessments is necessary to communicate the success criteria to students, parents, and educators. It is important that the success criteria be shared and clearly articulated for students throughout instruction and practice so that students have a clear understanding of the learning that will be assessed and expectations for achievement. For elementary students in the primary grade levels, a simple rubric with pictures can help students receive feedback on their creative choices, regardless of their reading abilities. Students' written work about drama and theatre may include pictures instead of or in addition to writing. Rubrics and other scoring tools can also be a method by which teachers provide opportunity for students' metacognition and reflection. All students can be taught how to self-assess their learning based on the rubric. Teachers can review the student self-assessment and engage in a dialogue about similarities and differences between the teacher's evaluation and the student's evaluation of the assessment.

Using video to capture practice and performance can also be valuable for students individually and as an ensemble for self-assessment in preparing for performances. Technology can help elevate the quality of feedback. A variety of applications and web-based tools are suitable for use in providing feedback to students in theatre where feedback videos can be exported into classroom portals for student viewing. Collaborative web-based platforms allow anyone in a group, with the necessary permissions, make notes on a video that offer suggestions to elevate performance accuracy as well as physical and vocal awareness.

Rubrics and checklists are common assessment tools of dramatic performances in the classroom. Rubrics and checklists should be designed to minimize subjectivity. The scoring tool used in an assessment should identify specific evidence that demonstrates the skill or concept being assessed, quantifying or qualifying that skill or concept explicitly. Debriefing discussions or further oral or written feedback should be provided to articulate specific evidence from the student work that demonstrates the criteria. Feedback that is specific and rooted in evidence minimizes subjectivity.

The following vignette provides an example of using a rubric within a summative assessment on an aspect of one Creating and two Responding performance standards in the third

grade. In this example students use criteria provided by a rubric to examine and support the analysis of their learning. Leading up to this assessment, students explored and worked with staging tableaux to practice exaggerating gestures and facial expressions for clarity and create balanced stage pictures while using multiple levels and a point of concentration.



### *Vignette: Using a Rubric as an Assessment Tool—Grade Three*

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standard: 3.TH:Cr3** a. Collaborate with peers to revise, refine, and adapt ideas to fit the given parameters of a drama/theatre work.

**RESPONDING—Anchor Standard 7:** Perceive and analyze artistic work.

**Enduring Understanding:** Theatre artists reflect to understand the impact of drama processes and theatre experiences.

**Essential Question:** How do theatre artists comprehend the essence of drama processes and theatre experiences?

**Process Component:** Reflect

**Performance Standard: 3.TH:Re7** Understand and discuss why artistic choices are made in a drama/theatre work

**RESPONDING—Anchor Standard 9:** Apply criteria to evaluate artistic work.

**Enduring Understanding:** Theatre artists apply criteria to understand, explore, and assess drama and theatre work.

**Essential Question:** How do analysis and synthesis impact the theatre artist's process and audience's perspectives?

**Process Component:** Evaluate

**Performance Standard: 3.TH:Re9** a. Understand how and why groups evaluate drama/theatre work.

Students have been working through a series of lessons in which they have explored and worked with staging a tableau (a silent and motionless depiction of a scene). They have practiced using exaggerated gestures and facial expressions for clarity and using multiple levels and a point of concentration to create a balanced stage picture. Students are now assessed in a final group tableau of their favorite Cinderella story: "Cinderella," "Yeh-Shen," or "Domitila." The teacher provides the students the assessment rubric (refer to table 6.8 below) and guides the students in a discussion clarifying the intended demonstration of learning.

Students work in small groups to develop the tableaux. Using index cards, the group first draws the major parts of their chosen story (Beginning [Character, Setting, Conflict], Middle, and End). Students sequence the events and stage each card with one tableau incorporating the concepts of focus, balance, levels, clarity, action, gesture, and facial expressions. Students periodically refer to the rubric as they develop their tableau to ensure that they are meeting the intended outcomes. Students rehearse and memorize tableau transitions. Finally, each group performs their tableau for the class.

Following each tableau performance, the teacher guides the class through a debriefing discussion in which feedback is provided to the performers focused on the criteria in the rubric. The teacher facilitates this with prompts for discussion. The teacher selects prompts that will yield the most effective discussion and feedback for the performers and for the class to highlight effective attributes of the scene as well as opportunities for improvement. The discussion prompts are stated orally and posted on chart paper or printed handout. The prompts include:

- What did we see here? What was the story told in these tableaux? What clear actions/gestures of the actors showed you that story? What actions/gestures made the story unclear?
- What was the emotional state of these characters? What facial expression choices of the actors showed you that emotion? What facial expression choices made the emotion unclear or inconsistent?
- When was the stage picture balanced? When did the stage picture feel unbalanced? What might the actors do to increase the balance?
- What was the point of concentration in the first tableau? In the second? In the third? What adjustments could be made to clarify or strengthen the point of concentration?
- Was each tableau held for three breaths? When did it feel rushed?

Following the performances, students write a short journal entry or a few sentences, analyzing the choices they made in the interpretation of the "Cinderella" story and the tableau performance. Students refer to the rubric as they analyze their choices

and reflect to what degree they met the intended outcomes. The teacher provides sentence stems, as needed, to help frame the analysis and reflective response. In the response, students examine and discuss the choices they made and the creation of gesture, action, and facial expressions to communicate character and plot. Students are given the choice to include a comparison of other tableau performances in their analysis, reflecting on the differences in action, gestures, and facial expressions choices, and considering the impact the acting choices made on communicating the different interpretations.

**Table 6.8: Rubric for the Third-Grade Tableau Performance**

Criteria	In Progress	Approaching	Met
<b>Facial Expression</b>	Facial expressions do not show the character's emotion.	Facial expressions show expression, but the character's emotion is not clear.	Facial expressions precisely show expression illuminating the character's emotion.
<b>Action/Gesture</b>	Action/gesture is not used to tell a story.	The action/gesture are used but the story is not clear.	The action/gesture precisely shows each part of the story.
<b>Stage Picture Balance</b>	The stage pictures are not balanced.	The stage pictures are either horizontally or vertically balanced but not both.	The stage pictures are both horizontally and vertically balanced.
<b>Point of Concentration</b>	Tableaux have no point of concentration.	Tableaux have a point of concentration but not every actor is focused there.	Tableaux each have a clear point of concentration where each actor is focused.
<b>Timing of Tableaux</b>	Tableaux are not held or sustained.	Tableaux are held for fewer than three breaths.	Tableaux are held for three breaths.

The following vignette at the high school Proficient level provides an example of using a rubric in the assessment of students' physical and vocal choices. The same rubric is used by the students in developing an analysis of the choices they made in the interpretation and performance of their neutral scene. Leading up to this assessment, students worked with developing and communicating subtext in "neutral" or "open scenes" (scenes in which the dialogue may be interpreted in multiple ways given different circumstances).



**Vignette: Using a Rubric as an Assessment Tool—**  
*High School Proficient Level*

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standard: Prof.TH:Cr3** a. Rehearse and revise a **devised** or **scripted drama**/theatre work using theatrical conventions. b. Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

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

**Enduring Understanding:** Theatre artists make strong choices to effectively convey meaning.

**Essential Question:** Why are strong choices essential to interpreting a drama or theatre piece?

**Process Component:** Select

**Performance Standard: Prof.TH:Pr4** a. Examine how character relationships assist in telling the story of a drama/theatre work.

**RESPONDING—Anchor Standard 8:** Interpret intent and meaning in artistic work.

**Enduring Understanding:** Theatre artists' interpretations of drama/theatre work are influenced by personal experiences, culture, and aesthetics.

**Essential Question:** How can the same work of art communicate different messages to different people?

**Process Component:** Interpret

**Performance Standard: Prof.TH:Re8** a. Analyze and compare artistic choices developed from personal experiences in multiple drama/theatre works.

**CONNECTING—Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

**Enduring Understanding:** Theatre artists allow awareness of interrelationships between self and others to influence and inform their work.

**Essential Question:** What happens when theatre artists foster understanding between self and others through critical awareness, social responsibility, and the exploration of empathy?

**Process Component:** Empathize

**Performance Standard: Prof.TH:Cn10** Investigate how **cultural contexts**, community ideas, and personal beliefs impact a drama/theatre work.

**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**11.1 Enduring Understanding:** Theatre artists understand and can communicate through their creative process as they analyze the way the world may be understood.

**Essential Question:** What happens when theatre artists allow an understanding of themselves and the world to inform perceptions about theatre and the purpose of their work?

**Process Component:** Interrelate

**Performance Standard: Prof.TH:Cn11.1** a. Explore how cultural, global, and historic belief systems affect creative choices in a drama/theatre work.

Students have been working with “neutral” or “open scenes” (scenes in which the dialogue may be interpreted in multiple ways given different circumstances). Students are to establish and communicate elements of a scene (CROWE: Character, Relationship, Objective, Where, Endowments), and communicate the subtext of the scene through their physical and vocal choices. The teacher reviews the rubric with the students and clarifies the intended demonstration of learning. Students are familiar with the rubric as they have been using pieces of the rubric in prior learning, as they have practiced and developed each aspect of the neutral scene throughout the unit.

Students select a scene partner and the teacher provides each pair with new neutral scenes—different scripts from which the students worked with previously. With their scene partner, students develop and establish the elements of the scene, determine the subtext, rehearse, refine, and prepare for presentation.

Following each neutral scene performance, the teacher guides the class through a debriefing discussion in which feedback is provided to the performers. The teacher

facilitates this discussion with prompts for discussion based on the criteria articulated in the rubric. The teacher selects prompts that yield the most effective discussion and feedback for the performers and for the class to highlight effective attributes of the scene as well as opportunities for improvement. The discussion prompts are stated orally and provided visually, posted on chart paper or printed handout. The prompts include:

- What did we see here? What were the given circumstances (the where) of the scene? What physical and vocal choices of the actors showed you the given circumstances? What physical and vocal choices made the given circumstances unclear or inconsistent?
- What characters did you see? What clear physical and vocal choices of the actor showed you that character? What physical and vocal choices made the character unclear or inconsistent?
- What was the relationship between these characters? What physical and vocal choices of the actors showed you that relationship? What physical and vocal choices made the relationship unclear or inconsistent?
- What was the objective of each character? What physical and vocal choices of the actors showed you that objective? What physical and vocal choices made the objective unclear or inconsistent?
- What obstacle(s) did each character face? What physical and vocal choices of the actors showed you that obstacle? What physical and vocal choices made the obstacle unclear or inconsistent?
- What was at stake for each character? What physical and vocal choices of the actors showed you the stakes? What physical and vocal choices made the stakes unclear or inconsistent?

Following the performances, students write a journal entry or essay, analyzing the choices they made in the interpretation and performance of their neutral scene. Students refer to the rubric as they analyze their choices and reflect to what degree they met the intended outcomes. They examine and discuss how their own personal experiences, culture, and belief systems influenced the choices they made and the creation of circumstances, character, and subtext. Students include in their analysis, a comparison of other scene performances, which had the same text but different interpretations of circumstances, characters, and subtext. They discuss the impact the acting choices made on communicating the different interpretations.

**Table 6.9: Rubric for Assessing the Neutral Scenes with Subtext**

Criteria	Emerging	Progressing	Accomplished
<b>Context:</b> Character, Relationship, Objective, Where, Endowments	<ul style="list-style-type: none"> <li>■ The context of the scene was not evident.</li> <li>■ The actor did not use actions to show the context of the scene.</li> <li>■ The actor did not use actions to create a character in the scene.</li> </ul>	<ul style="list-style-type: none"> <li>■ The context of the scene was vague or inconsistent.</li> <li>■ The actor used vague or inconsistent actions, which made the context of the scene unclear for the audience.</li> <li>■ The actor used vague or inconsistent actions, making the character confusing for the audience.</li> </ul>	<ul style="list-style-type: none"> <li>■ The context of the scene was clear.</li> <li>■ The actor used clear actions to show the context of the scene.</li> <li>■ The actor used clear actions to create characters in the scene.</li> </ul>
<b>Text:</b> the written dialogue	<ul style="list-style-type: none"> <li>■ The actor's words could not be heard and/or understood.</li> <li>■ The actor did not accurately perform the lines of dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>■ The actor's words could be heard and understood with one or two exceptions.</li> <li>■ The actor accurately performed the lines of dialogue with one or two exceptions.</li> </ul>	<ul style="list-style-type: none"> <li>■ The actor's words could be easily heard and understood throughout the scene.</li> <li>■ The actor accurately performed the lines of dialogue.</li> </ul>

**Table 6.9: Rubric for Assessing the Neutral Scenes with Subtext** *(continued)*

Criteria	Emerging	Progressing	Accomplished
<p><b>Subtext:</b> the underlying meaning, based on the context.</p>	<ul style="list-style-type: none"> <li>■ The actor spoke the text of the scene but did not use intonation and emphasis to communicate the subtext.</li> <li>■ The actor did not use gestures to communicate the subtext.</li> <li>■ The actor did not use facial expressions to communicate the subtext.</li> </ul>	<ul style="list-style-type: none"> <li>■ The actor used vocal expression (intonation and/or emphasis); however, it was inconsistent or vague, making the subtext confusing for the audience.</li> <li>■ The actor used gestures; however, they were inconsistent or vague, making the subtext confusing for the audience.</li> <li>■ The actor used facial expressions; however, they were inconsistent or vague, making the subtext confusing for the audience.</li> </ul>	<ul style="list-style-type: none"> <li>■ The actor used vocal expression (intonation and emphasis) to communicate the subtext.</li> <li>■ The actor used gestures to communicate subtext.</li> <li>■ The actor used facial expressions to communicate subtext.</li> </ul>
<p><b>Movement:</b> Blocking and Action/ Reaction</p>	<ul style="list-style-type: none"> <li>■ The blocking did not communicate the context and subtext.</li> <li>■ The actor did not use physical actions to communicate the context and subtext.</li> </ul>	<ul style="list-style-type: none"> <li>■ The blocking was planned; however, it was inconsistent or vague, making the context and/or subtext confusing for the audience.</li> <li>■ The actor used physical actions; however, they were inconsistent or vague, making the context and/or subtext confusing for the audience.</li> </ul>	<ul style="list-style-type: none"> <li>■ The blocking was purposely planned to communicate the context and subtext.</li> <li>■ The actor used physical actions to communicate the context and subtext.</li> </ul>

Summative assessment can also occur through the culminating process of a production or over a period of time in classroom practice and participation, such as the end of a semester or grading period. In addition to assessing specific acting techniques and processes, as illustrated in the above examples, teachers can assess a student's overall contribution and work through a production period, or instructional period. This assessment provides evidence of student growth in skills such as time management, contributions to collaborative efforts, preparedness for collaboration, and respectful behaviors that impact working in an ensemble.

## Formative Assessment

Creative drama activities and theatre games can be useful as a measure to assess attitudes and aptitudes, before, during, and after instruction. As in all learning, it is important that learning in theatre occurs in the zone of proximal development (ZPD) (Vygotsky 1978). Practice of concepts and skills that is too demanding or too threatening, or not demanding enough, will erode the learning opportunities for students, and can also threaten the safety and trust in the theatre classroom. In a theatre classroom, the maturity and social cohesion of an ensemble or class can often be more informative for planning and designing instruction than the age or grade level of the students.

Creative drama requires experiential instruction and, therefore, much of the evidence for assessment is based on formal and informal observation. Assessments in creative drama should be organic. A sense of familiarity or connectedness to regular routines and practices used in class will relieve the pressure some students feel during assessment. The intended learning should be well-defined and articulated throughout instruction so that the learning goals and success criteria are clear to students. These observations should lead to immediate feedback to help students progress and close the learning gap. The evidence gathered through observation creates actionable information indicating whether a student is ready to move on to the next concept. Observational formative assessments can be as simple as listening to students devise or rehearse as a class or individually.

With the focus on process as well as product, it is vital to communicate to students that the path to becoming a theatre artist is paved with trial, error, and taking risks. Theatre students must be prepared that even with their best efforts, they may be unsuccessful at any given point. They must be willing to try knowing that it may not work immediately. Students of all ages can struggle with taking risks—consequently, teachers need to be encouraging and supportive of students' risk-taking, celebrating moments of "failure" as an essential step in learning and growth. While students may not yet demonstrate the desired level of achievement, the growth they are demonstrating is visible and measurable.

Creative drama can enable students to experience a concept physically before they fully comprehend cognitively. A first attempt at movement, vocalization, or character is not always going to be perfect, and sometimes neither is the twentieth. How students are encouraged and supported through the process of practice is paramount to progression.

When a student falls into frustration, the teacher should determine whether the student can push through the frustration or needs to take a break due to the frustration. Considerations for alternative methods of expression can be particularly effective in these circumstances. For example, a student may struggle demonstrating their intended acting choices in performance but can easily explain their knowledge, understanding, and intention orally or in written form. Conversely, another student may struggle to explain their acting choices orally or in written form, but clearly demonstrate strong, intentional choices in performance.

The rehearsal process inherently uses critique and feedback as assessment. Students can replay improvisations or scene work after receiving feedback and taking time for reflection. Their revised work will show direct evidence of improvement and growth. Replay and reflection should be part of the drama/theatre learning process and included as often as possible. Teachers need to ensure an environment for positive, constructive feedback and encourage the use of academic language and concepts to provide specific feedback.

Through creative drama and theatre, teachers should take care to keep the processes of Creating, Performing, Responding, and Connecting student-centered. It can be tempting for teachers to take a directorial role in creative drama and theatre and thus direct or prescribe the acting choices for students. This limits the contribution of the student and limits the student's development of understanding both the content and the artistic form. Further, an overly directive approach is more likely to make students self-conscious and overly dependent on the teacher (Fleming 2017). The *Arts Standards* place emphasis on students developing the capacity to make artistic choices that are effective and meaningful within the "text," improvised or scripted. Therefore, in providing feedback to students, teachers must ensure that the feedback guides students in exploration and discovery.

### ***Critique and Feedback***

As students are developing their creative capacity, artistic expression, and aesthetic sense, students must have opportunities to observe successful and varied artistic choices. Through observation, analysis, and response to high-quality performances, students' perception of possibilities and imagination will grow, strengthening the artistic choices they make. Responding to drama/theatre work through feedback and critique is an expectation of students in a well-rounded standards-based theatre education and responding to drama/theatre work is one of the four artistic processes. To provide their peers with oral and written feedback that is clear and nonbiased, students need to learn and gain skills in this area through practice. Teachers facilitate this by modeling appropriate and constructive approaches to providing feedback, such as commenting on what is "noticed" about the work as opposed to what is perceived to be "wrong" with the work. For example, one response approach is for teachers to use questioning to help students identify strengths and weaknesses. A teacher may say, "I noticed you tend to lower your level of projection after the initial opening of the scene. Why do you think that is happening? How can you maintain projection throughout the scene?" Students in theatre learn when

provided with opportunities to review their own progress and the progress of their peers in a variety of ways and craft constructive, informed responses.

Feedback should be balanced with recognition of success and opportunities for improvement. Feedback should provide a balanced, nonbiased view of the student's current progress and encourage the student to set challenging but reachable goals. In *Liz Lerman's Critical Response Process*, Liz Lerman indicates that there is a tendency in critical response to merely call out how the artist made choices that are different from what the responder would have made (Lerman and Borstel 2003). Instead, Lerman emphasizes, the response process should center responses on the motivation and meaning for the artist, which is revealed when the observers/responders provide the artist "statements of meaning," articulating what the observer/responder found meaningful in the work (Lerman and Borstel 2003). This initial response is deepened through inquiry by the artist and the observers/responders, and finally explored with shared opinions of the observers/responders provided with permission to the artist (Lerman and Borstel 2003). Lerman emphasizes that "when defensiveness starts, learning stops"—therefore, feedback processes must focus on the artwork itself and how it is communicating, rather than focus on the artist's feelings:

When we start by naming the fact that the work has meaning at all, and offer options for responding to that meaning, we broaden the lens by which responders can experience and comment. The new phrasing encourages responders to be more specific by enabling them to name their experience and affords artists a different way of accepting that information. The whole dialogue becomes less about the individual psychology and more about the power of art. (Lerman and Borstel 2003)

Establishing a culture of feedback requires a safe learning environment. Theatre students need to know they can trust their teacher and that the teacher has their best interests at heart. Helping students understand that critique and feedback are valuable, and not personal criticism, is a subtle and important distinction. By giving notes during the rehearsal process, teachers provide formative assessment of student work and establish a culture of useful, positive feedback. As theatre is an activity centered within the body, voice, and mind, one can feel vulnerable and exposed, which can create anxiety, especially for students new to theatre. It is important to develop student understanding that, when given in a kind manner, feedback about performance is a sign of respect from teachers. Teachers who ground feedback in genuine interest in student growth over time will earn the respect of students. Taking the time to work individually with a student is also a means to provide support in a respectful manner to clarify their understanding.

Creating norms and protocols for feedback is essential. For instance, combining feedback in the form of a statement that includes one thing that a student did well and one thing that a student can do to improve is helpful when establishing feedback practices for students. Approaching feedback from a balanced perspective can help build trust between teachers and students and alleviate concerns about critique existing simply as negative criticism. As students grow in their confidence, building and enforcing norms surrounding feedback helps emphasize process in the classroom culture.

Another valuable approach is to teach students to say “thank you” when receiving feedback. Just as an audience applauds a performer as a sign of appreciation for the effort and performance, so too the performer thanks observers for the feedback as a sign of appreciation for the insight provided. For example, following a scene performance or rehearsal, a teacher may guide students in a discussion of observations and response to the performance. Throughout this discussion the performer(s) listen to the observations of their classmates and teacher. At the end of the discussion, the performers respond to the feedback by saying, “Thank you for this feedback, I am going to now consider ....” This type of protocol reinforces to all involved that feedback is meant to help a student grow and improve. It reinforces that feedback, when provided in a respectful way, is valuable for the growth of everyone participating, which includes the performer and the observer.

The *California Arts Standards* require TK–12 students to practice refining their work in the Creating process component Rehearse and in the Performing process component Prepare. The following snapshot shows glimpses of scene coaching in rehearsal at the second-grade and high school Proficient levels; however, these examples can be adapted to all grade levels as standards Cr3 and Pr5 develop students’ rehearsing and preparing skills over time. The standards listed in the snapshot below illustrate how this practice is threaded and scaffolded throughout the grade and proficiency levels.



### **Snapshot: Scene Coaching Through the Grade Levels**

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standard: 2.TH:Cr3** a. Contribute to the adaptation of dialogue in a **guided drama experience**.

**Performance Standard: 5.TH:Cr3** a. Revise and refine an **improvised** or **scripted drama**/theatre work through rehearsal, collaborative review, and reflection.

**Performance Standard: 8.TH:Cr3** a. Practice collaboration, analysis, and reflection to refine a **devised** or **scripted drama**/theatre work.

**Performance Standard: Prof.TH:Cr3** a. Rehearse and revise a **devised** or **scripted drama**/theatre work using **theatrical conventions**.

**PERFORMING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** Theatre artists develop personal processes and skills for a performance or design.

**Essential Question:** What can I do to fully prepare a performance or technical design?

**Process Component:** Prepare

**Performance Standard: 2.TH:Pr5** a. Demonstrate the relationship between and among body, voice, and mind in a **guided drama experience**.

**Performance Standard: 5.TH:Pr5** a. Choose acting exercises that can be applied to a drama/theatre work.

**Performance Standard: 8.TH:Pr5** a. Use a variety of **acting techniques** to increase skills in a rehearsal or drama/theatre performance.

**Performance Standard: Prof.TH:Pr5** a. Practice various **acting techniques** to expand skills in a rehearsal or drama/theatre performance.

A second-grade teacher is rehearsing the opening scene from a short-scripted version of “The Three Little Pigs.” Mamma Pig is telling her children to leave home and make their own houses. The teacher notices that students are standing still with their scripts in front of their faces and reading along rather than playing their characters. In order to get them to be more present and focused, the teacher uses a technique from Viola Spolin where scripts are replaced with smaller pieces of paper that include only the actor’s cue line and the actor’s line, and nothing more (1999). When they replay the scene, as Mamma Pig talks, the other pig characters are able to concentrate on what their character is thinking and feeling. They respond as their characters would (with emotion) while they are listening for their cues.

A high school theatre teacher is working with proficient level students rehearsing and preparing a scene from William Shakespeare’s *The Tragedy of Romeo and Juliet*. The teacher notices that students are not understanding iambic pentameter or using the rhythm to influence the delivery of their lines. The teacher has the students clap the rhythm of the accented syllables while they say their lines with exaggerated emphasis. Then, they stand in two lines—one line of Romeos and one line of Juliets—facing one another. One pair at a time is instructed to say their lines (continuing to accentuate the rhythm) while moving toward their partner and crossing to the other side. The teacher notices that the actors make more eye contact with their scene partners and the energy and intention behind the words becomes stronger. When the students play the scene again, they are able to apply their improved understanding of the rhythm of their words and improve their connection with their partner, gained through the scene coaching exercise.

## ***Methods of Assessment***

There are many methods of assessing learning in theatre. The methods can range from simple to complex and from low tech to high tech. Teachers in theatre have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. The following provide some of the various assessment methods.

### **Check for Understanding**

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

### **Self-reflection**

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social–emotional learning and is a skill that can be taught and practiced, and when started early in theatre instruction can improve students' ability to build a growth mindset when creating, performing, and responding to theatre. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflections do not have to take a lot of time and can be as simple as allowing students to reflect on their performance or engagement in a theatre activity by using a "fist to five" to show their own response to their performance, or a discussion with a neighbor of something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and ensemble work, performances, ideas, and other evidence of theatre learning for assessment. Students can store and access their work for personal and ensemble reflection and assessment and maintain a portfolio to document their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

## Creation of Rubrics

Students can create classroom rubrics that identify the levels they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, perform, or write toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels that they believe the student achieved. Students can justify their choices in a conversation or documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

## Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the *California Arts Standards* and supports the outcome of lifelong learners.

# Supporting Learning for All Students in Theatre

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“Drama is for everyone. It relies on universal human skills that we use every day, such as communication, empathy, observation, and improvisation. It is not concerned with creating a polished performance, but with the development of emotional, embodied and cognitive knowledge built on experience.”

—Manon van de Water, Mary McAvoy, and Kristin Hunt  
in *Drama and Education* (2015)

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The primary goals of the arts standards for theatre are to help all California students develop artistic literacy in which students

- create and perform theatre work that expresses and communicates their own ideas;
- continue active involvement in creating, performing, and responding to theatre;
- respond to the theatrical communications of others;
- actively seek and appreciate diverse forms and genres of theatre of enduring quality/significance;
- seek to understand relationships among theatre and other disciplines, and cultivate habits of searching for and identifying patterns, relationships between theatre, and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in theatre; and
- support and appreciate the value of theatre in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional staff, administrators, and district leaders share the responsibility of ensuring theatre education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in theatre education.

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 represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools increases the assets that teachers may draw from to enrich the theatre 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, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

With many languages other than English spoken by California’s students, 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 the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital theatre education. For an expanded discussion on California’s diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools* (also known as *ELA/ELD Framework*; California Department of Education 2015).

As teachers learn and discover more about their students’ backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available.

## Universal Design for Learning and Differentiation

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 nonvisible disabilities, students who are advanced learners and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students’ full inclusion in theatre and reduces the need for follow-up instruction.

The table below provides an outline of UDL Principles and Guidelines that theatre 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* (California Department of Education 2015). See tables [6.12](#), [6.13](#), and [6.14](#), later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for theatre.

**Table 6.10: Universal Design for Learning**

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
I. Engagement Provide multiple ways to engage students' interests and motivation.	6. Recruiting interest 7. Sustaining effort and persistence 8. Self-regulation
II. Representation Represent information in multiple formats and media.	9. Perception 10. Language and symbols 11. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	12. Physical action 13. Expression and communication 14. Executive functions

Sources: California Department of Education (2015) and CAST (2018)

The following vignette provides a glimpse of instructional planning with UDL. A fourth-grade teacher is preparing a unit of instruction in which students are creating, scripting, and staging a short monologue based on a historical or contemporary figure and uses the UDL principles and guidelines to plan instruction.



**Vignette: An Example of Planning Instruction Using UDL**

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

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**Performance Standard: 4.TH:Cr1 b.** Imagine how a character might move and speak to support the story and **given circumstances** in a drama/theatre work.

A fourth-grade teacher is designing an instructional unit in which students are creating, scripting, and staging a short monologue based on a historical or contemporary figure. In the unit, students research details about the life, accomplishments, and character attributes of the figure they will portray. The students explore movement, gestures, and facial expressions identifying distinct physical choices to embody their character. The

students also study the speech patterns (e.g., diction) of the figure and explore ways to adapt these patterns in the language of their monologue.

The teacher is currently focused on the part of the unit that guides students through writing a paragraph/monologue from the point of view of their character. The monologue is to be written in first person, present tense. Characters should not speak of what they accomplished, such as, "I helped write the Declaration of Independence." Instead characters should speak as if in the middle of their accomplishments. "I'm so tired today. It is the fifth day, and I'm going back to the battlefield to help the soldiers. I bring them water and sometimes I even help load the cannons."

As the teacher plans this segment of the unit, they consider the UDL guidelines and checkpoints to design for student variability. The teacher begins by considering ways to provide *multiple means of engagement*.

To provide options for *recruiting interest*, the teacher considers the following:

- How to *optimize individual choice and autonomy*. To encourage choice and personal significance, the teacher plans to have students self-select the figure they wish to portray. The figure can be a person of historical or contemporary significance but should represent personal relevance to the student. The teacher plans to continue to recruit interest by drawing back to this individual choice throughout the unit.
- How to *optimize relevance, value, and authenticity*. The teacher wants students to remain focused on the personal significance of the figure they have chosen throughout this lesson so they decide that the "Roll Call Question" each day throughout this unit will be to have students identify and describe different aspects they admire about the figure they have chosen. Each day students add one detail to an index card. As attendance is taken, students will share their newly added detail and keep the card visible (e.g. on their desk, in their journal) throughout the unit.
- How to *minimize threats and distractions*. The teacher knows that the writing in this unit will be challenging for Students A, B, and C. These students struggle with long stretches of stillness and focused concentration. To mitigate this, the teacher decides to chunk the writing in segments interspersed with partner sharing, whole-class sharing, and improvisation games such as "Spoon River," in which students "play" with narrative and storytelling in character.

The teacher continues to design instruction considering *options for sustaining effort and persistence*, and *options for self-regulation*. The teacher next considers *multiple means of representation* and *options for perception, language and symbols, and comprehension*.

To provide *options for comprehension*, the teacher considers the following how-tos:

- How to *activate or supply background knowledge*. The teacher decides to begin the writing segment of the unit with a “Character Walk.” The teacher will guide students through the movement exercise to explore and practice walking as their character making physical adjustments in character according to prompts from the teacher. The teacher recognizes that a “Character Walk” serves a dual purpose. It will reignite the individual choice for each student, but it also links to and activates prior knowledge in physicalizing characters.
- How to *highlight patterns, critical features, big ideas, and relationships*. The teacher prepares a graphic organizer that will help students organize and synthesize the evidence they collect in their research and determine the details they wish to convey in their monologue.
- How to *guide information processing and visualization*. The teacher recognizes that chunking the writing into segments will be necessary for Students A, B, and C, but it will also aid Students D, E, and F who are English learners, and Students G, H and I who struggle with narrative writing. With these students in mind, the teacher has installed a speech-to-text app on student laptops to support their writing. The teacher decides that following the graphic organizer, sorting the details from research, the students will develop the circumstances of their monologue: Where am I? Why am I here? etc. The teacher plans to then have students share these circumstances with a partner and get feedback prior to drafting the monologue. The teacher decides that when the students are ready to begin writing, they will chunk the writing in short time segments. The teacher plans to have students write a few sentences, share with a partner, then write a few more, and follow this pattern to break up the writing process. The teacher considers Students J, K, and L who may get frustrated by the slower pace and chunking of the writing process. The teacher plans to offer an alternative process to these students in which they can continue to write uninterrupted and then share out with each other when they have a first draft.
- How to *maximize transfer and generalization*. The teacher plans to remind students of key elements in effective storytelling and powerful monologues (e.g., written in present tense, involves action/movement, etc.), which they have discussed in previous units. The teacher recognizes that giving these reminders in one long list will likely result in Students M, N, and O tuning out and disengaging. So the teacher plans to point back to these elements one at a time, as the focal point for feedback in each partner sharing throughout the writing process.

The teacher continues to design instruction considering *multiple means of action and expression* and options for *physical action, expression and communication, and executive functions*.

## ***Responding to Students' Learning Needs***

Throughout all stages of instruction, planning, executing, and assessing, theatre teachers must continually respond to students' learning needs. Incorporating UDL principles and guidelines assists teachers in the planning for instruction. Formative assessments and observations can further inform teachers how to differentiate instruction for students.

Planning instruction with UDL principles includes anticipating differentiation for learner variability. Differentiation of instruction is a teacher's response to learner's needs through respectful tasks, flexible groups, and ongoing assessment and adjustment. Teachers can differentiate content, process, and product based on students' readiness, interests, and learning profile. According to Tomlinson and Allan, teachers can do this through strategies such as

- jigsaw reading/activities;
- varying organizers;
- varying texts or supplementary materials;
- tiered lessons;
- learning contracts;
- small-group instruction;
- group investigation;
- independent study;
- varied question strategies;
- interest groups;
- varied practice; and
- varied journal prompts (2000).

## **Culturally and Linguistically Relevant Teaching**

California is a state rich in history and culture with a diverse population of students. This great diversity is a classroom asset and provides theatre teachers with the opportunities to create quality learning for students. With such broad diversity, teachers need to be aware of culturally and linguistically responsive pedagogy to meet the needs of students where they are. When teachers teach with culturally and linguistically responsive pedagogy, they will be "going to where the students are culturally and linguistically, for the aim of bringing them where they need to be academically. ... Teachers jump into the pool with the

learners, guide them with appropriate instruction, scaffold as necessary, and provide for independence when they are ready” (Hollie 2012).

In *Culturally Responsive Teaching and the Brain*, Zaretta Hammond describes culturally responsive teaching:

An educator’s ability to recognize students’ cultural displays of learning and meaning making and respond constructively with teaching moves that use cultural knowledge as a scaffold to connect what the student knows to new concepts and content in order to promote effective information processing. All the while, the educator understands the importance of being in a relationship and having a social–emotional connection to the student in order to create a safe space for learning.” (2015)

Theatre teachers have a unique opportunity in creating these relationships. Theatre demands that teachers and students examine and investigate the human condition and social issues. This examination happens within the safety of donning external roles and experimenting with choices. These practices create a shared experience with the potential, when handled with care and attention, to create connection and trust. Whether a teacher is able to foster this connection and trust over years, through consecutive courses or over grade levels, they need to grow and foster meaningful relationships with their students so learning can take place, whether the students come in with several years of background knowledge of theatre or none at all, at any age and ability level. As James P. Comer said, “No significant learning occurs without a significant relationship” (1995).

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**“No significant learning occurs without  
a significant relationship.”**

**—James P. Comer, Maurice Falk Professor of Child Psychiatry  
at the Yale University School of Medicine’s Child Study Center;  
Associate Dean at Yale School of Medicine (1995)**

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Teachers can build a relationship with students in a variety of ways, and it begins with learning all students’ names. When a student knows that a teacher knows their name, they know they are visible to the teacher. Teachers could practice this in several ways, such as beginning each year with ensemble or community building games, such as “Name and a Gesture.” Building a relationship is the foundation for culturally and linguistically responsive teaching.

The following snapshot is an example of a name game can be used at any grade level at the start of a new school year or course to introduce students in the classroom.



### **Snapshot: Name and a Gesture**

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Students stand in a large circle, with the teacher as facilitator and participant. Going around the circle, students clearly state their first name. After each student shares their name, the class repeats their name in unison, then it moves to the next student, until all have shared.

The teacher directs the students to think of a gesture (physical, nonlocomotor movement) to accompany their name. The gesture can match or reflect the sound of their name, the meaning of their name, or represent their personality in some way. The teacher provides an example to support students that may need modeling, saying, “For example, an exuberant student, full of energy and joy, may wave both arms vigorously above their head,” and the teacher acts this out while explaining. Once students have a moment to think of their gesture, they go around the circle again, stating their name as they do their gesture. After each student shares their name and gesture, the whole class, in unison repeats the name and the gesture as closely as they can to the way in which the student demonstrated.

This is repeated once or twice if time permits. Variations can be added such as increasing the tempo or changing vocal characteristics.

### ***Strengthening Connections and Relationships with Students***

Teachers can strengthen the connection and relationship with students by greeting each student daily by the door or having a quick individual conversation with students as the class prepares the room for instruction or rehearsal. The ultimate goal of communicating with students and growing these relationships is to create a collaboratively designed experience for learning in the theatre classroom, where students can grow and shift from dependent learners to independent learners. Rather than the dependent learner who relies on the teacher to carry the cognitive load in the learning and provide many scaffolds, an artistically literate student will grow into an independent learner who carries the heavy lifting of knowledge and has cognitive tools for working through learning challenges and obstacles. An artistically literate student is able to think critically, analyze, and reflect on their own practice or that of their drama ensemble. Similarly, being culturally responsive in teaching is a mindset, and requires daily practice in reflection. This way of thinking “asks teachers to be mindful and present” so they can build student relationships that promote, enable, and respond to student independence (Hammond 2015).

When considering culturally relevant teaching as a theatre educator, access is everything. Helping students connect to material or subject matter not only engages them with the content but also enhances their enjoyment. Western theatre, with heavy British influence, has long dominated dramatic studies in American schools. Often, students have little,

if any, experience with formal theatre and even less with noncontemporary theatre. Inundated with contemporary forms of media, students may struggle to see their lives, their cultures, their experiences in the theatre studied in school. There is significant irony in this. Oscar Wilde described theatre as “the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.” Theatre calls for students to observe, consider, and share what it is to be human from their experiences, their understandings, and their discoveries. Students must see themselves represented and participating in all aspects of theatre. The theatre teacher’s primary task is to ensure that students have this opportunity.

Hammond identifies two cultural archetypes to be mindful of in creating a culturally responsive classroom: collectivism and individualism (2015). While collectivism and individualism exist on a continuum, “in America, the dominant culture is individualistic, while the cultures of many African American, Latino, Pacific Islander, and Native American communities lean more toward collectivism” (Hammond 2015). Individualism focuses on independence and individual achievement, self-reliance, learning through individual study and reading, competition, and is largely technical or analytical; collectivism focuses on interdependence and group success, reliance on collective wisdom and resources, learning through group interaction and dialogue, collaboration, and is largely relational (Hammond 2015). In a culturally responsive theatre classroom, community is fostered through careful balance of individualism and collectivism. Learning in theatre provides students opportunity for individual growth, exploration, and achievement, as well as opportunity to interrelate, collaborate, and contribute to the communal or shared success of the ensemble or production.

In the following example, a teacher works with the students as they collaborate in theatre classroom. Creating Standard 2b calls for students to develop the behaviors of theatre artists, contributing, collaborating, and engaging in ensemble work that increases in complexity and sophistication over time. The standards listed in the snapshot below illustrate how this practice is threaded and scaffolded throughout the grade and proficiency levels.



**Snapshot:** *The Collaborative Behavior in a Theatre Class and/or Rehearsal*

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.

**Essential Question:** How, when, and why do theatre artists’ choices change?

**Process Component:** Develop

**Performance Standard: 6.TH:Cr2 b.** Contribute ideas and accept and incorporate the ideas of others in preparing or devising drama/theatre work.

**Performance Standard: 7.TH:Cr2 b.** Demonstrate mutual respect for self and others and their roles in preparing or devising drama/theatre work.

**Performance Standard: 8.TH:Cr2 b.** Share leadership and responsibilities to develop collaborative goals when preparing or devising drama/theatre work.

**Performance Standard: Prof.TH:Cr2 b.** Investigate the collaborative nature of the actor, director, playwright, and designers and their interdependent roles in a drama/theatre work.

**Performance Standard: Acc.TH:Cr2 b.** Cooperate as a creative team to make interpretive choices for a drama/theatre work.

**Performance Standard: Adv.TH:Cr2 b.** Collaborate as a creative team to discover artistic solutions and make interpretive choices in a **devised** or **scripted drama**/theatre work.

Throughout a course and/or a production timeline, the teacher engages students in learning, practicing, and adhering to the collaborative practices of theatre artists. The teacher begins the course/production discussing how individual roles behave and contribute to the collective enterprise of the ensemble/production. The teacher establishes clear guidelines for these behaviors:

- **Respecting the Artistic Process and Other Artists:** Students should be respectful toward peers, adults, the artistic process, and the development of self and others, and be attentive to and respectful of the learning environment both in and out of class/rehearsal.
- **Ensemble and Collaboration:** Students should contribute thoughtfully and deliberately to the efforts of the ensemble, demonstrate a consistent effort to work effectively with others, and provide valuable, creative, competent skills to the ensemble.
- **Participation and Preparedness:** Students should participate in class discussions/rehearsals, activities, and exercises; share in the learning process with peers and avoid dominating activities; meet agreed-upon deadlines; and come to class/rehearsal prepared with necessary materials.
- **Work Ethic:** Students work at levels that reflect their capability or best effort, respectfully provide and receive feedback, thoughtfully revise and improve work, and show positive and proactive behavior.

The teacher reinforces this discussion and exploration through explicit modeling of behaviors. For example, the teacher asks a student to role-play being late to class or

rehearsal, disrupting everyone as they enter. The teacher then uses the role play to guide students in a discussion of appropriate and inappropriate behavior. The teacher also guides students through role-playing collaborative behaviors to explore strategies for contributing ideas and working collaboratively on a creative team. Through this in-depth exploration, the students gain a clear, shared understanding of what constitutes cooperation and collaboration in order to contribute productively to the shared goals of the theatre class or production. As the ensemble grows together throughout the year or production, and as students take on different roles (e.g., actor, designer, technician, director) the teacher continues to provide instruction in appropriate behaviors, responsibilities, and performance expectations that contribute to the success of the ensemble and/or production. This shared understanding is reinforced and deepens as the teacher provides regular feedback through formative assessments throughout the course, year, or production timeline.

### Culturally Relevant Content and the Responding Standards

Culturally relevant theatre content and methods should ensure that students explore a variety of cultural, societal, and historical styles. Theatre standards, under Responding, emphasize this important aspect of learning in theatre. Table 6.11 provides a sampling of these important standards.

**Table 6.11: Sample Responding Standards in Theatre**

Standard Code	Performance Standard
<b>3.TH:Re8c</b>	Examine how connections are made between oneself and a character's emotions in drama/theatre work.
<b>7.TH:Re8c</b>	Interpret how the use of personal aesthetics, preferences, and beliefs can be used to discuss drama/theatre work.
<b>Acc.TH:Re8c</b>	Debate and distinguish multiple aesthetics, preferences, and beliefs through participation in and observation of drama/theatre work.

All California students have the fundamental right to be respected and feel safe in their school environments. Creating safe and inclusive learning environments is essential for learning in the arts, as personal expression and communication are foundational aspects of creative endeavors. Students need to feel safe, respected, and supported in expressing their gender, gender identity, and sexual orientation in arts classrooms and arts learning.

As students grow in their individual identity they may or may not see themselves as artists or as performers capable of taking on a role that is different than their own personal identity. The theatre classroom can break down these barriers and broaden these perceptions. As students grow, gender identity becomes part of their cultural and social identities. If students perceive certain actions, behaviors, or roles as strictly masculine or

feminine, teachers can encourage students to expand their perceptions of gender and gender identity. Students should be encouraged to pursue their own artistic choices, responses, and preferences, and have opportunities to hear and see role models that have broken past stereotypes. Teachers should carefully monitor their own potential implicit biases and take care that the language they use supports a safe environment.

**Note:** The usage of LGBTQ+ throughout this document is intended to represent an inclusive and ever-changing spectrum and understanding of identities. Historically, the acronym included lesbian, gay, bisexual, and transgender but has continued to expand to include queer, questioning, intersex, asexual, allies, and alternative identities (LGBTQQIAA), as well as expanding concepts that may fall under this umbrella term in the future.”

For additional guidance and resources, refer to the *California Health Education Framework*. According to the framework:

California EC Section 210.7 defines gender as sex and includes a person’s gender identity and gender expression. *Gender identity* refers to the gender with which a person identifies and may not necessarily match an individual’s sex assigned at birth. *Gender expression* refers to a person’s gender-related appearance and behavior, whether or not stereotypically associated with the person’s assigned sex at birth. *Sexual orientation* refers to a person’s enduring pattern of romantic and sexual attraction to persons of the opposite sex or gender, the same sex or gender, or to both sexes or more than one gender. (California Department of Education 2020)

Given the diversity of California classrooms, all instruction should be culturally relevant so that students see themselves and hear the drama and theatre of their culture and social identity within their educational system. This validates the students as they see that who they are is found within the world of theatre and that all theatre, created by all people, is equally important. Hammond emphasizes that students without a cultural or linguistic connection to the class content or context are less likely to learn and achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts, and these attributes and stores of knowledge are honored and count for something in the classroom (2015). Therefore, in the teaching of theatre, the wider the exploration of genres, styles, origins, and purposes of theatre and technical design, the less likely a student is to feel that one culture, not their own, dominates the curriculum.

In theatre classrooms, teachers and students can explore, create, produce, and respond in ways that sustain the cultural traditions of the students themselves as well as other traditions of different time periods and places. Culture is sustained when it is passed on through theatre, and languages are enlivened when a new generation of learners discovers the meaning and beauty of other cultures. In order to avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, theatre students and teachers should acknowledge the sources of the information, style, and practice. Careful

thought and planning must precede any instruction to ensure that historical sources and cultural influences are recognized to provide context for students in understanding the development of the theatre work. Teaching the history of the theatre piece or form can help students to develop critical thinking skills and sensitivity to other cultures.

A culturally relevant curriculum is the key to maximizing inclusivity and to building relational trust in the classroom. Theatre instruction that includes varied instructional practices that honor students' different learning styles, different levels of previous training, and account for different social and religious sensibilities benefit all students' learning. Students need to see representations of themselves and diverse peoples in pictures and videos, and also be exposed to dramatic texts insofar as they support learning that is sourced from many regions and historical periods. When theatre teachers create a learning environment that fosters relationships and connections, includes culturally relevant content that reflects the diversity of the students in the classroom, and carefully attend to a balance of individualism and collectivism, a community is established in which all students can learn and thrive.

## **Students Who Are English Learners**

Creative drama and theatre provide a variety of contexts for language use; thus, by the very nature of the discipline, theatre supports and augments language development in all students. This can be especially beneficial for students who are English learners. Mike Fleming emphasizes that the "use of language is rarely just a matter of cognition, and the teaching of language requires a holistic approach that recognizes the role of feeling" (2017).

Theatre puts language in context that illuminates the way a given communication functions. Theatre allows a participant to become or to talk as a character in a given context, communicating a specific intent, and thus practice language in an authentic way. Theatre offers English learners the opportunity to explore, experiment, and practice with language. The authentic context requires an examination of tone and exploration into the nuances of communication. In this way, theatre provides contexts that simultaneously extend students' use of language while protecting them from feelings of linguistic inadequacy. This applies not just to speaking and listening, but to reading and writing as well (Fleming 2017).

## **Students with Disabilities**

Students of all levels and abilities are inherently included in a creative drama class. All students are encouraged to play any role they would like. Roles do not need to be distributed to individual students. Indeed, most creative drama techniques allow all students a chance to "try on" any of the roles and characters in the story. Sometimes drama/theatre work can be shared by having all students play the same character at once or in pairs of two characters, allowing for greater comfort for students who might not be ready to be the center of attention or who benefit from this added support. Utilizing puppets or masks can be a useful strategy for students to create through an external

means, rather than with their own body. Students often find new and different ways to express themselves when they create characters using masks or puppets.

Traditional notions of “rigor” need to be rethought regarding inclusive theatre practices. Rigor is often associated with whole body physicalization and vocalization. This narrow definition of rigor can eliminate entry points for theatre students with disabilities to study theatre. Being able to translate (use various methods or means to express a similar idea) is a significant technical ability. Theatre students with different abilities learn from and challenge each other. Time to experiment is also important; teachers need to be able to try things and learn from mistakes and collaborate with students whose disabilities they themselves do not share or experience.

Teachers, students, administrators, and other educators and supporters of arts education recognize the need to advocate and ensure inclusion, access, and equity in the theatre classroom. People who are disabled want to be held to high standards and strive to meet goals and solve complex problems. Holding students with disabilities to high standards in theatre is very important. Maximizing physical and vocal expressive potential is the goal, no matter what the amount of physicalization or vocalization a person can do. Educating the public about access and inclusion in theatre remains a significant issue to address. Theatre programs can be a site of extra cooperation, empathy, and engagement for all students working together to understand the access and inclusion journey of each of their peers.

Just as teachers are accustomed to getting to know the personality of their students at the start of the school year, it is crucial for teachers to learn about the visible and nonvisible disabilities their students may have. Reading the Individualized Education Programs (IEPs) or 504 Plans, which outline the needs of the student and how to support them with those needs, will guide the teacher’s plan for how to accommodate or modify instruction for those students, as disabilities can be visible and not visible. Then, teachers can make decisions about modifying or accommodating the lessons as needed. Modifications within a theatre classroom change the learning goal for a student. Examples of modifications in a theatre classroom include using an alternative drama/theatre work or having a student focus on developing/learning just the blocking and gestures within a drama/theatre work, instead of the movement and dialogue together. Accommodations within a theatre classroom change *how* a student learns or accesses the content. Accommodations can be made for any student at any time, given their needs in the moment. Examples of accommodations in a theatre class include providing scripts in digital text that can be accessed with a screen reader; additional time for the student to develop or practice a drama/theatre work; or giving the student the option of speaking, writing, and/or drawing their answers to questions about a viewed theatre performance.

Theatre provides students—with and without disabilities—a unique opportunity to creatively express and exchange ideas and experiences with each other. Including examples, pictures, and videos of theatre companies and productions that celebrate and engage collaboration between theatre artists with and without disabilities reinforces the theatrical capacities and contributions people with a range of abilities have to offer.

## Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and they benefit from opportunities to create and explore. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners in maximizing their potential in theatre.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception and frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their drama and theatre work. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively “see” what they want to do but not yet be able to achieve it physically. They may feel like failures when their practice sessions are not perfect. Holding themselves to such exacting standards can create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize a director’s, playwright’s, or their own acting intention but be frustrated when that intention is not articulated clearly. Without appropriate coaching they may feel a sense of vagueness and unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well—with little effort—and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in drama and theatre, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in theatre and to acknowledge the variability in *all students*, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As students grow toward being an expert learner, students begin to take on the capacities or attributes and direct their own strategies.

**Table 6.12: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
<p><b>Recruiting Interest</b></p>	<ul style="list-style-type: none"> <li>■ Establishing trust and meaningful personal connections with all students will help students more effectively respond to challenges and learning opportunities. In order to create a culturally responsive curriculum, theatre educators can use source material from the student’s native culture in class or include in-depth theatre studies about the students’ country of origin as part of the curriculum. Making an effort to get to know the student by researching the student’s culture and language, inviting the student to present a drama/theatre work from their culture, and reaching out to families during family conferences establishes a sense of respect and inclusion.</li> <li>■ It is important to create an environment of experimentation and respect in which taking risks is valued. Respond positively to students, as all students need to feel comfortable about making mistakes in order to maximize learning.</li> <li>■ Students can have opportunities to use the styles of theatre they have learned when working on a theatre assignment, even if that style has not been taught in class.</li> </ul>
<p><b>Sustaining Effort and Persistence</b></p>	<ul style="list-style-type: none"> <li>■ Connecting new learning and prior experiences.</li> <li>■ Peer partnerships can maximize collaboration and documentation of the artistic process throughout all tasks.</li> <li>■ Scaffold the tasks from simple to complex as needed for student learning, presenting the material in multisensory modalities.</li> <li>■ Use strategies to deepen the rigor such as the Prompts for Depth and Complexity and Content Imperatives. Examples include questions such as: “Throughout time, what parallels exist in the ways drama/theatre works have represented cultural beliefs?” or, “How does the context (when, where, and background of the playwright, actor, or director) of a drama/theatre work affect its big idea or meaning? How would the meaning of the drama/theatre work differ if it had been created under a different context?”</li> <li>■ Provide students with opportunities to think and perform on a more advanced level. For example, students can work with text that is more complex.</li> </ul>

**Table 6.12: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement** (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Engagement
Self-regulation	<ul style="list-style-type: none"><li data-bbox="396 304 1507 556">■ Teachers should acknowledge students' efforts and provide positive feedback, building on students' responses, and try gently "recasting" toward a correct answer. For example, if a student says, "We wave first to other," the teacher can respond with, "Oh, OK. So first, you will wave to each other." The teacher can use a gesture to demonstrate "wave" as they recast the student's statement.</li><li data-bbox="396 567 1507 682">■ Use of technology to record the development of the drama/theatre work and revisions for self-reflection and for presentation to the class.</li></ul>

**Table 6.13: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Perception</b></p>	<ul style="list-style-type: none"> <li>■ Use multisensory modalities including visual, auditory, and kinesthetic learning.</li> <li>■ Include short videos, visuals, and graphic organizers in theatre instruction.</li> <li>■ Provide written, pictograph, or verbal prompts in the creation, rehearsal, and performance of drama/theatre work.</li> <li>■ For students with visual impairment, the teacher uses descriptive language in the guided exploration of drama/theatre work and the teacher or peer quietly describes the drama/theatre work when performed by classmates.</li> <li>■ Enlargements of the text on an interactive whiteboard, projector, or chart paper assist the whole class as they go over difficult text. Provide written materials in digital text that can be accessed through screen readers. Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries and bilingual glossaries. Where possible, students may independently utilize a device with internet connection so they can access bookmarked resources such as online image libraries, online translation tools, and theatre-specific multimedia resources.</li> </ul>

**Table 6.13: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<p><b>Language and Symbols</b></p>	<ul style="list-style-type: none"> <li>■ Label theatre and classroom materials with words and visual images to help students connect spoken and written language with the materials they are expected to use.</li> <li>■ Encourage research of the concepts through pictures and symbols.</li> <li>■ Display theatre terminology, elements, and conventions in the classroom in written and symbolic language, in braille, or audio for student reference.</li> <li>■ Word walls co-created with students and organized by genres or styles are more effective than the traditional alphabetical word wall, as they support students in making connections between vocabulary and context. Word walls should be visible and physically accessible to students. Ideally, word walls should also be interactive so that teachers and students can physically take words off the word wall and display them for discussion or to demonstrate theatrical concepts. For example, when a group of sixth-graders are asked to consider “CROWE”: Character, Relationship, Objective, Where, Endowments (physical and emotional attributes), to develop an improvised scene, students can go right up to the word wall and pull off words to help them with their scene-making choices.</li> <li>■ Number the parts of any given task by using finger-counting or a numbered list so that students can check for completion as they work.</li> <li>■ When exposing all students to more complex, non-fiction printed materials, such as biographies, critical reviews, or research, teachers should attend to the language demands of the text and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students to identify and decode what is most important about a text. Teachers can also provide written materials in digital text that can be accessed through screen readers.</li> </ul>

**Table 6.13: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Representation
<b>Comprehension</b>	<ul style="list-style-type: none"> <li data-bbox="396 304 1498 426">■ Start with a common experience (video, hands-on activity, thought-provoking image) to build background knowledge and provide a concrete anchor for more abstract discussions about theatre.</li> <li data-bbox="396 443 1398 520">■ Use various graphic organizers for thinking and writing about theatre content.</li> <li data-bbox="396 537 1498 1003">■ Teacher and peer modeling provide students with opportunities to see what is expected while also encouraging participation. When giving instructions for a procedure, an activity, or a drama task, the teacher can physically model the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As the student repeats it accurately, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task.</li> <li data-bbox="396 1020 1498 1310">■ Provide a language-rich environment for theatre students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text. Students can be asked to act out parts of the text. For example, students might act out a simple gesture or facial expression to embody an element of the story, such as a soaring eagle or a howling wind.</li> </ul>

**Table 6.14: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Physical Action</b>	<ul style="list-style-type: none"> <li data-bbox="396 304 1498 1024">■ Immerse students in language through conversations and discussions. It is helpful to provide definitions and rich contextual information for terms used in theatre, addressing general academic words, theatre-specific words and phrases, and theatre-specific meanings of multiple-meaning words. This is especially important, as there are many theatre words that overlap the terminology of English Language Arts (ELA) with nuanced differences, such as 'motivation.' In ELA, the term 'motivation' refers to both what a character wants and why they want it. In theatre, there are more nuanced layers involved in this type of character analysis—in theatre, 'objective' refers to what a character wants, 'motivation' refers to why a character wants it, 'threat' or 'stakes' refer to what the character risks if they do not achieve it, and 'tactics' refers to what a character does to accomplish the objective. After emphasizing key terms for each lesson while teaching through physical modeling, verbal emphasis, color coding, and pictures when possible, plan for multiple meaningful exposures to the words.</li> <li data-bbox="396 1037 1498 1243">■ Give opportunities to use the words in speaking and writing in the theatre class. For example, students can use the academic language of theatre through authentic theatrical tasks, in speaking, and in writing. Or teachers can ask students to plan and execute a scene in which they demonstrate a clear objective using multiple tactics.</li> </ul>

**Table 6.14: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to: Provide Multiple Means of Action and Expression
<b>Expression and Communication</b>	<ul style="list-style-type: none"> <li>■ Presentation of research and artistic statement can be written, auditory, or pictorially displayed.</li> <li>■ Use technology, if applicable, to record pictures/video and written narrative on the drama/theatre-making process.</li> <li>■ Provide alternative ways of expressing and communicating acting choices through written words, pictures, symbols, assistive technology, physical demonstration, or vocal demonstration.</li> <li>■ Provide daily opportunities for students to talk about content through collaborative tasks. Students make choices in collaboration with a partner or in a small group as they work together and share ideas. Make accountable talk an expectation of the class, and structure student interactions so expectations for what they should be talking about—and how they should talk—are clear. In addition, it may be helpful to pair students who speak the same native language so they can support one another. For example, they can translate and/or discuss their ideas in their native language prior to sharing with the whole class.</li> <li>■ Accommodate movement limitations and restrictions as indicated on health and wellness form (heart conditions, allergies, asthma, or other physically limiting conditions).</li> <li>■ Accommodate for differentiation in communication abilities including but not limited to sign language, gestures, sounds, facial expressions, and assistive technology.</li> </ul>
<b>Executive Functions</b>	<ul style="list-style-type: none"> <li>■ Use technology to video record the development of the drama/theatre work and revisions for self-reflection, and for presentation to the class.</li> <li>■ Develop, maintain, and post clear and simple routines to help students anticipate procedures. Routines become familiar over time and facilitate understanding of theatre class language and structure.</li> <li>■ Develop content-specific goals and accommodations based on the student’s IEP and consultation with the special education teacher.</li> </ul>

# Considerations for Instruction in Theatre

“When you stand on the stage you must have a sense that you are addressing the whole world, and that what you say is so important the whole world must listen.”

—Stella Adler, actor and acting coach

## Approaches and Methodologies in Theatre Instruction

The *California Arts Standards* ensure that students practice and develop in the four artistic processes of Creating, Performing, Responding, and Connecting; these processes can and should be occurring simultaneously. All students thrive in a process-oriented, interdisciplinary approach to theatre. The terms “dramatic play” or “guided drama experience” are used to describe a process-based approach in the arts standards.

“Drama/theatre work” is referred to throughout the standards. For example, 3.TH:Cr1: “a. Create roles, imagined worlds, and improvised stories in a **drama/theatre work**,” and Prof.TH:Cr1: “a. Apply basic research to construct ideas about the visual composition of a **drama/theatre work**.” *Drama* (also known as ‘creative drama’) refers to nonexhibitional work that is intended for student inquiry and exploration, such as process drama or story drama. *Theatre* refers to formal, staged work intended for an audience. For clarity, the following correlating roles apply to theatre as compared to drama:

**Table 6.15: Theatre and Drama Roles**

Theatre	Drama
Actors	Players/Participants
Director	Leader/Facilitator
Set	Environment
Rehearse	Practice
Play/production	Scenes/scenarios/situations
Perform	Share
Audience	Observers
Critique	Reflect/evaluate

Source: van de Water, McAvoy, and Hunt (2015)

## Creative Drama Processes

Drama processes engage students in informal exploration and investigation of “envisioned worlds and unscripted activities designed to engage students in a wide range of real and imagined issues” (California Department of Education 2019, 171). These drama processes occur as dramatic play or in a guided drama experience. In dramatic play, students make-believe by naturally assigning and accepting roles, and acting them out. In guided drama experiences, teachers guide students during a process drama, story drama, or creative drama experience through side-coaching, narration, and prompting; the action of the drama does not stop for the teacher or facilitator to “side-coach.”

### **Note:** What Is Side-Coaching?

Providing feedback and giving direction to the process and the exploration, throughout the process, is a critical component of all drama processes. “Side-coaching,” a term coined by Viola Spolin, is “the calling out of just that word, that phrase, or that sentence that keeps the player on focus” (1999). It provides feedback in the moment without stopping the action of the drama/theatre work. In side-coaching the teacher briefly interjects instruction or direction and the students work to incorporate the direction into the task at hand.

Side-coaching can help to keep students focused and on-task without breaking from the flow of the activity, such as, *“Remember we want to maintain eye-contact without out talking or breaking concentration.”*

Side-coaching can increase the complexity and challenge of the task, such as, *“Keep mirroring, making your movements slow and synchronized. When you are ready, begin to switch roles. The leader becomes the follower and the follower becomes the leader. Do this seamlessly so that I can’t tell who is leading and who is following.”*

Side-coaching can promote reflection during an activity adding levels of metacognition, such as, *“Notice when you and your partner are completely in sync and mirroring each other exactly. Take mental notes, what are you doing that is helping this happen?”*

Source: van de Water, McAvoy, and Hunt (2015)

Creative drama is a process-centered, nonexhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama.

## Process Drama

Process drama is a nonlinear, episodic, process-centered, improvised form of drama in which the teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a nonexhibitional format that is intended to benefit the performers themselves. Process drama is open-ended, in which the teacher often has only a brief outline structure of activities intended to develop and take shape based on students' input throughout the lesson. The process is the objective rather than specific theatre skills and techniques.

The following snapshot is an example of process drama at the kindergarten grade level. This example could be adapted for other grade levels with increased rigor and complexity.



### **Snapshot:** *Example of Process Drama—Kindergarten*

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**Enduring Understanding:** Theatre artists work to discover different ways of communicating meaning.

**Essential Question:** How, when, and why do theatre artists' choices change?

**Process Component:** Develop

**Performance Standard: K.TH:Cr2 a.** With prompting and supports, contribute through **gestures** and words to **dramatic play** or a **guided drama experience**.

After reading a story about gardening, a group of kindergarteners enter a classroom transformed to look like a garden. Their teacher, wearing overalls, a plaid shirt, and a straw hat, invites them into the garden, saying, "Oh, hello fellow gardeners! I'm so glad you are here! I'm really having some trouble getting my vegetables to grow! I could really use your help."

The drama proceeds from the premise that the kindergarten students are now fellow gardeners with the teacher.

This process drama demonstrates that there is no clear beginning, middle, and end, and focuses on a problem for which there is no immediate solution. The teacher and the students play roles to explore this topic together and learn more about this topic through the exploration.

Source: van de Water, McAvoy, and Hunt (2015)

The following vignette is an example of process drama at the high school proficient level. This example could be adapted for grade levels 6–8 with increased support and scaffolding or for high school accomplished or advanced with increased rigor and complexity.



### **Vignette: Example of Process Drama—High School Proficient**

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**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** Theatre artists refine their work and practice their craft through rehearsal.

**Essential Question:** How do theatre artists transform and edit their initial ideas?

**Process Component:** Rehearse

**Performance Standard: Prof.TH:Cr3 b.** Explore physical, vocal, and physiological choices to develop a performance that is believable, authentic, and relevant to a drama/theatre work.

The following example of process drama with high school students demonstrates some basic character development techniques used in creating roles for process drama.

Task: Students take on roles of local and foreign experts, making impromptu decisions in-role, reacting and reflecting on their own and other people’s attitudes and actions in the situation as it unfolds in the drama.

The teacher initiates an opening discussion: “What is compassion?” “What do we feel compassionate about?” “What are some specific instances where compassion might be challenging, but necessary?”

The teacher then defines given circumstances and the students create the given circumstances together:

- Environment (season, location, region, country)
- Nature of the crisis (What has happened? What has been down so far?)
- Character/general population (Who are the major players in this crisis? Whose voices are silenced? Who must be present to weigh in?)

The teacher explains in-role and out-of-role work establishing the notions of being in- and out-of-role for the leader (teacher) and the participants (students). To do this, the teacher puts on a scarf to indicate being in-role, and then takes it off when out-of-role. The teacher explains that when anyone is in-role, they should be making choices that fit the character’s given circumstances.

In small groups, students brainstorm headlines from the fictional newspaper of this fictional location. Small groups share the brainstormed ideas with the whole group by representing what the crisis is through a tableau of the headline. Once all groups have shared, the whole group discusses if the tableau added any new details that they would like to add to their given circumstances for the drama.

With volunteers the teacher models in-role work and contextualizes the crisis by adding new information for the scenario. In a "fishbowl" setup, the volunteers develop this new contextual information as the whole group listens, observes, and offers input where possible.

The teacher goes into role as the leader of an emergency (puts on the scarf) and brings volunteers together in a circle. The teacher begins the drama saying, "We are all called together here as experts in crisis management to leave the next morning to help with the (crisis as identified by the group). In preparation, we should get to know each other, why we are here, and what we know about the situation, what we need to do to prepare for departure."

The volunteers quickly make choices and improvise their roles, responding to this prompt and adding information. After each participant has introduced themselves, the teacher continues to contextualize the crisis with questions such as: "What is your previous experience?" "Can you brief us on what you know about the situation from your perspective?" "What are your top priorities upon arrival?" "What are your biggest concerns upon arrival?"

Stepping out of role (taking off the scarf), the teacher then leads the whole group in developing a character, a role in this crisis. The original volunteers keep their established roles but add details in this process. The teacher prompts students to develop characters, discouraging caricatures, with questions like: "What is your name?" "How old are you?" "Have you lived here all your life?" And so on.

Students then share with the group, while in-role, who they are by telling their story.

All students sharing in-role play out a meeting scenario in which the teacher (in-role) announces that they are here to facilitate a meeting between the crisis management volunteers and the inhabitants of the crisis location. Everyone introduces themselves by name and role in the situation, stating what they hope the discussion will conclude with a decision about the important next steps. The teacher, as facilitator of the meeting, guides the discussion as needed with questions such as, "What does everyone want?" "What choices must we make?" At this point the participants are improvising and the teacher/facilitator, with knowledge of the students, guides the group to support the conversations allowing for all creative ideas to have space, allowing the improvisation to reach a conclusion (the decision as set in the given circumstances).

As process drama requires substantial reflection, out-of-role discussion, and feedback, the teacher facilitates discussion with questions, “What were some of the feelings or emotions you experienced during the work?” “What is the relationship between agency and compassion between volunteers/inhabitants?” “What personal insights did you develop about crisis and compassion?”

The teacher assesses the process drama through observation. As the teacher is engaged in the playing along with students, a formal assessment is not possible. However, the teacher provides students feedback regarding individual and group levels of engagement and commitment to the process in the reflective discussion. Students reflect in writing about the process and complete a self-assessment of their progress in the learning objective of creating a believable character within a set of given circumstances.

Source: Adapted from van de Water, McAvoy, and Hunt (2015)

## ***Story Drama***

Story drama is an episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration; the drama explores moments (before, after, or within) that may not exist in the story and is presented in a nonexhibitional format that is intended to benefit the performers themselves (National Coalition for Core Arts Standards 2014). Story drama activities are designed to include a clear beginning, middle, and end, and focus on learning specifically related to drama.

## ***Improvisation***

Improvisation is another creative drama process that may or may not result in public performance. Improvisation is the spontaneous, intuitive, and immediate response of movement and speech. Improvisation can be purely unplanned improvisation, which is immediate and unrehearsed, or it can be prepared improvisation, which is pre-planned or shaped. Improvisation can range from very structured (e.g., improv short-form or theatre games) to very broad (e.g., long-form). When improvising, players or actors may take a suggestion from the observers or audience, a prompt from the teacher, or may draw on other sources of inspiration to get started (e.g., an image, a news headline, a story, a word or phrase “drawn from a hat”).

All grade levels benefit from the use of creative drama for learning, and it is particularly effective for younger children. It draws upon the human instinct to play, particularly to pretend. Creative drama encourages students to imagine life “as if” they are a different person (or not human) and in different circumstances. It engages students completely and allows them to explore the world as they solve problems in-role. It challenges students to work collaboratively and improve social skills. It allows for interdisciplinary exploration of

almost any subject while also teaching important performance skills (such as clear, specific use of movement and voice).

It is particularly important to note that the process is improvisational and does not include traditional written scripts for students to memorize. According to Winifred Ward, the American “founder” of creative drama, “The unique thing about this kind of dramatics is that it is always improvised. When a story is put into dramatic form, the play is planned by the group, and then played with spontaneous action and dialogue. It is never fixed by being written and memorized but is different at each playing” (1930). As a result, it creates a classroom environment free of the stresses of performance and full of playful possibility.

## ***Theatre Games***

Improvisational theatre games such as those described in the work of Viola Spolin in *Improvisation for the Theater* are often included in the process of creative drama (1999). Noncompetitive group games are the cornerstone of Spolin’s teaching approach. When students focus on a common objective in a game and learn to serve the needs of the group, children are in the best possible state for learning (Spolin 1999). The purpose of theatre games is for students to focus their practice on specific theatre skills and concepts. Theatre games can be used in an instructional lesson or in the rehearsal process. In a single lesson, a teacher may plan for several theatre games to work cumulatively to practice and develop a specific skill. Whereas in rehearsal, a teacher may see an individual or an ensemble struggling with a concept or effect needed in performance and incorporate a theatre game into the rehearsal time. In this case, the theatre game should help guide and direct the student or ensemble toward a desired understanding or effect, which can then be applied to the performance. Theatre games are also an effective way to initiate vocalization and physicalization as a warm-up to classwork or rehearsal. Many games provide effective means to build ensemble or community, build energy, and focus concentration.

The following snapshots illustrate examples of theatre games used in rehearsal, as a warm-up for instruction or rehearsal, and in instruction.



### ***Snapshot: Improvisational Theatre Games in Rehearsal***

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Students who are preparing to play animal characters in a story might first play a simple improvisational game called, “Animal Pairs.” The teacher distributes slips of paper with pairs of animals written on them and tells students to keep their animal a secret. On the teacher’s signal, students must pantomime their animal slowly and carefully, in silence, while simultaneously looking for the other student in the room who has the same animal. The objective is for students to find the correct animal match. This game helps students learn collaborative skills while having fun, while it physically prepares them for movement and character work, the foundational techniques of acting.



### **Snapshot:** *Improvisational Theatre Games as a Warm-Up for Instruction or Rehearsal*

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To build energy and connection among the ensemble of actors, a teacher may facilitate the theatre game of “Whoosh.” The students stand in a circle. Whoosh is a movement where the hands flow across the body to pass a “ball” of the energy to his neighbor (this energy ball is a “space ball,” not an actual ball). The energy is passed around the circle several times until the energy is high, the pace is quick, and everyone is gesturing. The teacher may choose to add in variations of movements and/or let participants make up gestures. “Boing” is made by making a fist and slamming the fist down in the air in front of your body and causes the energy to go in reverse. “Zap” is made by clapping and pointing to another student across the circle, causing the energy to go across the circle. “Bridge” is made by having a participant face their neighbor, hold their hands over their head, and make a bridge with another participant to skip their neighbor’s turn.



### **Snapshot:** *Improvisational Theatre Games for Instruction*

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

**Enduring Understanding:** Theatre artists rely on intuition, curiosity, culture, and critical inquiry.

**Essential Question:** What happens when theatre artists use their culture, imaginations and/or learned theatre skills while engaging in creative exploration and inquiry?

**Process Component:** Envision/Conceptualize

**Performance Standard: 3.TH:Cr1** a. Create roles, imagined worlds, and **improvised** stories in a drama. b. Collaborate to determine how characters might move and speak to support the story and **given circumstances** in drama/theatre work.

**Performance Standard: 6.TH:Cr1** b. Explore a scripted or **improvised** character by imagining the **given circumstances** in a drama/theatre work.

Given that theatre games and exercises should be used and explored throughout many grade levels, the following example illustrates a theatre exercise that can be incorporated throughout the grade levels as students K–12 work on developing and refining physical and vocal choices to create and communicate the given circumstances in an improvised scene. The standards listed above illustrate how this practice is threaded and scaffolded throughout the grade levels.

“ABA Scenes” can help students practice listening to their scene partner in a give-and-take relationship. ABA Scenes are scenes that are constructed through improvising three lines of dialogue beginning with partner A, then partner B, and ending with partner A. The objective for the three lines of dialogue may vary for many learning outcomes. One objective may be to establish, in the three lines of dialogue, a clear and specific location (without directly stating the location). An example plays out as follows:

A: (running up to B) Oh, my gosh, did I miss the 7:50 Blue Line?

B: I don't think so. I've been here for, like, 20 minutes, and I haven't seen any buses come through.

A: Oh, man! None? I'm going to be late to work for sure!

The teacher then debriefs the scene with the whole class, asking what the location was (a bus stop) and discussing how the students established the location through the dialogue.

## Games Should Match Intentions and Objectives

A single game can serve many purposes depending upon the emphasis and focus of the teacher and students. Therefore, teachers should have clear intentions and instructional objectives and these objectives should guide the selection of the theatre game. During instruction, teachers should present the learning intentions or objectives and ensure that students connect the specific theatre game to the intended outcome. Students should have significant opportunity to practice and achieve the intended skill.

Throughout theatre games, the teacher side-coaches—gently guiding the students through their exploration and choices. This side-coaching should occur simultaneous to the playing—with the teacher speaking over the players or actors—as well as after the playing, to discuss and debrief the exploration.

To yield maximum impact, students must be guided in reflection after the playing of the game. A reflective discussion/debrief, either spoken or written, should guide students through metacognitive understanding of what skill or concept the game aimed to practice or teach and the level to which they were able to achieve this skill or understand the concept. The discussion trajectory should be planned in advance. When planning a lesson or activity, teachers should anticipate possible questions that will help guide the students through productive and illuminating reflection. For example, following a theatre game, a vague question, such as, “What did you think of it?” will likely cause the students to struggle and not achieve a meaningful and informative reflective discussion. Whereas, following a theatre game with a specific question such as, “How well did we maintain concentration? What did you do when you felt your concentration slipping?” yields more meaningful

discussion. When discussions are anticipated in advance, teachers are able to maintain the delicate balance between gently prodding students toward discovering the intended objective of the theatre game or lesson, rather than overtly directing students through leading questions that inhibit student discovery.

Theatre games should be repeated over time to strengthen the skill development and complexity of the exploration. Indeed, many games are appropriate and necessary to practice and explore over multiple grade levels, elementary through high school. Students will discover that the same game played in third grade will solicit significantly different results when practiced at tenth grade, as a result of the cognitive, physical, and emotional growth of the individual. Careful instructional design should recognize the complexity of a given theatre game and determine appropriate developmental stages of students to effectively match games to the desired student learning.

The following snapshot illustrates a theatre game, with side-coaching in place, that can be incorporated throughout the grade levels as students K–12 work on developing and refining physical control, concentration, and/or cohesive ensemble work. The standards listed in the snapshot below illustrate how this practice is threaded and scaffolded throughout the grade and proficiency levels.



### **Snapshot:** *Side-Coaching in a Theatre Game*

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**PERFORMING—Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

**Enduring Understanding:** Theatre artists develop personal processes and skills for a performance or design.

**Essential Question:** What can I do to fully prepare a performance or technical design?

**Process Component:** Prepare

**Performance Standard: 3.TH:Pr5** a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for drama/theatre work.

**Performance Standard: 7.TH:Pr5** a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or drama/theatre performance.

**Performance Standard: Prof.TH:Pr5** a. Practice various **acting techniques** to expand skills in a rehearsal or drama/theatre performance.

The class is divided into two teams; one team plays as the other team observes. The team playing uses a ball made of space substance (space ball: imagined, pantomimed ball) and, standing in a circle, decides on the size of the ball among themselves.

The players begin to play ball, tossing the ball back and forth around the circle.

After a few moments, once the ball size and weight is clearly established, the teacher/leader begins to side-coach. The playing does not stop as the teacher/leader calls out over the play, "The ball is 100 times lighter!" The players, without stopping action, adjust their movement and interaction with the space ball to incorporate this change.

As the players continue to play, the teacher/leader calls out over the action, "Use your full body to throw the ball!" and a moment later, "The ball is 100 times heavier!" The players adjust. Then a moment later, the teacher/leader calls out, "The ball is now back to the original weight." The playing continues. Teacher/leader side-coaches, "Keep your eye on the ball!" The playing continues.

After another moment, the teacher/leader calls out, "Throw the ball in slow motion!" The players adjust to this prompt. Then the teacher/leader calls out, "Now throw and catch the ball as fast as you can!" The players adjust and as the play speeds up the teacher/leader notices that the play is getting out of control, players are laughing and losing focus. The teacher/leader side-coaches, "Stay focused on the ball, watch the ball, catch and release with control of the ball!" Playing continues.

The teacher ends the game and the whole class discusses the process. Both players and observers reflect on and discuss when and to what degree they could "see" the ball. The teacher asks the students, "When we could clearly 'see' the ball, what was happening, what were the players doing with their bodies to help everyone see the ball?"

Then the teams switch places and the process repeats.

## **Improv: More Than Comedy**

With the popularity of improvisation (improv) in many forms in the media, the general public, and consequently many theatre students, tend to expect improvisation to be humorous and witty with the overall goal being to entertain an audience. It is important that instruction in creative drama and improvisation dispels this misunderstanding. Comedy certainly has a place in creative drama but placing comedic parameters on all improvisation or creative drama undermines the intent of what creative drama aims to achieve.

When preparing or establishing creative drama activities it is important for teachers to determine the structure and scaffolds that are necessary to meet students in their zone of proximal development (ZPD). According to Fleming, examples of considerations may be:

- Initial exercises should seek to make the participants feel comfortable (first build community and ensemble, trust and safety).
- Direct pairings or groupings of students to ensure everyone has a partner or group, rather than letting students self-select.

- When planning a lesson, visualize what the students will do and say to anticipate potential challenges.
- When working in pairs, tell students, “Decide who is A and who is B” (decide who is first and who is second) when possible to promote agency and reinforce that roles are often arbitrary in creative drama.
- Especially in beginning stages, provide contexts that are familiar to the students—relationships, settings, or conflicts with which they have prior experience or knowledge. This requires culturally relevant teaching practices. For example, some students may not have experience at a restaurant or other locations.
- Supply more, or different, given circumstances: a starting point, an ending point, an intention, a motivation, an outcome, or other. (2017)

The creative drama processes (process drama, story drama, theatre games, and improvisation) are not intended for formal performance. However, creative drama processes do include an important sharing element and structure in the learning sequence.

**Note:** Improvisation can be an exception to this. Many performances and performing groups such as The Groundlings in Los Angeles, ComedySportz originating in Milwaukee, or The Un-scripted Theatre Company in San Francisco do create and perform improv for public audiences.

In the sharing of creative drama processes, polished refined pieces are not the expectation, so rehearsal is kept to a minimum. The purpose of the sharing element in the creative drama processes is to provide all participants (players and observers) the opportunity to think critically about creative and artistic decisions. Players and observers learn the best ways to communicate their ideas by making choices, observing, and reflecting on the impact of the choices. In *Drama and Education*, van de Water, McAvoy, and Hunt provide helpful tips for sharing drama work:

- Before beginning an activity, inform participants whether or not they will be sharing their work. This forewarning provides students agency in their artistic choices and in the material decisions.
- If learning objectives center on students paying careful attention to the aesthetics of each other’s work, consider reflective discussion or another assessment strategy after each individual sharing.
- If learning objectives relate to common exploration of concepts or content, it may be helpful to save reflective discussion until all sharing is done.
- Keep the reflective question open-ended to provide students the opportunity to process the concepts and content. For example, “What did you see here?” before “What similarities and differences did you notice?” or “What different ideas about freedom did you see in each performance?” (2015)

Theatrical design elements can also be incorporated as part of the process of creative drama. Properties (props) or set pieces can be minimal or cleverly and simply suggested to keep the focus on the collaborative process of the group rather than a finished product or formal production. Roles can be defined by simple paper hats or name tags, or more specific costume, set, and prop possibilities can be explored. A box of scarves can flexibly serve as costumes for many situations. A few wooden dowels can become props such as tools or even horses to ride. Spaces can be defined by colorful fabric. Entire worlds can be made from butcher paper and tape.

Puppets and masks are also a powerful way to encourage the development of theatre design skills. Students can create masks emphasizing a character's main emotional state based on the clues they find in a text. Students can color a costume onto a simple stick puppet to show a character from a specific time or place. Students can recreate textures found in the natural world in a puppet ecosystem. Flashlights can be used to shine different colored lights on puppets to show changes in time and mood. If the environment for learning remains experimental and playful, almost any area of design can be incorporated.

Improvisational theatre games can draw from and incorporate many sources for content material. Pictures, images, or photographs can be used to provide given circumstances of where/location/setting, who/characters, and what/action. Students can use these images to provide a foundation upon which to create and elaborate. Music can be an inspiration for improvisation and creative ideas, such as providing a soundtrack to created or imagined action and movement or creating a mood or emotion to initiate action and given circumstances. Articles or other literary texts may provide a basis from which to create improvised explorations, using the ideas, situation, circumstances, characters, setting, or conflict to create an improvisation. Similarly, objects and artifacts can be used to establish or create new creative and imaginative ideas through improvisation.

### ***Developing the Actor—Three Tools of the Actor: Body, Voice, Imagination***

The actor has three essential tools: the body, the voice, and the imagination (mind). These three tools need cultivation and teachers should carefully design instruction to provide students opportunity to develop these tools over time. Developing the body and the ability to physicalize character, emotion, and circumstances through movement, gestures, and facial expressions is fundamental to acting. Processes of creative drama—particularly when experienced through tableau, pantomime, and space work—assist students in developing physical awareness, developing physical control, and honing nonverbal communication skills.

Students also need to develop vocal capacity to control and manipulate the voice. Teachers should provide instruction that develops students' understanding of the body's anatomy and how it works to support and provide vocal control. Students need ample opportunity to strengthen and develop breath control and explore vocal range, both volume and timbre, to develop the ability to manipulate the voice and make vocal choices.

Finally, the imagination (the mind) requires development to enable students' ability to embody the circumstances and characteristics of a character. Without the ability to imagine circumstances different from one's own or to recognize multiple ways of talking, moving, and being, students are unable to communicate a character with believability. Exercising the imagination requires students to draw first from their own experiences and prior knowledge, but also practice in research and observation of others. Teachers who design opportunities for students to observe and study human nature—the behaviors, idiosyncrasies, vocal tendencies, movements, mental states, emotional states, values, and beliefs of others—enable students to increase their imaginative capacity in making acting choices.

Acting methods and theories engage the three tools of an actor in various ways. Students can benefit, particularly at the high school level, from an introduction and exploration into the various methods of acting that have been practiced throughout history and connect the theories to the historical context in which they emerged. Teachers can introduce students to various methods and their application to specific scripts and performances. Examples include but are not limited to:

- Konstantin Stanislavski's System and American Method acting
- Viola Spolin and Augusto Boal's improvisational techniques
- Tadashi Suzuki's body-centered method
- Musical theatre techniques
- Kristin Linklater's vocal techniques

### *Scripted Theatre*

Theatre processes also include structured, formal conventions through scripted plays, acting, technical theatre elements, and public performance. Scripted drama is a piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

When working with scripts, teachers should carefully select plays and scenes in consideration of instructional purpose and the desired learning outcomes. Scripts should be considered based on their literary merit, diversity, community values, and cultural contribution. Scripts should provide students opportunity to work within varied time periods and cultures. As much as possible, teachers should provide student choice in the selection of material. Teachers should encourage students to select material that is relevant and meaningful to the student, culturally or thematically. Students should never be required to work with material that explores or discusses topics or issues in a way that opposes the student's values, beliefs, or culture, if it causes the student anxiety or personal conflict.

As with side-coaching in creative drama, teachers guide students' exploration and learning in scripted work through scene coaching. Coaching young actors in scene work takes many shapes. The differences between beginning, intermediate, and advanced acting are

quite striking. Therefore, the coaching strategies require very specific attention to the level the actors have attained. However, the general approach to guiding young actors, whether in full plays or short scenes, remains the same: “see, listen, respond.”

### *Devised Theatre and Applied Theatre*

Scripted theatre is not the only method by which students can experience and engage in formal theatre. In scripted theatre the directorial, acting, and design choices are considered and developed based on an analysis and interpretation of the playwright’s script. The analysis and interpretation create a performance with a distinct creative vision and specific artistic intent. In devised theatre the actors, director(s), and designers construct the script. In the classroom, devised theatre can be a rigorous and deeply rewarding experience for students. Students collaboratively explore a topic of interest and dramatically construct the story through brainstorming processes and improvisational exercises, documenting and recording the process, resulting in a scripted and rehearsed performance. Through these processes, a clear artistic intent emerges created by the collective vision.

Applied theatre is a type of devised theatre in which a particular social issue or policy is addressed, such as health care, the environment, education, or criminal justice. In applied theatre, students investigate the social issue and devise a scripted performance from this investigation. In applied theatre, research is required. Teachers should provide students with the opportunity to investigate historical and contemporary influences related to the topic. Students engage in research through conducting personal interviews, reading published articles and material, and reviewing social media postings and other artistic explorations of the topic. Teachers should guide students to examine their own thinking around the topic through reflective exercises that uncover students’ values, beliefs, and potentially hidden biases. Devised and applied theatre requires an environment in which students are safe to explore and discuss their ideas without judgment. Teachers must take care to ensure throughout the process that each and every student has voice, agency, and is committed to the collective experience.

### *The Collaborative Nature of the Theatre-Making Process*

A formal theatre production, such as a play or a musical, is a collaboration between multiple artists. The arts standards call for students to engage and learn in all the roles in theatre. Some roles in theatre projects and productions are:

- **Actors:** Any student can be an actor/player in theatre/creative drama. This role requires that students move expressively, use their voices to create characters, and create entire worlds with their imaginations. Acting roles can be played by individuals or multiple people, either at once or in different parts of the story.
- **Stage managers:** Stage-managing teaches students organization skills and responsibility. While this role is largely unseen by an audience, it is crucial to the success of a dramatic experience. Stage managers anticipate and prepare what is needed for class, rehearsal, and performances (such as chairs or tables), keep

track of who is playing each role, make sure actors enter and exit on time, and/or play sound effects using technical and classroom equipment or instruments.

- **Designers and technicians:** Designers and technicians conceptualize, plan, and construct costumes, hair and makeup, sets and scenery, lighting, sound, and properties (props). Students develop aesthetic understanding, visualization, and technical skills in the technical elements of theatre.
- **Dramaturgs:** A dramaturg conceptualizes the world of the theatre work. Through dramaturgy, students learn to research various aspects, such as culture, time period, or the playwright, that contribute to the production and inform the interpretation of a given work.
- **Director:** Directors are responsible for the practical and creative interpretation of a dramatic text and work closely with creative and production teams, performers, and the producer to create a performance which connects with the audience.
- **Technical director:** Technical directors are responsible for supervising all technical theatre elements of a production.

The *California Arts Standards* emphasize the importance of balancing instruction and student experiences across all artistic processes of theatre. To solely emphasize creativity and self-expression, and focus instruction in the Creating and Performing processes, neglects where the learning actually occurs. Deep learning occurs in the reflection process where students are able to connect and respond to the creative drama or theatre work in which the students participated. This participation is as both a player or actor and an audience member or observer. When attention is placed solely on Creating and Performing, students focus only on the content of the experience, not the way in which the experience was achieved.

**Table 6.16: Examples of Questions to Elicit Response to Creative Drama or Theatre**

Emphasis on Content	Emphasis on Form	Integrating Content and Form
Why did the character behave in this way?	What was the style of the acting?	What was the most important moment in the play and how was that moment marked?
What other methods could have been used to solve the problem?	How was the performance space used?	How were you made to feel sorry for that character?
Who was responsible for causing the argument?	What atmosphere was created by the lighting?	Why was that information important and how was it conveyed in the play?
N/A	N/A	In what way was tension created and how did that affect our response to the incident?

Source: Fleming (2017)

Developing artistic literacy in theatre requires that students are able to read and write in the language of theatre. They must be able to read a text, whether this be a script, a performance, a lighting plot, or stage directions, and make meaning of the varying symbol systems; interpret; and apply its meaning. Teachers should also provide opportunities to develop written work as part of the drama and theatre exploration. For example, students exploring a historical time period of a given work of theatre may write letters to a loved one at home, thinking and writing in character according to character expressions and the historical period.

Theatre curriculum should be articulated in a written, standards-based plan that provides students ample opportunity to develop in all four artistic processes of theatre: Creating, Performing, Responding, and Connecting. Students must have sufficient time to develop their creativity, analysis, and reflection to acquire artistic literacy in theatre. The curriculum may emphasize some processes at certain developmental stages, such as creating at the primary grade levels or performing at the high school grade levels; however, the curriculum at every grade level or proficiency level must provide students with experiences to integrate their learning and develop understanding in all four processes. The curriculum should include opportunities for students to attend live theatre performances in which they can practice and exhibit theatre etiquette, and observe and reflect upon theatre elements such as artistic choices, play structure, artistic intent, and technical theatre elements.

Theatre curriculum for grade levels TK–8 should include instruction in the following:

- Drama/theatre practices, protocols, and vocabulary
- How to read drama/theatre texts (print and nonprint texts)
- Historical and cultural context and connections
- Collaborative ensemble work and shared leadership
- Storytelling through drama/theatre
- Playmaking and devising drama/theatre works
- Fundamental acting skills, including movement, voice, and characterization
- Responding to theatre works
- Analyzing theatre works and recognizing artistic choices
- Incorporating music, dance, art, and/or media and technology into a theatre work
- Basic knowledge of technical theatre elements
- Informal and formal performance opportunities

Source: Adapted from Educational Theatre Association (2016)

Theatre curriculum for the high school proficiency levels—proficient, accomplished, and advanced—should include instruction in the following:

- Theatre vocabulary and terminology
- Reading and analyzing theatrical texts (print and nonprint texts)
- Historical and cultural components
- Research and dramaturgy
- Theatrical genres from global and diverse cultures
- The collaborative and ensemble nature of theatre
- Career and college readiness connection (e.g., auditioning skills, résumé writing)
- Response and critical analysis of theatrical works
- Devising theatre
- Playwrights and playwriting
- Methods and styles of acting
- Characterization
- Movement and physicality
- Vocal technique
- Directing
- Technical theatre and design
- Intellectual property

- Rehearsal process
- Production processes (including pre- and post-production)

Source: Adapted from Educational Theatre Association (2016)

The curriculum must be accessible for all students, including students learning English, students with special needs, and students with disabilities. Assistive technologies and adaptive tools should provide students with disabilities with maximum participation opportunities and greater potential for achievement in theatre learning. Curriculum should provide all students the opportunity to achieve at levels that are consistent with their individual abilities and aligned with the performance standards by grade or proficiency level.

## Theatre Space, Facilities, Materials, and Equipment

Theatre instruction should take place in a designated space for theatre that supports all the aspects of theatre instruction; this may be a classroom, theater, or an equivalent performance space. Ideal instructional space would include flexible arranging of the space: open space to accommodate easy movement of the whole class in drama/theatre activities, informal performance space to accommodate performers and an audience, and table space to accommodate writing or other activities. Performance space, for formal performance, should include a stage area that is ADA accessible and an audience area with appropriate seating. There are a variety of approaches that schools and districts may take in designating instructional space for theatre, each with benefits and drawbacks.

A classroom should be designated for theatre instruction. At the elementary level, this could be the general classroom or an additional specific classroom, shared by all grade levels. Engaging in theatre instruction in the general classroom requires that teachers find ways to arrange and/or move furniture and other classroom materials to enable sufficient space for movement in individual and whole-class activities.

At all grade levels, allocating a classroom just for theatre instruction enables permanent arrangement of furniture or materials ideal for theatre activities. A theatre classroom should have adequate storage space, resources, and materials such as costumes, props, and set pieces. The classroom should be equipped with basic representational furniture to enable classroom drama and informal performance. Access to blocks or cubes to create simple environments or other representational furniture is necessary to best conserve space while serving many purposes in drama exercises, classroom rehearsal, and performance. Multipurpose, representational furniture such as wooden boxes or café tables are much more practical than actual furniture, such as couches, large desks, or large tables.

Consistency in classroom space is important, as students benefit from a designated space that contains all the necessary materials. When classes are conducted in multiple areas, or the location shifts as a result of other campus activity, it communicates to students, staff, and the school community that theatre learning is not prioritized or as valued as learning in other content areas.

The classroom is ideally equipped with flooring other than carpet for work in theatre activities and for painting and construction of sets, scenery, props, and costumes. Additionally, the location on campus for a theatre classroom should be carefully considered. Many theatre activities require students to engage in elevated volume levels and requiring students to lower their volume in these activities would be counterproductive and even inhibit their theatre learning. Therefore, careful consideration of the proximity of the theatre classroom to other classrooms is necessary to protect the learning in theatre and the learning in other content areas. Theatre teachers should have classroom technology and tools consistent and equivalent with teachers of other academic content areas.

As space on campus is often limited, teachers may not have opportunities for designated space for theatre and may need to utilize the general classroom for theatre learning. Students can be taught to efficiently and systematically move tables and chairs to open up the space, creating a learning environment conducive for theatre. Students should view the preparation of space for theatre learning as part of the learning process, as transforming spaces into new environments for performance is an integral aspect to theatre in amateur and professional settings.

If there are not options for moving the furniture in a classroom, activities can often be modified to do standing in place, in solo or partnered work, or sitting at desks. Puppets can be a way to allow for more flexibility, such as the use of traditional puppet show setups or the use of small individual-sized desktop stages. Technology can provide additional ways to work creatively with limited space. For example, shadow puppets can be created with a projector, and classroom cameras can be used to project images of small puppets onto large screens.

In addition to classroom space, performance and production space with technical equipment is critical for theatre instruction. Theatre programs should have access to lighting, sound, and other media as necessary to address production and technical theatre elements as articulated in the *California Arts Standards*. This includes access to climate-controlled storage for set, lighting, sound, properties, costumes, makeup, and tools to support standards-based instruction. Students need equipment and space necessary to experience the full spectrum of theatrical production, such as building sets, properties, and costumes; manipulating different kinds of lighting and audio equipment; and applying makeup. All theatre equipment should have a regular schedule of maintenance by qualified theatre equipment technicians and theatre supplies, such as lamps, paint, lumber, and others, replenished as needed.

### ***Creating a Safe Theatre Classroom and Environment***

Safety is paramount and multifaceted in the study of theatre. Ensuring safety for all students in theatre requires careful consideration of physical, intellectual, social, and emotional safety.

## **Physical Safety**

Theatre teachers must be trained in the safe and appropriate use and handling of all theatre equipment. Protocols and procedures must be part of theatre instruction to ensure the safety of all students and teachers. Protocols for working in theatre spaces must address how to move about and work safely in theatre spaces, how to operate equipment and tools, and how to safely handle and store theatre materials and equipment when not in use. Every student engaged in technical theatre activities must have access to safety gear such as goggles, gloves, and dust masks.

## **Intellectual, Social, and Emotional Safety**

Theatre teachers must establish a learning environment that protects, respects, and honors the theatre content and the individual artistic development of each student. Theatre teachers must provide clear guidance and closely monitor the adherence to acceptable social, intellectual, physical, and emotional behaviors necessary in the theatre classroom. In order to develop artistic literacy in theatre, students must have continuous opportunities to develop and express ideas creatively, which involves experimenting, investigating, inquiring, discussing, questioning, reflecting, and revising artistic choices. Students must feel safe to share experiences and ideas, and to take creative risks. Teachers must establish and maintain guidelines for behavior that lead to artistic, social, physical, conceptual, and emotional development in all students.

In the theatre classroom, students have the opportunity to adopt a character's point of view. The opportunity to "play with" or do the actions and opinions of a character can create a sense of safety in that they are behaving and speaking as the character, not themselves. With the prospect of "playing with" the actions and opinions that may differ from their own, they are free to examine and discover in a creative way. Often the theatre classroom is seen only as a place of vulnerability in which students put themselves on display in ways that could be potentially embarrassing. Yet this view is limited. When the theatre classroom is managed appropriately, students should feel a greater sense of safety as they are able to explore social roles and ideas under the protection of a "mask" or the guise of a character (Fleming 2017).

Establishing appropriate behavioral norms is critical for ensuring all students feel protected and safe to explore and discover in the theatre classroom. Appropriate behaviors must be articulated, discussed, and elaborated upon at the beginning of the year or course of study, and also throughout the year and course as the ensemble or class grows together, develops, and new needs or concerns arise. Teachers should facilitate class discussions that engage students in considering what behaviors promote safety and what behaviors threaten safety. Teachers must be consistent and diligent in monitoring the adherence to behaviors that promote safety. When addressing behavior that is not conducive to a safe environment, teachers must take care to kindly and respectfully respond to students who infract upon these norms.

An effective strategy is for teachers to guide and facilitate a class or ensemble through a process of creating their own list of agreed-upon behaviors to create a set of rules or a contract for classroom behavior. When students contribute and have agency in establishing the norms and expectations of the community, it can play a powerful role in accountability to themselves and to each other. Some behaviors that promote a cohesive, supporting, and safe environment might include

- listening and following directions of peers and the teacher;
- contributing to the quick and safe preparation of the room or space for drama;
- respecting personal space and personal property;
- respecting shared space and shared property;
- staying within established boundaries;
- remaining focused and committed to the work;
- doing one's best; and
- being positive and supportive of the group.

Additionally, as a physical art form, creative drama and theatre can involve physical contact—student to student (e.g., in a theatre game or with a scene partner) as well as student to teacher (e.g., during the demonstration or coaching of a movement). Special care should be taken when stage combat is employed in rehearsal and performance. It is critical for theatre teachers to establish clear guidelines for appropriate physical contact and continually reinforce the necessity for permission and consent in any instance of physical contact. Establishing an environment of trust and safety requires ongoing dialogue about and mindfulness of what is acceptable and comfortable for each individual.

### ***Theatre Materials and Resources***

Theatre instruction in each grade level should include grade-level appropriate texts (print and nonprint) that reflect diverse theatre genres and cultures and enable instruction in all four artistic processes. Schools and/or districts must adhere to copyright laws and purchase production rights to copyrighted scripts and resources and follow the law for appropriate use of scripts and resources in classroom and production use.

Recognized theatre education textbooks that are aligned to the *California Arts Standards* are important resources to support scaffolded, standards-based learning at each grade level. Theatre should be included in a district's textbooks/resource adoption and updates for purchasing specialized resources. Theatre materials and equipment also include access to set, lighting, sound, properties, costume and makeup resources, theatre software, hardware, and tools to support learning outcomes identified in the arts standards.

**Table 6.17: Valuable Supports and Considerations for Student Learning in Theatre Education Settings**

Category	Materials and Considerations
<b>Classroom Amenities</b>	<ul style="list-style-type: none"> <li>■ Storage cabinets within the classroom are essential for securing equipment and materials</li> <li>■ Teachers need cabinets that can be secured and locked</li> <li>■ Students need cabinets with an individual bin for storing costumes or other theatre materials, written work, and personal belongings</li> <li>■ Large whiteboards capture classroom instruction</li> <li>■ Neutral, suggestive furniture adaptable for many purposes (e.g. wooden cubes for multiple configurations, café tables, etc.)</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>■ Video display large enough for all-class viewing of videos to examine and refine student work as well as for viewing performances</li> <li>■ Video camera or tablet for filming student work</li> </ul>
<b>Materials</b>	<ul style="list-style-type: none"> <li>■ A variety of scarves or pieces of colorful fabric</li> <li>■ An assortment of hats</li> <li>■ A collection of robes, lab coats, graduation gowns, or other simple garments</li> <li>■ Noisemakers and classroom instruments</li> <li>■ Wooden dowels to use as props (or rhythm instruments)</li> <li>■ Face paint, theatre makeup</li> <li>■ A playlist of instrumental music that evokes different moods</li> <li>■ Some basic properties (e.g., cup, plate, cane, etc.)</li> <li>■ Small whiteboards and whiteboard markers for practicing writing motif notation are especially helpful to students</li> <li>■ Journals are helpful for each student to generate ideas and concepts for their work and for capturing the creative process</li> <li>■ For making puppets and masks, teachers should follow recommendations for appropriate visual art materials and tools; suggested materials include: <ul style="list-style-type: none"> <li>□ Construction paper and cardstock</li> <li>□ Clean recycled items such as cardboard boxes, plastic containers, paper tubes, egg cartons, or anything else that would be fun to use to make things</li> </ul> </li> </ul>

**Table 6.17: Valuable Supports and Considerations for Student Learning in Theatre Education Settings** *(continued)*

Category	Materials and Considerations
<b>Materials</b> <i>(continued)</i>	<ul style="list-style-type: none"> <li>□ Scrap fabric, felt pieces, yarn, string</li> <li>□ Child-safe adhesives such as white glue</li> <li>□ Masking tape and scotch tape</li> <li>□ Child-safe scissors and hole punches</li> <li>□ Craft sticks</li> <li>□ Pom poms, chenille stems (“pipe cleaners”), googly eyes, foam pieces, buttons, and any other child-safe crafting items</li> </ul>
<b>Costumes</b>	<ul style="list-style-type: none"> <li>■ Records of fabric allergies in students</li> <li>■ Ensure straight pins have been removed from garments prior to wear</li> <li>■ Launder or dry-clean costumes prior to wearing and storing</li> <li>■ Never store costumes around heat sources or near electrical panels</li> <li>■ Store costumes in a climate-controlled environment to prevent dry rot or mold, avoiding plastic storage bags</li> <li>■ Ensure irons and steamers are cool prior to storage</li> </ul>
<b>Makeup</b>	<ul style="list-style-type: none"> <li>■ Use only commercially manufactured cosmetic products for skin application</li> <li>■ When possible, purchase individual makeup kits</li> <li>■ Do not allow students to share makeup tools with others unless cleaned and sanitized between users</li> <li>■ Dispense makeup, whether cream or powder, from larger containers into smaller containers and label the smaller container to identify the performer using that container</li> <li>■ Use disposable makeup applicators, such as brushes and sponges</li> <li>■ Ensure makeup artists or performers wash their hands before and after application</li> <li>■ Clean and sanitize makeup pencil sharpeners and reusable makeup brushes and sponges between uses/performers</li> </ul>

## Primary Sources in Theatre

Primary sources for creative drama and theatre can be cross-disciplinary and address almost any subject. Care should be taken to use quality sources when using children's literature. The California Department of Education provides a searchable database of recommended literature (<https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link1>) and the Database of Award-Winning Children's Literature (<https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link2>) is also an excellent resource.

In the earliest development of theatre studies, beginning with preschool, acting is an extension of free play. In this case, guided play (or, more formally, creative drama) taps into the natural imaginations of children. The source of dramatic and improvisatory material is that imagination. However, the games and exercises quickly begin to rely on sources outside the child. The moment the creative work begins to rely on familiar stories or characters, the concept of theatre as an interpretive art rather than an originating art comes into play.

There are certainly examples of pure improvisation performances in which theatre artists create completely original material, but for the most part theatre artists use existing stories, characters, scripts, and even historical or current events as a starting point for the work. In its most traditional sense, theatre begins with the playwright, who may be an originating or interpretive artist as well. The old trope "from page to stage" indicates the sophisticated process of formal theatre in which a piece of dramatic writing inspires actors, directors, designers, and craftspeople to bring the words to dramatic life. Therefore, scripts are read differently than other forms of literature. A script does not merely tell a story as other forms of literature do; rather, a script is a guide the embodiment of the story through staging, acting, and design choices. Whether sticking closely to the spirit of the written word, as in realistic drama, or leaping into new and fantastic conceptualization, as in most contemporary revivals of Shakespeare, most theatre production relies on already-created sources.

Scripts, in these cases, are the primary sources upon which theatre is created. The originator is the playwright, the interpreter is the director and stage company. But the concept of primary sources goes far beyond scripts in the world of theatre. It begins when preschool children reenact nursery rhymes and fairytales—classical primary sources. As students move into upper elementary grade levels, scripts and plays become central and, in most cases, remain so through the development of theatrical art.

Since the late 1980s, however, a new focus on "devised production" or "performance studies" has become a highly prevalent way into theatrical creation. These types of theatre making do not rely on the classic script-to-production model. Here the primary sources widen to include the kinds of sources common to other fields of study like history and biography. The specific designation of primary sources refers to original sources such as news articles, photographs, diaries, oral histories, etc. Firsthand accounts of aspects of the human condition—historical or contemporary—come into play as the materials from which the theatrical even arises.

Primary resources contain firsthand information, in that the text is the author’s own account of an event or topic in which they have direct experience. Examples of primary resources include:

- Creative works such as poetry, music, video, photography
- Original documents such as diaries, speeches, manuscripts, letters, interviews, records, eyewitness accounts, autobiographies
- Empirical scholarly works such as research articles, clinical reports, case studies, dissertations

**Table 6.18: Primary Sources**

Definition	Characteristics	Examples
Original documents created or experienced concurrently with the event being researched.	Firsthand observations, contemporary accounts of the event. Viewpoint of the time.	Interviews, news footage, data sets, original research, speeches, diaries, letters, creative works, photographs.

Sources: Adapted from Loyola Marymount University William H. Hannon Library (2021) and University of Southern California Libraries (2021)

## Artistic Citizenship in Theatre

As performing artists in theatre, students have unique opportunities in class to share their art form, and to experience, firsthand, the feeling and outcomes of artistic experiences. Theatre, by its very nature, contains an element of performance, reflected in the Performing artistic process standards. Theatre educators need to provide students with authentic educational experiences, on both a small and large scale, for sharing their artistic expression with a larger audience. With the internet, the life of the sharing exists as long as the file is held by the platform or longer with individuals that downloaded the performance. Students should be taught to understand the conditions, ethics, and legalities of sharing across the web.

## Professional Integrity

Professional integrity builds a foundation for trust in relationships, both inside and outside of the classroom. Students must have opportunities to engage professionally with peers and the larger world of theatre through multiple media and modalities. With digital tools, immediate access and connection to the larger world is simple, and teachers must provide guidance on how to build healthy and ethical interpersonal relationships with peers and others, both in person and online.

## Intellectual Property

The internet is vast and has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, theatre educators should take note that each play, script, and other dramatic work; each choreographic, literary, dramatic, musical, artistic, and architectural work; and each image, graphic, audio and video recording, and text is the intellectual property of its creator. The very concept of intellectual property in the performing and creative arts should also be explicitly taught so that students experience the concept of intellectual property as daily instruction and that they, themselves, regardless of age, are the creators of such valuable property. This becomes relevant as students brainstorm ideas in class or as they create theatre while improvising or playwriting.

In teaching theatre arts, special consideration should be made to not infringe on the intellectual property rights of others. Additionally, teachers should teach students to recognize, value, and preserve their own intellectual property rights in creating theatre works. Students should learn the intellectual property requirements related to the production of theatre works, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers should also introduce students to the concept of “fair use” under copyright laws and how it may apply to theatre works. Teachers and students must be aware of the legal ramifications of copyright infringement. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (<https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link3>) and more detailed information about patents and trademarks from the US Patent and Trademark Office (<https://www.cde.ca.gov/ci/vp/cf/ch6.asp#link4>).

It is imperative that teachers, schools, and/or districts adhere to copyright laws and purchase production rights to copyrighted scripts, music, and other resources while following the law for appropriate use of scripts, images, music, and resources when teaching, staging, directing, producing, performing, recording, copying, distributing, and conducting other activities related to theater works. Visual and/or audio recording of performances may be prohibited unless all necessary licenses and releases are obtained.

Teachers must be diligent in ensuring payments are made and permissions secured for the rights to perform any theatre works (e.g., scripts for plays, musicals, operas), copy or incorporate copyrighted images (e.g., graphics, multimedia projection, scenic elements, and backdrop projections), and sound selections (e.g., scene transition music, sound effects, underscoring, or pre- and post-show music) used in performance. Permission for the rights must be secured and the royalties paid in advance of the production.

Permission for the right to perform the theatre work, image, or music should be obtained for any and all performances, whether admission is charged or not, including excerpts from the show, scenes performed at festivals, and/or fundraising benefits. Questions, concerns, and guidance about the complicated area of intellectual property infringement should be addressed by school district legal counsel.

## Developing Artistic Entrepreneurs

Students have opportunities to experience direct and peripheral theatre-related careers throughout their TK–12 theatre education. Due to the advances in technology and communication systems, including the internet, students can become artistic entrepreneurs, performers, and creators while still in school. As discussed earlier, students must learn and understand the potential pitfalls and benefits that come with being an artistic entrepreneur from safety, monetary, and legal standpoints. Secondary theatre programs that are aligned with the *California Arts Standards* and the Career Technical Education programs provide learning experiences as part of their capstone courses. Within those capstone courses, students can be given the opportunity to select an area of focus in areas such as, but not limited to, the following:

- **Production Management:** Students explore the technical support of theatre including but not limited to stage management and direction, sound, lighting design, house management, costuming, and music editing.
- **Directing:** Students explore the application of directing in different settings. Students on this track can direct theatre works for community, school, and public events.
- **Fundraising/Promotions:** Students explore fundraising and promoting theatre-related events. Students on this track would develop promotional materials for events, managing social media accounts, and creating and managing fundraisers.
- **Educational Outreach:** Students on this track explore theatre-related careers in education. Students work on educational outreach events and participate in events in which students can be teachers (youth workshops and/or middle school theatre days). This track may also provide an opportunity for students to create theatre-related instructional demonstrations for younger student groups.

As a part of these teams, students perform all the administrative tasks and strategies associated with organizing and managing these areas of focus under the guidance of their teacher. Such projects and tasks have real-world implications. For example, the production management team technically manages their school's theatre productions. The fundraising team creates and executes their own fundraising event. Students play vital roles in making sure the projects are successful, creating an added value to their overall learning and development of personal and group responsibility. Upon the completion of these projects, students have developed a range of skills including production management, financial management, marketing, and public relations as well becoming proficient performers.

To prepare students for long-range and high-stakes projects, teachers must provide the opportunity to learn and practice these in real situations at smaller scale with levels of responsibility that become more significant as students become more confident. Teams can be organized by grade level with more-experienced students providing leadership and training to less-experienced students. Eventually, as the school year progresses, the more-experienced students can begin to hand off leadership and responsibility to younger students.

Guiding students toward careers in the arts requires focusing on content, skill preparation, and teaching students strategic or soft skills. Theatre inherently lends itself well toward teaching students the value of relationships; special attention must be given to training students about how the role of building and maintaining positive relationships is critical in developing a career as an artist. An actor or technical theatre artist must have the tools to advance their career interpersonally as well as within the digital sphere. Theatre programs that align with the arts standards and also the 2017 California Career Technical Education (CTE) Model Curriculum Standards for Arts, Media, and Entertainment provide students opportunities to develop a résumé, a website, and a portfolio of their theatrical performances and technical theatre projects to practice mock auditions and have knowledge of graphic design and marketing techniques. Simultaneously, theatre students also benefit from learning all sides of production work—planning budgets, developing the creative vision for a production, directing, and more. Creating opportunities for theatre students to meet and interact with individuals in the industry as guest speakers or through residencies is also valuable. For example, hosting a panel of guest speakers from a wide range of arts-related careers can help the student who loves theatre, but is not sure what to do with it after high school, see greater possibilities.

It is important to note that the career outcomes for high school theatre students are not necessarily specific to the arts, media, and entertainment industry sector. While graduates can consider careers in directing, performance, or teaching, theatre education can also inform a variety of other arts-related and non-arts-related careers. Theatre education prepares students for careers in which

- critical thinking and problem-solving skills are required;
- understanding audience perception is needed;
- managing emotions in high-stakes situations is required;
- managing timelines and meeting deadlines is required;
- being courageous and versatile is needed;
- being flexible and resourceful is needed; and
- being a collaborative team player is needed.

Through an introduction to jobs in and related to theatre, students can understand that there are people who make their living at professions in and related to theatre. The following snapshot identifies sample activities that enable students to investigate careers in theatre.



### **Snapshot: Sample Activities for Student Investigation into Careers in Theatre**

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- Ask the theatre teacher about their own theatre career; understand that teaching theatre is a theatre profession.
- Participate in a guest visit by professional actors, directors, producers, or technical theatre artists; view a short presentation of their work; and hear them speak about their life in theatre.
- Participate in a hands-on workshop with a professional in a theatre-related field, like a musician or costume designer.
- Contribute to a chart of professions in and related to theatre, learning the definitions of: actor, director, musical theatre, drama, opera, film, video, theatre teacher, composer, stage manager, lighting designer, hair and makeup artist, costume designer, dramaturg, artistic director, casting director, theatre therapist, playwright, producer, critic, and others.

Source: New York City Department of Education (2015)

## **Conclusion**

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**“Theatre is a mirror, a sharp reflection of society.”**

**—Yazmina Reza, playwright and screenwriter**

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All California students must have opportunities and access to a rigorous, sequential, standards-based theatre education that leads to artistic literacy in theatre. Through a TK–12 sequential, standards-based education in theatre, students become increasingly theatre literate and exercise the creative practices of creating, recreating, performing, and responding to theatre. Students are able to connect, synthesize, and relate their new theatre knowledge and personal experiences to engaging in and with theatre while deepening their understanding of the world as inquisitive self-motivated lifelong learners.

# Glossary of Terms for California Arts Standards: Theatre

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.

**acting techniques:** Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance.

**character traits:** Observable embodied actions that illustrate a character's personality, physicality, values, beliefs, and history.

**conflict:** The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural.

**creative processes:** The application of performance, production, and technical theatre elements (see the definition) to a theatrical production.

**cultural context:** The characteristics of everyday existence shared by people in a place or time, including: behaviors, ideas and beliefs, race, religion, social group, geography, identity, sexual orientation, ability, socioeconomic status, and language.

**devised drama:** Creation of an original performance piece by an ensemble.

**dramatic play:** Play where children assign and accept roles, then act them out.

**genre:** Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce.

**gesture:** An expressive and planned movement of the body or limbs.

**given circumstances:** The total set of environmental and situational conditions which influence the actions that a character undertakes.

**guided drama experience:** A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order for the leader to support the students; facilitator may guide participants in or out of role.

**improvise:** The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and unrehearsed, and prepared improvisation, which is shaped and rehearsed.

**motivation:** Reasons why a character behaves or reacts in a particular way in a scene or play.

**nonrepresentational materials:** Objects which can be transformed into specific props through the imagination.

**objective:** A goal or particular need or want that a character has within a scene or play.

**plot:** A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action.

**script analysis:** The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters.

**scripted drama:** A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters.

**staging:** The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*.

**story elements:** Characters, setting, dialogue, and plot that create a story.

**style:** The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor.

**tactic:** The means by which a character seeks to achieve their objective; the selection of tactics is based on the obstacle presented. In acting and directing, a tactic refers to a specific action verb.

**technical theatre elements:** The elements of spectacle used to create a unified and meaningful design for a theatrical production, such as sets, sound, costumes/make-up, lighting, music, props, and multimedia, as well as elements specific to the production, e.g., puppets, masks, special effects, or other storytelling devices/concepts.

**theatrical conventions:** Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside.

**theme:** The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas.

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## Long Descriptions of Graphics for Chapter Six

### Figure 6.1: Multiple Entry Points

The artistic processes and their related process components—Creating (envision, conceptualize, develop, rehearse); Performing (select, prepare, present, share); Responding (reflect, interpret, evaluate); Connecting (empathize, interrelate, rehearse) offer multiple entry points into theatre. [Return to Figure 6.1.](#)

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# Chapter 7: Visual Arts

“Be drawn to the visual arts for it can expand your imagination.”

—Barbara Januskiewicz, American painter, multimedia artist, and filmmaker

## Introduction to Visual Arts

### Why Visual Arts?

All students have a desire, right, and ability to learn. Thus, schools must offer opportunities for all learners. School communities serve students from varied backgrounds and with previous experiences, knowledge, skills, abilities, perspectives, and beliefs. Visual arts education celebrates these diversities and differences; visual arts instruction needs to support students’ unique voices, expressions, and learning types so they can examine and explore their own learning process and others’ viewpoints through visual literacy. Visual arts education should also provide opportunities for students to investigate meanings and values that emerge from both individual and collaborative work. Outcomes can vary based on each student’s own strength and message, but the variance can provide avenues for expression of each student’s unique voice.

Teachers provide student-centered artmaking opportunities for all learners at each grade and proficiency level. Visual arts education must demonstrate, reflect, and promote a diverse, inclusive breadth of cultures and be equitably accessible to all students while providing multiple opportunities to create, present, respond, and connect to the world. This demonstration takes place when schools offer quantity and quality visual arts instruction to ensure that every student in California is receiving an equitable, sequential, comprehensive, standards-based visual arts education.

All districts, schools, and visual arts departments must intentionally create programs that support students from all socioeconomic levels, varied abilities, and provide visual arts classes and coursework that ensure every student is engaged in visual arts education.

Students become artistically literate in visual arts by creating artworks, responding to artworks, presenting artworks, and connecting to artworks. The *California Arts Standards* in visual arts articulate learning expectations that support students' development of artistic literacy by illustrating the actual processes in which students engage in visual arts as creative individuals. A sequential, standards-based education in visual arts, delivered throughout the TK–12 years, allows students to become increasingly fluent in visual arts as they engage in the creative practices of visual arts and profit from opportunities to present and respond to artworks. Students connect, synthesize, and combine visual arts knowledge and personal experiences to discipline practice in ways that deepen their understanding of the world as inquisitive self-motivated lifelong learners. The arts standards articulate the lifelong goals for all students in all of the arts disciplines.

These lifelong goals are identified and translated 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

### ***Visual Arts as Communication***

Visually literate citizens use a variety of media, symbols, and metaphors to independently create and present work that expresses and communicates their own ideas and are able to respond by analyzing and interpreting the artistic expressions of others.

### ***Visual Arts as Creative Personal Realization***

Visually literate citizens develop sufficient competence to continue active involvement in creating, presenting, and responding to visual arts as lifelong participants.

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

Visually literate citizens recognize and understand visual artworks from varied historical periods and cultures, and actively seek out and appreciate diverse forms and genres of artworks of enduring quality and significance. They also seek to understand relationships between visual arts and other arts disciplines, and cultivate habits of searching for and identifying patterns, relationships between visual arts, and other knowledge.

### ***Visual Arts as Means to Well-Being***

Visually literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in art advocacy, participation, and patronage.

### ***Visual Arts as Community Engagement***

Visually literate citizens seek out visual arts experiences and support visual arts in their local, state, national, and global communities.

### ***Visual Arts as Profession***

Visually literate citizens appreciate the value of supporting visual arts as a profession by engaging with artmaking and by supporting the funding of visual arts. Some visually literate individuals will pursue a career in the visual arts and enrich local, state, national, and global communities, and each of those respective economies.

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# Overview of the Visual Arts Standards TK–12

“Art is something that makes you breathe  
with a different kind of happiness.”

—Anni Albers, textile artist and printmaker

The visual arts standards are designed to create a progression for student learning in visual arts while developing each student’s autonomy, technical skills, and personal artistic voice. An understanding of the visual arts standards—their structure, purposes, and the relationships between the structural elements of the visual arts standards—is necessary to support effective TK–12 instructional design.

## Prekindergarten versus Transitional Kindergarten

The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards, which are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, please see chapter two, “The Instructional Cycle.”

## The Structure of the Visual Arts Standards

The visual arts standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to visual arts.

Using the elements of the visual arts standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings that are connected to anchor standards common across the five disciplines. Throughout, students are Creating, Presenting, Responding, and Connecting (the four artistic processes) in the visual arts. The standards are designed so that teachers can begin to design their instruction at any entry point within the artistic processes to facilitate students’ development as visually literate individuals.

## ***Anchor Standards***

The visual arts standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to visual arts and to each grade level or proficiency level.

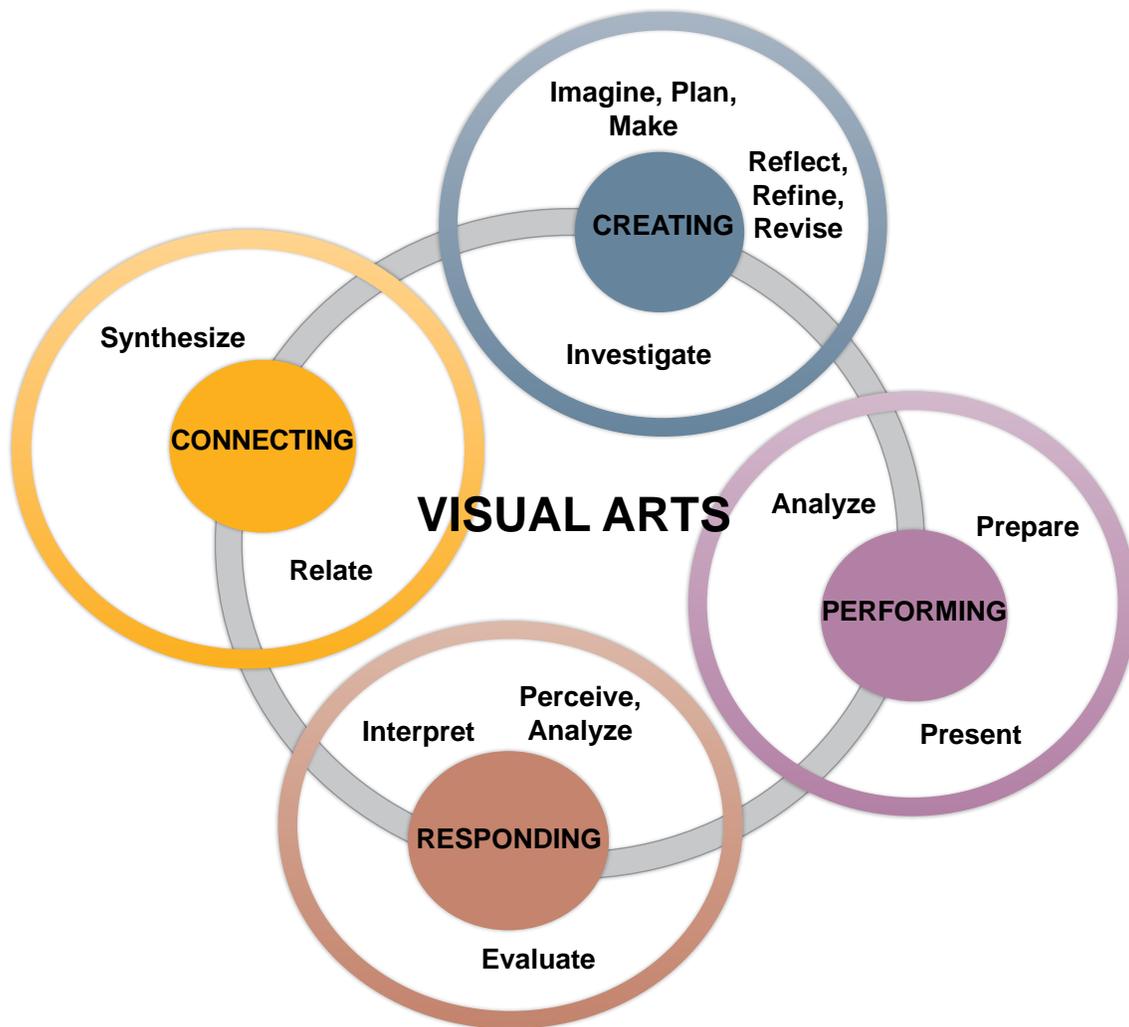
The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but rather serve to provide the overarching outcomes within visual arts each year.

## ***Artistic Processes in Visual Arts***

The visual arts standards identify four artistic processes: *Creating*, *Presenting*, *Responding*, and *Connecting*. In the *Creating* process, students conceive and develop new visual arts ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of visual arts. In the *Presenting* process, students realize visual arts ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their visual arts learning public—as an intrinsic element of the discipline. In the *Responding* process, students understand and evaluate how visual arts conveys meaning to themselves as a visual artist and to the viewer or audience throughout time. In the *Connecting* process, students relate visual arts ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points to access all aspects of visual arts (see figure 7.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

**Figure 7.1: Multiple Entry Points**



[Long description of figure 7.1](#)

The structure of the visual arts standards enables students to demonstrate their visual arts knowledge and critical thinking as they deepen their understanding and grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in visual arts. The combination and delivery of the processes is guided by the teacher’s intended learning outcomes along with knowledge of the students’ strengths and areas of need. Well-designed instruction, which includes cycles of assessment, supports students in progressing through the grade and proficiency levels and ensures students are demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction would address all artistic processes and provide a balanced approach to the course.

## Process Components in Visual Arts

Process components make another structural element of the visual arts standards. They are aligned to the four artistic processes. The process components are operational verbs that define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components provide a path for students to move through Creating, Presenting, Responding, and Connecting within visual arts. They are not linear or prescriptive actions. Rather, they are fluid and dynamic guideposts throughout the process of making visual arts; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in the process. Students' ability to carry out the process components enables them to work in and through the process(es) independently. The process components for visual arts are as follows:

**Table 7.1: Process Components in Visual Arts**

Creating	Presenting	Responding	Connecting
Imagine, Plan, Make	Select, Analyze	Perceive	Synthesize
Investigate	Prepare	Analyze	Relate
Reflect, Refine, Revise	Present	Interpret Evaluate	

The process components, combined with the enduring understandings and essential questions, promote student discovery and development of their own visual arts sensibilities and abilities as they mature in visual arts. Teachers planning instruction can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in visual arts requires a design that builds on the students' creative capacities as well as their visual arts academic knowledge and technical skills. Instructional activities should provide students with opportunities to actualize the process component verbs and include opportunities in visual arts to imagine, plan, make, refine, select, analyze, and present.

## Student Performance Standards in Visual Arts

The visual arts standards translate the anchor standards into explicit, measurable learning goals in visual arts for each grade level, proficiency level, or for high school course level. They identify the actions, behaviors, thinking, understanding, and skills that students must do to demonstrate achievement.

Performance standards are the end-of-the-year or end-of-course expectations for learning and development. They describe what a student will demonstrate as an *outcome* of learning specific content and developing skills, rather than identifying specific content and skills for instruction. Teachers determine visual arts content and pedagogy when designing instruction to prepare and equip students to demonstrate proficiency in the

standards. Teachers must also ensure students have substantial opportunities to practice throughout the year as they move toward mastery of the performance standards.

### Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through eighth grade (PK–8) in visual arts. The standards articulate, for PK–8, the grade level-by-grade level student achievement in visual arts.

Secondary education identifies three proficiency levels of standards that articulate student achievement in visual arts and build upon the foundations of a PK–8 visual arts education. As students develop in the visual arts during the high school years, they progress through the proficiency levels. The *Proficient* level generally applies to the year-one and year-two high school student. The *Accomplished* level generally applies to the year-three and year-four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study visual arts outside of the school and engage in visual arts as an apprentice or practicing artist. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The table below describes the visual arts proficiency levels.

**Table 7.2: Visual Arts Student Performance Standards Proficiency Levels**

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high-school level course in the visual arts (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

**Table 7.2: Visual Arts Student Performance Standards Proficiency Levels** *(continued)*

<b>High School Proficient</b>	<b>High School Accomplished</b>	<b>High School Advanced</b>
<p>Students at the Proficient level are able to:</p> <ul style="list-style-type: none"><li>■ use foundational technical and expressive skills and understandings in visual arts necessary to solve assigned problems or prepare assigned problems for presentation;</li><li>■ make appropriate choices with some support;</li><li>■ be prepared for active engagement in their community;</li><li>■ understand the art form to be an important form of personal realization and well-being; and</li><li>■ make connections between the art form, history, culture, and other learning.</li></ul>	<p>Students at the Accomplished level are— with minimal assistance— able to:</p> <ul style="list-style-type: none"><li>■ identify or solve visual arts problems based on their interests or for a particular purpose;</li><li>■ conduct research to inform artistic decisions;</li><li>■ create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression;</li><li>■ use the art form for personal realization and well-being; and</li><li>■ participate in arts activity beyond the school environment.</li></ul>	<p>Students at the Advanced level are able to:</p> <ul style="list-style-type: none"><li>■ independently identify challenging visual arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions;</li><li>■ use at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work;</li><li>■ exploit their personal strengths and apply strategies to overcome personal challenges as arts learners; and</li><li>■ take a leadership role in arts activity within and beyond the school environment.</li></ul>

The student performance standards are designed for students to progress through the grade levels and proficiency levels, demonstrating what they know and are able to do. The student performance standards become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student.

## Enduring Understandings and Essential Questions in Visual Arts

The visual arts standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes. They allow students to explore the full dimensions of visual arts learning. Enduring understandings and essential questions speak to the big ideas central to the discipline of visual arts. Organizing learning and thinking around big ideas enables greater transfer of information and skills, and also promotes the activation of prior knowledge and student ability to grasp new information and skills. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Some examples of enduring understandings and essential questions for visual arts can be seen in the following table; for the complete set of all enduring understandings and essential questions, see the *California Arts Standards*.

**Table 7.3: Artistic Process—Creating**

Enduring Understanding	Essential Question
Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.	Why do artists follow or break from established traditions?

**Table 7.4: Artistic Process—Presenting**

Enduring Understanding	Essential Question
Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.	How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?

**Table 7.5: Artistic Process—Responding**

Enduring Understanding	Essential Question
Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	How do life experiences influence the way you relate to art?

**Table 7.6: Artistic Process—Connecting**

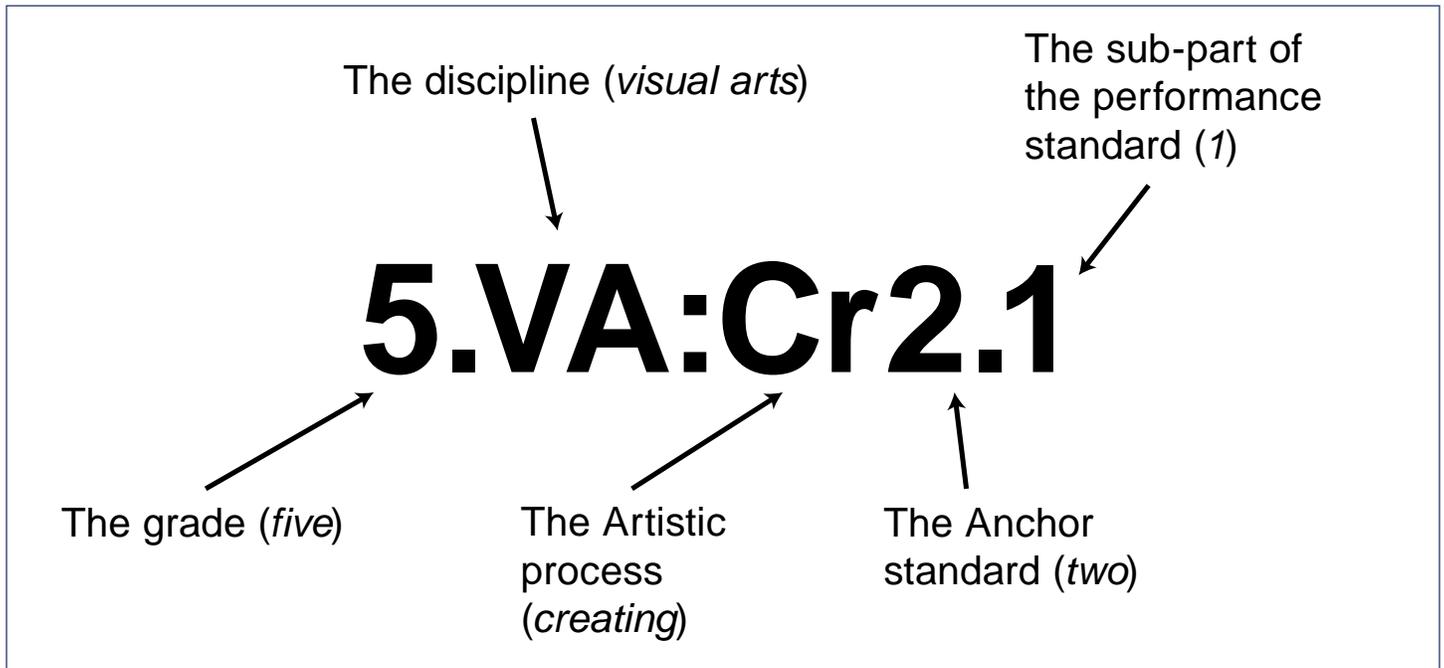
Enduring Understanding	Essential Question
Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Additional discussion of the enduring understandings and essential questions is found in chapter two, “The Instructional Cycle.”

## 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 7.2 and described below. The full code is located at the top of each column of the performance standards.

**Figure 7.2: Coding of the California Visual Arts Standards**



Source: California Department of Education (2019)

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); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc), and Advanced (Adv).
2. The **artistic discipline** appears second: Visual Arts (VA).
3. The **artistic processes** appear third: Creating (Cr), Presenting (Pr), Responding (Re), and Connecting (Cn).
4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).
5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

## Broad and Open-Ended Performance Standards

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 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.

**Note:** There are many approaches that can be used to address the visual arts standards. The examples provided are intended to give some concrete visualization of standards in practice. They are not intended to be prescriptive and may or may not be appropriate for given teaching environments, populations, or circumstances.

### Grade Level Band TK–2

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"Art isn't just drawing. It's a puzzle that you  
put together with your heart."

—Student in third grade

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Between TK and second grade, teachers design and implement units and lessons that provide opportunities for students to practice self-direction, collaborative problem solving, observation, application of technologies for investigation, and for setting of purpose and goals in visual arts. As students move through the TK–2 grade levels they are refining their fine and gross motor skills by using artistic tools and materials. As students age, they reach developmental milestones that allow them to explore the use of tools and techniques with greater dexterity, precision, and planning of actions. Artistic investigations provide opportunities to explore ideas and methods without fear of failure. Students are asked to find personal meaning in their work and explore diverse methods of artistic investigation in preparation for artmaking.

Students can begin the creative process by conceptualizing artistic ideas on their own or with others expanding their collaborative skills. Artistic ideas might be brainstormed solutions to design problems or ideas about how various artmaking materials might be used. Artistic ideas might communicate thoughts, possibilities, concerns, or memories. These ideas are organized and developed—they might change, be replaced, or be synthesized with other ideas. The resulting ideas are refined and realized in completed works of art. Each performance standard can be read as a story of developing increasing complexity in the engagement with ideas and media.

**Table 7.7: PK–2, Creating 1.1**

PK.VA:Cr1.1	K.VA:Cr1.1	1.VA:Cr1.1	2.VA:Cr1.1
Engage in self-directed or <b>collaborative</b> exploration with a variety of arts <b>materials</b> .	Engage in exploration and <b>imaginative play</b> with various arts <b>materials</b> .	Engage <b>collaboratively</b> in exploration and <b>imaginative play</b> with various arts <b>materials</b> .	<b>Brainstorm</b> to generate multiple approaches to an <b>art</b> or <b>design</b> problem.

### *Creating TK–2*

The Cr1.1 enduring understanding, “Creativity and innovative thinking are essential life skills that can be developed,” set the premise for the Cr1.1 standard that provides a sequential scaffold to help students develop their creative cognition skills.

Through the Cr1.1 standard, students are gradually introduced to increasingly complex modes of idea generation. The Cr1.1 standards for TK, kindergarten, and first grade emphasize an exploration of materials and imaginative play. The engagement of ideas builds conceptually in the second grade, when the concepts of problem solving and brainstorming solutions are introduced.

A teacher in TK or kindergarten might address the K.VA:Cr1.1 standard in a small group of students around the room at tables staffed by a teacher, teaching assistant, or volunteer. Students might choose a table to work at and explore a given medium. The role of the adult at each table could be to facilitate the group’s exploration of the material and expressive potential of a medium. Through exploration, students express inquiries such as: “What can we do with salt dough using our fingers and these tools? Can these decorated blocks become a conversation between two friends? What happens when I put these materials together?” Teachers might ask, “What do you notice about this media? What can we do with it? What are you working on? Tell me about that.”

First-grade students might do similar collaborative explorations with materials that elicit interest and sustained engagement—educators can seek out media that invite play and storytelling to inspire student-generated content. Teachers might introduce art that demonstrates how media can be used to delve into the imagination.

2.VA:Cr1.1 asks students to “Brainstorm to generate multiple approaches to an art or design problem.” Brainstorming multiple approaches demands both flexibility (ability to conceive of different kinds of solutions) and fluency (the ability to come up with many solutions). Students generating many possible approaches to solving a problem develops skill sets (dispositions, behaviors) that are important to their creative thinking process, such as curiosity.

**Table 7.8: PK–2, Creating 1.2**

PK.VA:Cr1.2	K.VA:Cr1.2	1.VA:Cr1.2	2.VA:Cr1.2
Engage in self-directed, creative art-making.	Engage <b>collaboratively</b> in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of <b>art</b> .	Make <b>art</b> or <b>design</b> with various art <b>materials</b> and tools to explore personal interests, questions, and curiosity.

The goals of Cr2.1 involve developing student capacity to generate and conceptualize artistic ideas and work. Standard 2.VA:Cr1.2 calls for young artists to “Make art or design with various art materials *and tools to explore personal interests, questions, and curiosity.*” This standard might be addressed through the field of design and the designers who create new things to serve a purpose. In an open design project, second-graders might be presented with questions about design: What kinds of things are designed? Who are they designed for? How are these designed to be used? What new things would you like to design? How will the new thing you are designing be used? Who will use it? Students might create drawings and models for what interests them (e.g. toys, architecture, vehicles, things for pets, things to help people communicate) and design their own paths for the object’s creation.

**Table 7.9: PK–2, Creating 2.2**

PK.VA:Cr2.2	K.VA:Cr2.2	1.VA:Cr2.2	2.VA:Cr2.2
Share art materials with others.	Identify safe and non-toxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

Standard Cr2.2 builds students’ ability to share materials and safely use media and tools. Learning to share is critical for using materials safely, and the standards begin to address this in K.VA:Cr2.2. Teachers need systems and procedures for preventing and addressing spills; acquiring, distributing, and collecting materials; and cleaning up. Room environment and material management can also be explained as part of safety (1.VA:Cr2.2), illustrated by

two examples: (1) wide-brim cups such as plastic pint containers half-full of water are less likely to tip; and (2) in the classroom, create adequate paths for students around the room, monitor that desk spaces are free of clutter, and organize materials so they can be seen clearly and taken as needed.

Students can be taught through example an understanding of responsible materials management. Cleaning up is a necessary and important part of the artmaking process (2.VA:Cr2.2) that all students should participate in—a clean environment clear of mess is a safer environment. Class procedures should help all students develop habits and awareness of what a clean environment looks like. Students should learn how to clean and put away their own materials (e.g., washing brushes and paint trays) in order to fully understand the process of using materials. As students graduate to using tools that pose a higher risk of injury, they can benefit from a foundation of cleaning as they work and keep their workspace organized. This ensures that space set-up and clean-up procedures contribute to establishing a safe work environment for all students.

**Table 7.10: PK–2, Creating 2.3**

PK.VA:Cr2.3	K.VA:Cr2.3	1.VA:Cr2.3	2.VA:Cr2.3
Create and tell about <b>art</b> that communicates a story about a familiar place or object.	Create <b>art</b> that represents natural and <b>constructed environments</b> .	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose <b>found objects</b> to make a new <b>artwork</b> or <b>design</b> .

Standard Cr2.3 addresses the connection between the artist and their environment, and how artists incorporate objects, structures, and experiences into their artwork through observation and physical interaction. In addressing K.VA:Cr2.3, kindergarteners might create drawings from observation of their kitchen or classroom. Students in first grade might make observational drawings of objects around a room as part of a scavenger hunt or in a still life (1.VA:Cr2.3).

Artists also connect to their environment by repurposing materials and objects into artworks. This repurposing might be realized in the form of a collage or assemblage, or a temporary construction in the classroom or in nature that might be documented in drawings or photographs (2.VA:Cr2.3).

The connection between artist and environment in Cr2.3 provides opportunities to study the functions of traditional genres like still life and landscape, and the newer genres of video, assemblage, and environmental art. For example, students might study the seventeenth-century botanical observation drawings of Maria Sibylla Merian, which provide an example of an artist using observation to understand and document the natural world. This might lead to students' own observation drawings from nature. Alternatively, students

might study the assemblage art of Noah Purifoy, David Hammons, Betye Saar, and Alison Saar, and make inferences based on the ways the objects included share information about the environment, times, and values of the artists.

**Table 7.11: Pre-K–2, Creating 3**

PK.VA:Cr3	K.VA:Cr3	1.VA:Cr3	2.VA:Cr3
Share and talk about personal <b>artwork</b> .	Explain the process of making <b>art</b> while creating.	Use <b>art</b> vocabulary to describe choices while creating <b>art</b> .	Discuss and reflect with peers about choices made in creating <b>artwork</b> .

The Cr3 performance standards address the process of refinement during the creation of an artwork as it is critiqued individually or with peers. Young artists learn to revise and refine their creations in a fluid process, similar to the way that writers make edits and revisions. Students develop an understanding that the initial artwork is not always the final creation. Meaningful work comes out of the process of revision: looking, looking again, making changes, eliminating, enhancing, or sometimes taking entirely new directions in the artmaking process.

### *Presenting TK–2*

The Creating artistic process is never finished in professional and educational contexts. However, considerations for what is saved and protected, what art is shared, and how artworks are displayed is developed alongside creating as students engage in the Presenting artistic process. Understanding and participating in presentation has a critical role in a comprehensive visual arts education experience.

**Table 7.12: Pre-K–2, Presenting 4**

PK.VA:Pr4	K.VA:Pr4	1.VA:Pr4	2.VA:Pr4
Identify reasons for saving and displaying objects, artifacts, and <b>artwork</b> .	Select <b>art</b> objects for personal <b>portfolio</b> and display, explaining why they were chosen.	Explain why some objects, artifacts, and <b>artworks</b> are valued over others.	Categorize <b>artwork</b> based on a theme or <b>concept</b> for an exhibit.

In TK–2, students learn to value what they make, using a portfolio to store their creations, and select from their portfolios for display (K.VA:Pr4). When they reach second grade, these standards require students to group artworks made by themselves or others into exhibitions (2.VA:Pr4). This might be realized by using images cut from magazines, as well as artworks made collectively or independently.

**Table 7.13: PK–2, Presenting 5**

PK.VA:Pr5	K.VA:Pr5	1.VA:Pr5	2.VA:Pr5
Identify places where <b>art</b> may be displayed or saved.	Explain the purpose of a <b>portfolio</b> or collection.	Ask and answer questions such as where, when, why, and how <b>artwork</b> should be prepared for presentation or <b>preservation</b> .	Distinguish between different <b>materials</b> or artistic techniques for preparing <b>artwork</b> for presentation.

Standard Pr5 focuses on the places and times when artwork is collected and displayed, as well as the process of preparing artworks for presentation. Students might study the way galleries, museums, and public spaces like parks or transit stations present artworks, as well as exploring the way temporary installations and performance art is shared. (1.VA:Pr5).

**Table 7.14: PK–2, Presenting 6**

PK.VA:Pr6	K.VA:Pr6	1.VA:Pr6	2.VA:Pr6
Identify where <b>art</b> is displayed, both inside and outside of school.	Explain what an <b>art</b> museum is and distinguish how an <b>art</b> museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other <b>art venues</b> .	Analyze how <b>art</b> exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other <b>venues</b> ) contributes to communities.

Standard Pr6 focuses on specific venues and methods for presenting art. Students might be asked, “Where can we find the work of artists in our homes, our schools, our neighborhoods, our museums?” Students walk the campus to see and locate different types of art and analyze where they are presented. In grade levels one and two, students explore the role of art museums, galleries, and virtual spaces. They discuss the responsibilities of people who work in museums, artists that display their artwork in galleries, and the use of virtual spaces to display work (1.VA:Pr6, 2.VA:Pr6).

### *Responding TK–2*

Standard Re7.1 addresses the way art and design functions in the world in grade levels TK–2, requiring students to recognize that the work of artists surrounds them. A walk around the neighborhood or a close study of the classroom can become a treasure hunt with the question: How many objects in the room were made in part by artists? Answers can include books, toys, floor tiles, clothes, shoes, chairs, what is on the screen of a phone or

computer, and the school building itself—the contributions of artists are endless. Students might explore function: How are these objects around me used? Why were they designed this way? What were the artists who made them trying to accomplish?

**Table 7.15: PK–2, Responding 7.1**

PK.VA:Re7.1	K.VA:Re7.1	1.VA:Re7.1	2.VA:Re7.1
Recognize <b>art</b> in one’s environment	Identify uses of <b>art</b> within one’s personal environment.	Select and describe works of <b>art</b> that illustrate daily life experiences of one’s self and others.	Perceive and describe aesthetic <b>characteristics</b> of one’s natural world and <b>constructed environments</b> .

The Re8 standard asks students to interpret characteristics and qualities of artworks with increasing complexity—identifying subject matter in kindergarten leads to interpretation of mood and characteristics of form.

**Subject matter:** What is the picture about? What do you see?

**Characteristics of form:** Adjectives that describe the subject. Explain how (the subject) looks to you.

**Mood:** How the art makes you feel, or how you think the artist felt, or how you think the artist wants the person looking at the art to feel.

**Contextual information:** What are some things you know about the subject?

**Structure:** How was the image or object made? What does that have to do with what the art is about?

**Table 7.16: PK–2, Responding 8**

PK.VA:Re8	K.VA:Re8	1.VA:Re8	2.VA:Re8
Interpret <b>art</b> by identifying and describing subject matter.	Interpret <b>art</b> by identifying subject matter and describing relevant details.	Interpret <b>art</b> by categorizing subject matter and identifying the mood and <b>characteristics of form</b> .	Interpret <b>art</b> by identifying the mood suggested by a work of <b>art</b> and describing relevant subject matter and <b>characteristics of form</b> .

The Re9 standard asks students to evaluate artistic work. Students in TK–2 can explore essential questions such as, How do we evaluate a work of art? How and why are our personal feelings about art different from someone else? How are personal feelings different than an evaluation?

**Table 7.17: PK–2, Responding 9**

PK.VA:Re9	K.VA:Re9	1.VA:Re9	2.VA:Re9
Select a preferred <b>artwork</b> and share.	Explain reasons for selecting a preferred <b>artwork</b> .	Classify <b>artwork</b> based on different reasons for preferences using learning <b>art</b> vocabulary.	Use learned <b>art</b> vocabulary to express preferences about <b>artwork</b> .

### *Connecting TK–2*

The Cn10 standard addresses the connection between artmaking and the world. The connection can be explored through artmaking and descriptive and expressive language (PK.VA:Cn10). Life experiences, cultural traditions, and observations around us can all become meaningful content for artists and are addressed through Cn10.

Art instruction extends far beyond the classroom. First-graders are asked to think about how artmaking plays a role in students’ lives outside of school (1.VA:Cn10). Students might be asked to share what they create outside of school, thus communicating a value for the art students pursue and create on their own.

**Table 7.18: PK–2, Connecting 10**

PK.VA:Cn10	K.VA:Cn10	1.VA:Cn10	2.VA:Cn10
Explore the world using descriptive and expressive words and artmaking.	Create <b>art</b> that tells a story about a life experience.	Identify times, places, and reasons by which students make <b>art</b> outside of school.	Create works of <b>art</b> about events in home, school, or community life.

Standard Cn11 addresses the purposes and uses of works of art. Students are asked to reflect with increasing complexity upon the functions of artworks. Students in kindergarten identify the purpose of an artwork (K.VA:Cn11). They might be asked: What is this picture saying? How does it make you feel? Why do you think someone made it? Standard Cn11 also introduces students to art history. Second-grade students compare and contrast artwork from different eras and cultures (2.VA:Cn11).

**Table 7.19: PK–2, Connecting 11**

PK.VA:Cn11	K.VA:Cn11	1.VA:Cn11	2.VA:Cn11
Recognize that people make <b>art</b> .	Identify a purpose of an <b>artwork</b> .	Understand that people from different places and times have made <b>art</b> for a variety of reasons.	Compare and contrast cultural uses of <b>artwork</b> from different times and places.

The following snapshot is an example of students in collaborative exploration and imaginative play.



**Snapshot: First Grade—Collaborative Exploration and Imaginative Play**

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

**1.1 Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Questions:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Process Components:** Imagine, Plan, Make

**Performance Standard: 1.VA:Cr.1.1** Engage **collaboratively** in exploration and **imaginative play** with various arts **materials**.

The teacher reads a book or shares a set of images—either one uses simple lines, shapes, or colors as the basis for imaginative play. Then, the teacher discusses with the students what it means to “play” with a shape. The teacher can ask students to consider what can be made with a triangle. As students exhaust their ideas, the teacher can add suggestions and probe students as to how those suggestions might work.

The class brainstorms different things a triangle can become. For example, with a triangle, you can add legs and a hat or hair. The class explores together what types of manipulation an artist can do to turn a triangle into different things.

In their sketchbook, students continue exploring with different shapes, such as a circle or rectangle, selecting different shapes and turning them into various things. The teacher can ask them to consider what would happen if the shape was turned upside down. Or, what would happen if it was drawn bigger or smaller?

After students have explored with various shapes and creating images, they share their ideas with an elbow partner or in small groups. The teacher encourages them to find inspiration from each other. The students save their drawings in order to expand on them in future learning.

## Grade Level Band 3–5

Teachers of grade levels three through five design and implement units and lessons that provide opportunities for students to deepen their practice in self-direction, collaborative problem solving, observation, application of technologies for investigation, and setting purpose and goals in visual arts. Students continue to find personal meaning in their work and explore diverse methods of artistic investigation in preparation for artmaking. Students gain understanding and skills in applying criteria to discover how visual imagery conveys meaning.

### *Creating 3–5*

The third-grade creating standards emphasize the concept of elaborating on an idea. Fourth-grade standards call for further development of problem solving individually and collaboratively, and fifth grade introduces the concept of combining ideas (synthesis) to generate ideas.

**Table 7.20: 3–5, Imagine, Plan, Make**

3.VA:Cr1.1	4.VA:Cr1.1	5.VA:Cr1.1
Elaborate on an imaginative idea.	<b>Brainstorm</b> individual and <b>collaborative</b> approaches to a creative <b>art</b> or <b>design</b> problem.	Combine ideas to generate an innovative idea for artmaking.

Standard Cr1.2 provides the young artist with avenues for formulating art ideas. Between third and fifth grade, students practice self-direction, collaborative problem solving, observation, application of technologies for investigation, and the setting of purpose and goals. Students are asked to find personal meaning in their work and explore diverse methods of artistic investigation in preparation for artmaking. Students at these grade levels are emerging as artists through a focus on process, inquiry, and discovery.

**Table 7.21: 3–5, Investigate**

3.VA:Cr2.1	4.VA:Cr2.1	5.VA:Cr2.1
Create personally satisfying <b>artwork</b> using a variety of artistic processes and <b>materials</b> .	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.

Standard Cr2.1 tackles organization and development of artistic ideas of work through the process of experimentation with forms, structures, materials, concepts, media, and artmaking approaches. Students can discover their personal interests and ideas while engaging with materials and techniques. For example, a fourth-grade class addressing 4.VA:Cr2.1 might explore the potential of the collage medium. By moving shapes around, abstract or narrative compositions emerge. Teachers introduce students to a broad range of drawing and painting media to expand the potential for exploration and choice in mark making, texture, and elaboration of detail.

**Table 7.22: Creating 2.2, Investigate**

3.VA:Cr2.2	4.VA:Cr2.2	5.VA:Cr2.2
Demonstrate an understanding of the safe and proficient use of <b>materials</b> , tools, and equipment for a variety of artistic processes.	When making works of <b>art</b> , utilize and care for <b>materials</b> , tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of <b>materials</b> , tools, and equipment.

Standard Cr2.2 builds upon and expands the student’s ability to share materials, care for tools, and understand the importance of safety when making works of art. Students expand their capabilities and independence in the process of using materials. Understanding the potential health risks of materials is critical (4.VA:Cr2.2). For example, students might be taught how to manage clay to avoid clay dust, or how to avoid contaminating food with paint, and how to avoid spills by placing water away from tables’ edges. Understanding the potential health risks of materials is vital to students’ safety and understanding how to protect themselves from injury by wearing gloves, masks, and aprons is important. Understanding the relevance of safety rules allows students to put knowledge into practice within the arts classroom.

Safe environments provide creative spaces for artists to concentrate on a task without distraction. Designing instruction based on the Creating 2.2 performance standards allows teachers opportunities to help students grow in their understanding and practice creating such environments. Students learn the importance and value in developing creative work habits such as gathering and organizing materials and workspaces, keeping the space

organized during work time, sharing materials, and returning materials to proper locations. By the end of fifth grade, students demonstrate an attention to craftsmanship through their care for and use of materials, tools, and equipment (5.VA:Cr2.2).

### *Presenting 3–5*

The presenting artistic process addresses what we do with art once it is created. How is it shared? How do we ensure it lasts? How can we use collecting and categorizing by attribute or theme to create a cohesive group of artworks? Presenting in visual arts reflects the roles of curators, art historians, and conservators in caring for, organizing, and displaying works of art. The presenting standards call for students to learn to prepare, preserve, organize, and present artworks.

**Table 7.23: Presenting 4, Analyze**

3.VA:Pr4	4.VA:Pr4	5.VA:Pr4
Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting <b>artwork</b> .	Explore how past, present, and emerging <b>technologies</b> have impacted the <b>preservation</b> and presentation of <b>artwork</b> .	Define the roles and responsibilities of a <b>curator</b> , explaining the skills and knowledge needed in <b>preserving</b> , maintaining, and presenting objects, artifacts, and <b>artwork</b> .

In third and fourth grade, students explore the role of technology in the curation, conservation and sharing of artworks (3.VA:Pr4; 4.VA:Pr4). This might include an exploration of how individual artists, galleries, or museums present their portfolios, exhibitions, artists, and collections in a digital space.

**Table 7.24: Presenting 5, Prepare**

3.VA:Pr5	4.VA:Pr5	5.VA:Pr5
Identify exhibit space and prepare works of <b>art</b> , including <b>artists' statements</b> , for presentation.	Analyze the various considerations for presenting and protecting <b>art</b> in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or <b>digital formats</b> .	Develop a logical argument for safe and effective use of <b>materials</b> and techniques for preparing and presenting <b>artwork</b> .

Students study the functions of labels, plaques, and artist statements as means of conveying information about artworks (3.VA:Pr5). Teachers prepare units in which the students work as curators, identifying exhibit space, preparing works of arts, and the related labeling. Students take an active role in presenting their artworks while gaining increasing sophisticated skills in analyzing the considerations in presenting and protecting artworks. Students learn to demonstrate and defend their choices, use of materials, and techniques for preparing and presenting artworks.

**Table 7.25: Presenting 6, Present**

3.VA:Pr6	4.VA:Pr6	5.VA:Pr6
Investigate and explain how and where different cultures record and illustrate stories and history of life through <b>art</b> .	Compare and contrast purposes of <b>art</b> museums, <b>art</b> galleries, and other <b>venues</b> , as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other <b>venue</b> presents ideas and provides information about a specific <b>concept</b> or topic.

Through the Presenting artistic process, students explore how cultural works of art are presented through traditional displays, such as ofrendas and reliquaries in homes and religious institutions, and how these displays reflect cultural values and life experiences (3.VA:Pr6). Students broaden their understanding of the places and situations in which artworks are presented. Students might explore collaboratively created hand-painted murals on storefronts or walls in their communities to grow in their understanding of visual arts as placemaking within communities. They might view the artworks of illustrators or graphic designers found in books, magazines, billboards, and websites, or the way art is used in movie props, costumes, and animation.

### *Responding 3–5*

For grade levels three through five, standard 3.VA:Re7.1 focuses on the ways students investigate “processes an artist uses to create a work of art.” Teachers guide students to reflect on their own discoveries about media in their own work and in relation to existing works of art in similar media. By the end of fifth grade, students are capable of comparing their own interpretation of works of art with those of others. Through the implementation of instruction and teaching based on the Responding standards, students build their abilities to see how interpretations, opinions, and values are fluid. Through the use of these expanded abilities, students gain confidence in trusting the process of self-discovery.

**Table 7.26: Responding 7, Perceive**

3.VA:Re7.1	4.VA:Re7.1	5.VA:Re7.1
Speculate about processes an artist uses to create a work of <b>art</b> .	Compare responses to a work of <b>art</b> before and after working in similar <b>media</b> .	Compare one’s own interpretation of a work of <b>art</b> with the interpretation of others.

Third- through fifth-grade students develop insight into their own minds and the minds of others as they perceive and analyze artistic works. Students learn that life experiences, learning about art, and our own responses to art inform the way we perceive, analyze, and interpret artworks.

In addressing 5.VA:Re7.1, teachers can create class discussions based on works of art made by students or of other artists. The discussion can be based on questions such as, “What do you see and how are you bringing your life experiences to this viewpoint?” “How does your friend see the same artwork differently?” Questions can focus attention on differences in interpretation and emphasize the importance of recognizing and understanding others’ points of view. Students might be asked to make inferences about why an artist made certain choices in color, position, in what is included or what is left out, in what is emphasized, made clear, or obscured. “Did the artist intend to make their meaning clear, or do they want us to create our own meaning?” “What meanings can we create?” Through Responding standard 7.1, students develop a deeper understanding of intentionality and ambiguity in art.

**Table 7.27: Responding 7.2, Perceive, Analyze**

3.VA:Re7.2	4.VA:Re7.2	5.VA:Re7.2
Determine messages communicated by an <b>image</b> .	Analyze components in <b>visual imagery</b> that convey messages.	Identify and analyze cultural associations suggested by <b>visual imagery</b> .

Standard Re7.2 focuses student learning on the capacity images have to communicate messages to the viewer. Students develop abilities to analyze artistic components within a work to understand how they visually convey messages. Students grow in their identification of and ability to analyze cultural associations that are evoked by visual imagery. Students begin to understand that each viewer uniquely experiences, responds to, and interprets artwork. Students explore the expressive properties of images, the different ways subjects are represented, and the way visual imagery can convey messages. Students learn that imagery can be created and used for a variety of messaging purposes such as persuasive, informative, or cultural narratives. Teachers may ask, “What ideas do you think of when looking at this photograph?” “What stories can you tell about the images on this piece of pottery?” “Why do you think the artist chose to use the colors seen in the painting?”

In addressing Re7.2, teachers ask students to reflect on how images affect them emotionally and elicit connections to their own experiences. In order to examine the power of symbolism, students study symbolic self-portraiture such as the work of Frida Kahlo. Students identify the visual imagery and make inferences about the symbolic elements in the work. They might conjecture why a book is illustrated in a certain style, understanding how the images support or detract in the telling of the story. Students examine print and video advertisements, studying the emotional impact the imagery and use of color has on viewers.

The following snapshot is an example of using aesthetic theories to analyze form and structure in artwork.



### *Snapshot: Aesthetic Theories*

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**RESPONDING—Anchor Standard 8:** Interpret intent and meaning in artistic work.

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

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

**Process Component:** Interpret

**Performance Standard: 5.VA:Re8** Interpret **art** by analyzing **characteristics of form and structure**, contextual information, subject matter, visual elements, and use of **media** to identify ideas and mood conveyed.

Students review images of art styles taught in previous lessons. Through a class analysis they identify and discuss the styles in projected images. They use their notes from their art journal for their identification and class discussion.

Students extend their visual arts knowledge by learning about aesthetic theories in visual arts, such as formal analysis, stylistic analysis, iconographic analysis, and contextual analysis. Other methods for analysis will be introduced later in the unit.

After exploring the various aesthetic theories, teachers work with students in small working groups to analyze two art prints through the lens of one or more of the theories. They write an analysis and place it next to each one of the images. A gallery walk allows other groups to read each analysis. At the end of the gallery walk, a class discussion clarifies misconceptions that exist as the students review the four theories in relationship to the groups’ analysis.

Examining the power of imagery reflects and leads to the artistic process of creating. Students find their own personally resonant symbols and approaches to creating artworks. They grow in awareness of the role in imagery in their artistic expressions of their own feelings, thoughts, and interpretations of the world around them.

### Connecting 3–5

Through the Connecting artistic process, third- through fifth-grade students synthesize and relate artworks to personal, historical, societal, and cultural contexts.

**Table 7.28: Connecting 10 Synthesize**

3.VA:Cn10	4.VA:Cn10	5.VA:Cn10
Develop a work of <b>art</b> based on observations of surroundings.	Create works of <b>art</b> that reflect community <b>cultural traditions</b> .	Apply <b>formal and conceptual vocabularies</b> of <b>art</b> and <b>design</b> to view surroundings in new ways through artmaking.

In third grade, students develop an understanding of local cultural traditions and use the understanding to create works that reflect community cultural traditions. They learn and use expanded formal and conceptual vocabularies of art and design in viewing and artmaking.

**Table 7.29: Connecting 11, Relate**

3.VA:Cn11	4.VA:Cn11	5.VA:Cn11
Recognize that responses to <b>art</b> change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of <b>art</b> was created.	Identify how <b>art</b> is used to inform or change beliefs, values, or behaviors of an individual or society.

Cn11 focuses on the context in which an artwork is made, asking students to consider history, geography, and social purpose. Fourth-grade students are asked to make inferences about the time and place an artwork was made; they might explore community and the cultural traditions found within communities. Fifth-grade students explore how art impacts individuals and society (5.VA:Cn11). They explore topics and artworks to discover how art changes the world by giving us a new lens through which to view and be a part of a culture. Teachers use grade-level appropriate political posters, advertisements, fashion trends, industrial design, children’s books, video games, and architecture to illustrate the ways each is simultaneously shaping and shaped by the world. Students recognize how art influences social concerns, ways in which resources (e.g., time and money) are spent, views of the world, and the images of ourselves as humans (3.VA:Cn11). By the end of fifth grade, students understand that this new learning and the expanded vocabularies help them see artistic works through an informed lens.

The following snapshot asks students to synthesize all artistic processes learned to date.



### **Snapshot: Fifth-Grade Synthesizing**

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**CONNECTING—Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

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

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

**Process Component:** Synthesize

**Performance Standard: 5.VA:Cn10:** Apply **formal and conceptual vocabularies** of art and design to view surroundings in new ways through artmaking.

Mr. A.’s fifth-grade students are learning to use newly acquired vocabularies of design as they view and describe the new buildings around their school, which is located in a part of the city where a new city center is being constructed. The students have been involved in the process of gathering community input, examining the design choices, and learning of the final decision by the city council. Throughout the process the students have studied primary sources, analyzed architectural designs, listened to presentations provided by architects on the public service channel, and have read community member feedback on the various design options presented.

Mr. A. has used the new city center design and building process as an authentic way to contextualize the language of design, connect the students to the local contexts and cultures within the city, and to engage their visual arts learning and personal viewpoints on the city center as members of the community.

The summative performance task Mr. A. has designed asks the students to synthesize their learning in all artistic processes. Their goal is to create a design for an additional building of their choice for the city center. This includes drawing the new building and developing a presentation that explains their rationale and creative vision for the building.

## Grade Level Band 6–8

Between sixth and eighth grades, the *California Arts Standards* require teachers to design learning opportunities that allow students to combine ideas when working collaboratively while being mindful of the need for individuality. Through this process, students apply methods to overcome blocks to creativity and document the stage of their artmaking. Students shape artistic investigations, develop criteria to guide how they make art, and demonstrate persistence and willingness to experiment. They understand the ethical responsibility and implications of copyright, fair use, and public domain. They reflect on their own work and refine and revise work as needed. Middle school students are able to select and analyze work to prepare for presentation and conservation. They develop a personal aesthetic and convey their message and aesthetic through their own work. They understand the structure, characteristics of form, use of media, and artmaking approaches to solve visual arts problems. Middle school students are able to individually and collaboratively experience art and design in the community and reflect on and reinforce positive aspects of group identity when making art collaboratively. They understand subjective and objective responses. They understand the significance of time, place, and cultural uses on Creating, Presenting, Responding, and Connecting to art.

### Creating 6–8

Students begin the creative process by generating innovative ideas for creating art, overcoming creative blocks, and documenting their creative process. Students collaboratively shape artistic investigations and develop criteria to meet identified goals. Students are encouraged and open to trying new ideas generated by themselves or from others, demonstrating persistence and willingness to pursue ideas, forms, and meaning that emerge in the process of artmaking and design.

**Table 7.30: Creating 6–8 Investigate**

6.VA:Cr2.1	7.VA:Cr2.1	8VA:Cr2.1
Demonstrate openness in trying new ideas, <b>materials</b> , methods, and approaches in making works of <b>art</b> and <b>design</b> .	Demonstrate persistence in developing skills with various <b>materials</b> , methods, and approaches in creating works of <b>art</b> or <b>design</b> .	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of <b>artmaking</b> or <b>designing</b> .

Engaging middle school visual art students in exercises that build their creative-thinking muscles is essential for supporting their creative and expressive development. These exercises should take on aspects of play and discovery to foster a students' openness to trying new approaches or tools. The exploratory nature of these exercises and creative engagements are less regulated than activities that build technical skills. The experiences are invaluable for the students' development of creative and innovative problem-solving

abilities. Teachers can approach opportunities for students to discover and explore individually or collaboratively. Students discover and learn to respect their own and others' time needed for skill and process development related to artmaking or designing. Students should document in a variety of ways these early stages of the creative process and as they develop their creative muscles. Teachers should provide opportunities for students to reflect on their thought process (metacognition) as they engaged in creative endeavors. Such opportunities support students' awareness of their creative development and process.

The following snapshot is an example of how students in beginning art at the middle school level begin to explore creative and innovative thinking.



### **Snapshot: Building Our Creative-Thinking Muscles**

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

**1.1 Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Questions:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

**Process Components:** Imagine, Plan, Make

In the early 1970s Bob Eberle created a technique based on Alex F. Osborn's Idea Spurring Checklist to spark creativity and challenge creative blocks (Eberle 2008, 2; Osborn 1953). This technique, SCAMPER, is based on a view that you can take something that exists and create something new through modification. The acronym SCAMPER stands for substitute, combine, adapt, modify or magnify, put to other uses, eliminate (or minify), and rearrange or reverse. Since the 1970s the SCAMPER creative problem-solving technique has been used in many contexts and adapted for multiple purposes in business, creative industries, and in visual arts instruction.

Ms. A learned about the technique in Michael Michalko's book *Thinkertoys: A Handbook of Creative-Thinking Techniques*. She uses this technique in her visual arts class with her middle school students to build her students' creative-thinking muscles. The following list is a set of SCAMPER questions she is using in a class brainstorming session with her middle school students at the start of a new unit. Students are then able to use this technique on their own as they begin to imagine a new artwork or face a creative block.

- Substitute: What happens if we substitute A for B?
- Combine: What happens if we combine A with B?

- Adapt: What changes do we need to make to make A fit in a different environment or context?
- Modify: What could we modify/change A to create more B (any variable)?
- Put to Other Uses: What other ways could we use or employ A?
- Eliminate or Minify: What could we remove from A to simplify it?
- Rearrange or Reverse: How could we reorganize the part of A to make it more effective?

The 7.VA:Cr2.1 standard provides an age-appropriate skill set vital for students to develop and refine their craft through a variety of materials in various contexts. Giving students technically challenging but manageable tasks is appropriate at the middle school level.

The development of resilience and persistence in the face of challenge, frustration, and failure is integral to student artistic growth. It also promotes a growth mindset in students. Teachers can use structures such as centers, stations, and carousel models to provide learning experiences that build these capacities. Educators can use these structures to provide students with multiple opportunities to explore and experiment with a variety of materials as they hone skills and approaches through persistence. Students are then able to utilize these skills and approaches in creating works of art or design.

One approach is using centers to provide a new exploratory experience with materials or methods for learners. Students spend an allotment of time at each center and rotate through centers according to a pre-set schedule. The number of centers should reflect the number of experiences the unit or lesson seeks to provide. The number of centers should also support the size of the group. After each center students are given time to reflect on their process or document their findings. Time allotted should be long enough for students to reflect on their process or to document their findings at a given center. To guide the reflection process, teachers can create prompts to stimulate or deepen thinking. These questions can be designed in accordance with sentence starters—as a way to support language use for students learning English or those reluctant to engage in dialogue. Once all students experience and reflect on each center or finding, reflections and products can be documented in sketchbooks or process journals. Students who convey a desire for additional time to retry stations where they felt unsuccessful should be allowed to further explore, learn, and continue to create.

The 8.VA:Cr2.1 performance standard asks students to engage in the process of artmaking through experimentation, innovation, and taking risks in the pursuit of meaning. Students can explore this standard by creating a series—multiple versions of the same idea—which can be an effective method for students to understand how experimentation, risk-taking, and innovation or evolution transpires throughout the artmaking process. Within a series, students can communicate different meanings or follow the same image and communicate different meanings or messages through their use of media and

technical application. Either choice allows the student artist multiple opportunities to convey creativity, choice, and expression. Teachers should offer guidance around size, medium, and technique that will help students define their ideas and begin the creative process. Throughout the creative process the student artist can make detailed notes in a sketchbook or process journal. These notes can take many forms, including thumbnails, sketches, swatches, photos, or annotations that document all stages of their creative process. The documentation can provide the student with a collection or record of their artistic journey overtime.

**Table 7.31: 6–8 Creating 2.2, Investigate**

6.VA:Cr2.2	7.VA:Cr2.2	8.VA:Cr2.2
Explain environmental implications of conservation, care, and clean-up of arts <b>materials</b> , tools, and equipment.	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing <b>images</b> and other <b>materials</b> through the internet, social <b>media</b> , and other communication formats.	Demonstrate awareness of practices, issues, and ethics of <b>appropriation, fair use, copyright, open source,</b> and <b>Creative Commons</b> as they apply to creating works of <b>art</b> and <b>design</b> .

Standard 7.VA:Cr2.2 outlines studio etiquette and safety practices that reflect an important element for visual artists and are essential for students in the visual arts classroom. Students should be engaged in the establishment of the studio etiquette, as much of the work students are engaged in depends on students being able to navigate the art classroom as an artist navigates their professional studio. Materials, tools, and equipment are fragile and must remain accessible and functional for all students throughout the school year, and often over the course of many school years. Students can learn, know, and follow necessary rules and practices, how to care for artist tools and equipment, and how to navigate the studio independently through a series of activities aimed at supporting these understandings. The following snapshot provides an example of how a teacher engages students in learning studio etiquette in a beginning art classroom. The activity can be repeated for different media, tools, and equipment as needed over the course of the year.



## **Snapshot: Studio Etiquette—What Happens If ...**

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**2.2 Enduring Understanding:** Artists and designers balance experimentation and safety, freedom, and responsibility while developing and creating artworks.

**Essential Questions:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Process Component:** Investigate

**Performance Standard: 6.VA:Cr2.2** Explain environmental implications of conservation, care, and clean-up of arts **materials**, tools, and equipment.

Arrange students in teams to play a game designed to teach appropriate studio habits, as in this example for watercolor. At the end of the game, students will independently explain the importance of conserving, caring for, and cleaning art materials, tools, and equipment. The game can be used across other arts mediums, tool, and equipment as needed.

Provide students with work prompts designed to reinforce visual art studio etiquette for using watercolor media, tools, and equipment. Students work collaboratively in teams, moving together to different parts of the classroom where they examine brushes that have not been cared for and read directions on how to care for brushes. While there, they practice washing a few brushes and document the differences between brushes that were cared for and others that were not cared for before moving to the next station.

At each station they examine, experiment, and respond to the prompts from the “What happens if ...?” questions and document their findings. By the conclusion of the game, each team will have a documented list of do’s and don’ts for conserving, caring for, and cleaning materials, tools, and equipment for this example in watercolor. Each student can keep a copy of the list in their sketchbook to refer to as necessary for each medium, tool, and equipment they use throughout the school year.

Teachers can customize the list of prompts and add additional resources, such as a map of the classroom showing where the materials, tools, and equipment are located, to meet the needs of the specific studio, content, or students.

The watercolor prompts given to the students are

### **What happens if ...**

1. Your paintbrush is left dirty?
2. You leave your paintbrush resting on its bristles?
3. You stack wet papers on top of each other?
4. Your mixing pallet is left unclean?

### **What do you do if ...**

1. You spill your water?
2. Your paints are dirty?
3. You need clean water?
4. Your paint is not transparent?
5. You make a mistake?

### **Where in the classroom ...**

1. Where do we get our supplies?
2. Where do we return our supplies?
3. Who gets the supplies?
4. Where do we put our paintings when we finish?
5. How do we get our water to paint?

## **Ethical Responsibility and Concept Maps**

Students need to understand their ethical responsibility as visual artists. They also need to understand the importance of safety, guidelines for appropriating or modifying images by others in the creation of new artworks, and protecting their artworks and identity when working in a digital space. Topics include understanding digital footprint, social, media, appropriations, fair use, copyright, quality of sources, and publishing formats (8.VA:Cr2.2). One way to build student awareness and understanding is to use a concept map. The following snapshot shows the use of a concept map in middle school visual arts classroom.



## **Snapshot: Publishing Safety—Concept Map**

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**2.2 Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Questions:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Process Component:** Investigate

**Performance Standards: 7.VA:Cr2.2** Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing **images** and other **materials** through the internet, social **media**, and other communication formats.

**8.VA:Cr2.2** Demonstrate awareness of practices, issues, and ethics of **appropriation**, **fair use**, **copyright**, **open source**, and **Creative Commons** as they apply to creating works of **art** and **design**.

Students in Mr. B's visual arts class are investigating and learning about the concepts of ethics and ethical responsibility related to creating artworks. The students are placed in teams of three or four and asked to choose a topic from the research list provided by the teacher. The list includes topics such as digital footprints, social media, appropriations, fair use, copyright, public domain, quality of sources, and publishing formats.

The student teams research, read, and analyze resources provided on their selected topic. The students then determine real-life examples of how they can apply or use their topic in their everyday and artistic life.

In the next component, team members select roles (e.g., scribe/designer, presenter/spokesperson, information officer/secretary) and create a concept map with the topics in the center. Team members collaborate on what they believe to be the most important information and examples to use this information.

Once each concept map is completed, each team shares their work with the class. The concept maps are posted around the room as visual reminders of ethics and their ethical responsibility as visual artists.

## Presenting 6–8

The sixth- through eighth-grade Presenting standards require students to select, analyze, prepare, and present their work. They call for the analysis of similarities and differences as students compare, contrast, and evaluate collections of artwork. Students understand how to analyze exhibit space, prepare and preserve work for presenting, and display and formulate exhibition narratives. They learn to assess a variety of venues related to history and culture and the differences between physical and virtual spaces as each relate to the conveyance of ideas, beliefs, and experiences.

The 6.VA:Pr6 performance standard requires students to assess, explain, and provide evidence of how museums or other venues reflect history and values of a community. The potential lack of access to galleries and museums require teachers to utilize web-based collections, online galleries, local displays of artwork, or presentations within the school or district itself.

**Table 7.32: 6–8 Presenting 6, Present**

6.VA:Pr6	7.VA:Pr6	8.VA:Pr6
Assess, explain, and provide evidence of how museums or other <b>venues</b> reflect history and values of a community and/or culture.	Compare and contrast viewing and experiencing collections and exhibitions in different <b>venues</b> (physical and/or virtual).	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

To build on prior knowledge, students examine display spaces within their school environment, show cases, art displays, the library or media center, classroom bulletin boards, and online spaces. While looking at the display spaces, students can document in writing or speaking what they think the collection of artifacts is trying to communicate and how the school context influences the decisions made by the curator. This process can be completed using a graphic organizer to facilitate the organizing of thoughts and observations. Doing so allows students to document the history, community, or culture they think the collection represents. Teacher-provided prompts can facilitate this process; the prompts should reflect the teacher’s vision for how students will assess, explain, and provide evidence. The prompts help develop academic literacy and can provide students with deeper, more complete understandings of performance standard outcomes. After exploring a particular venue, students should be provided with time to document findings and engage in small-group and whole-group discussions focused on the community being represented and the extent to which that representation is valid and genuine.

As students become ready to engage in a virtual, physical, or staged museum exploration, they should seek to connect their observations to prior knowledge and note the history, values, community, and culture being reflected through the display of work. To formulate these conclusions, students can write about their own understandings of the community and what the collection communicates about or adds to their understanding. They will convey their position and explain their rationale using evidence drawn from their observations or research.

In the 7.VA:Pr6 performance standard, students develop their ability to compare and contrast through viewing and experiencing collections and exhibitions in different venues. The performance standards give students opportunities to experience the differences between real and virtual collections of work throughout the year. These differences in viewing experiences can be articulated using a Venn diagram. Students compare and contrast their experiences with different venues. The venue observations noted should be discussed to summarize the differences and similarities. The evidence allows students to grow their knowledge and understanding of the value and differences of physical and virtual venues.

In performance standard 8.VA:Pr6, students analyze why and how an exhibition or collection influences ideas, beliefs, and experiences. Students have opportunities to build upon and expand their understanding and analysis skills from previous years' experiences with presenting works of art. One approach is to allow students to explore collections of works created by different groups of exhibitors, such as curators, publishers, advertisers, botanical societies, fashion magazines, patriotic groups, or cultural organizations. Students then share their initial observations with a partner or small group using the discipline-specific language of visual arts or design to deepen or generate additional thinking to support their writing process. Arranging their observations using a graphic organizer or other note-taking system can help students discover insights. The organizers also support students in citing their observations and in shaping their findings, eventually discerning the intent of the collection. Students also share discoveries made about how the curatorial decisions could influence viewers' ideas, beliefs, or experience related to the focus or theme of the collection.

The following snapshot is an example of students engaged in the process of curating a collection of images.



## **Snapshot: Curating a Show**

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**PRESENTING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

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

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

**Process Component:** Present

**Performance Standard: 8.VA:Pr6** Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

Students are given the following prompt to discuss in table groups as they examine a given set of various images:

How does the exhibition title or organizing theme help the viewer see meaning in the artworks and/or understanding of culture and history?

Each table is provided with various images and the title of a collection or exhibition where the piece(s) can be seen or were exhibited.

In their table groups, students examine the images and respond to the prompt in order to explain why they feel the curator of the collection/exhibition used that title or organizing theme. After discussing each image, the table group arranges the images to curate their own collection/exhibition, based on their own theme and revised title.

Each table group presents their collection/exhibition for viewing by placing the images in a way they feel represents their theme and title. Each group prepares to share their rationale for organizing the images in that way and assigning that particular title.

The class responds to the collection/exhibition as it is presented to them using the prompt given at the beginning. The class discusses their thoughts, and the presenting table shares their reasons for their organizing theme and title.

## Responding 6–8

Students in grade levels six through eight can identify and interpret works and explain how personal aesthetic choices are influenced by culture, environment, and personal experiences. Students analyze visual images in multiple ways and contexts and understand that the way viewers encounter images are influenced by ideas, emotions, and actions. They can interpret art through characteristics of form and structure, use of media and artmaking approaches, and how these contribute to understanding messages or ideas and moods conveyed in the artwork.

**Table 7.33: 6–8 Responding 7, Perceive, Analyze**

6.VA:Re7.2	7.VA:Re7.2	8.VA:Re7.2
Analyze ways that <b>visual components</b> and cultural associations suggested by <b>images</b> influence ideas, emotions, and actions.	Analyze multiple ways that <b>images</b> influence specific audiences.	Compare and contrast <b>contexts</b> and <b>media</b> in which viewers encounter <b>images</b> that influence ideas, emotions, and actions.

The 6.VA:Re7.2 student performance standard scaffolds student growth throughout the year, developing skills that allow them to analyze ways that visual components (properties of an image that can be perceived) and cultural associations suggested by images influence ideas, emotions, and actions. Multiple and varied opportunities for students to engage with the visual components and cultural associations found within works of art or design need to be frequent and ongoing in order for students to develop genuine literacy.

Opening activities, checks for understanding, or lesson closure activities can support student understanding. These tasks can ask students to explain and justify how an artist or themselves as a student artist used color to convey ideas or emotions in their work, and explain how the color influences their ideas, moods, or emotions. When repeating this learning activity, teachers can alter their approach to build in time for students to self-select different aspects of art or design to study, such as form or shape.

Students must study a wide range of images to develop and sustain literacy in visual arts. Asking students to articulate their responses to artwork or design and then justify their opinion provides introductory steps for students to strengthen an ability to respond to artwork (6.VA:Re7.2). Students can graduate to explorations of multiple images, isolate ones that resonate, and deconstruct them as a way to determine specific factors that provoked response or sparked their interests. Teachers guide the process, asking students to respond to aesthetic prompts that probe the formal, emotional, or realistic properties of the work. Direct specific prompts within each aesthetic theory will help students uncover ways the visual components and cultural associations they find within the work influence what resonates with them.

At the seventh-grade level the standards ask students to analyze multiple ways that images influence specific audiences (7.VA:Re7.2). One approach to developing this understanding is to engage students in looking at different genres of artwork, such as landscape, anime, graphic novels, or portraiture. Images can often be accessed through online museum collections or those associated with a university. Students can be directed to choose works of art from a selected genre that resonates with them and document the reasons for their choices. Using the same bank of images, students can select images they think a family member or another adult would appreciate, then document their choices. Students respond to a question such as, “Why do you think your immediate and extended family member would like the image?” and then engage in a whole-group discussion about their findings. The process develops a community of artists and validates multiple perspectives.

Students can also expand their understanding of the ways that images influence specific audiences by analyzing calls to action found in artworks—protest art, political artwork, propaganda, or public service announcements each provide inherent calls to action. Students can choose an image that they feel strongly about and identify the various visual elements they perceive the artist used to convey the call to action. Their identification of features can be used to evaluate the image and the strength of the call to action. Students can then engage in structured dialogue to discuss and share their views.

Performance standard 8.VA:Re7.2 requires students to compare and contrast contexts and media through which viewers encounter images that influence ideas, emotions, and actions. Students engage in similar processes in their everyday life—learning activities outside the classroom support the instruction inside the classroom throughout the year to strengthen skills in this area. An initial activity could prompt students to keep a 24-hour journal of where and how they encounter influential images. The journal allows students to document the source of the image, its presentation, and how it influenced their ideas, emotions, or actions. From this evidence, students in small groups categorize the gathered data into logical categories (i.e., the images source, type, or way[s] it influenced them). The categorizations should lead them to a preliminary analysis, a rationale for each category, and eventually comparisons between categories. Following this activity, partners or small groups can be asked to compare and contrast their personal data and their groups’ data analysis. They can compare and contrast their findings and their analysis of their data through the process of sorting and discerning information. Finally, a whole-group discussion on the findings can elicit perspectives and solidify students’ deeper understanding of how contexts, media, and where we encounter images influence our ideas, emotions, and actions.

The following vignette asks seventh-grade visual arts students to evaluate using aesthetic theories of formalism and emotionalism. The students can engage independently, in small groups, or as a class. The following vignette provides an example of instruction for whole group.



## *Vignette: Emotionalism and Formalism: Evaluating Artwork Depends on the Criteria—Seventh-Grade Visual Arts*

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**Anchor Standard 9:** Apply criteria to evaluate artistic work.

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

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

**Process Component:** Evaluate

**Performance Standard: 7.VA:Re9** Compare and explain the difference between an evaluation of an **artwork** based on **personal criteria** and an evaluation of an **artwork** based on a set of **established criteria**.

To introduce the activity, the teacher and students determine criteria to evaluate works of art.

The students generate a list of several qualities that might make a work of art interesting. Students share their list with the group, then select three or four attributes the majority of the group can agree on. For example:

1. Subject—realistic or abstract
2. Color—bright or dull, dark or light, warm or cool
3. Technical Skill—craftsmanship, style, or technique
4. Expression—idea, emotion, or theme

The students are introduced to and take notes on the concepts of formalism, emotionalism, and aesthetics, which are defined for the purpose of this learning experience:

1. Formalism: Appreciating works of art for their formal or design qualities
2. Emotionalism: Appreciating works of art for their expressive qualities
3. Aesthetics: While the term ‘aesthetics’ has traditionally dealt with considering what is beautiful, today aesthetics more commonly asks whether an artwork is considered “successful.” This means that aesthetics is about asking questions that come up when we interact with art.

The students are asked to look back on the criteria list generated by the group, and determine whether a criterion could be considered a formal or emotional quality, neither, or both.

Students look at one or two selected works of Yayoi Kusama or Chuck Close.

Using the described criteria, students evaluate the work. They respond in writing to the following prompts for each image and share their responses in small groups.

1. Do you personally think the work is good/interesting/successful? Explain using the language of formalism or emotionalism to support your opinion.
2. Based on the criteria, is this work good/interesting/successful? Explain using the language of formalism or emotionalism to support your opinion.
3. Do the criteria and your opinion about the work match?
4. Even if you personally do not like the work, can it be good/interesting/successful? Make an argument using the language of formalism or emotionalism to support your claim.
5. Can the work be good/interesting/successful and not be good/interesting/successful according to the criteria. Make an argument using the language of formalism or emotionalism to support your claim.

After they individually discuss the implications of aesthetic choice, viewer, and opinion, the class discusses how personal and predetermined criteria can influence opinion. Students determine how an artwork is assessed versus how artwork in a museum or by one's favorite artist is viewed.

Students then engage in a final reflection to conclude the lesson. The reflection is centered on the question, "How has your understanding of evaluating artwork changed or deepened?"

## ***Connecting 6–8***

In the sixth- through eighth-grade Connecting standards, students synthesize their artistic learning and relate it to social, cultural, and historical contexts. In Cn10, students engage in generating collections of ideas, creating visual documents, and work individually and collaboratively to make art that reflect and reinforce positive aspects of group identity.

Cn11 asks students to analyze art that represents changes in times, traditions, resources, and cultural uses of art, while demonstrating an understanding of the time and place the art was created. Students gain an understanding and respect for the relationships of cultural sovereignty, norms, and traditions in artworks.

**Table 7.34: 6–8 Connecting, Relate**

6.VA:Cn11	7.VA:Cn11	8.VA:Cn11
Analyze how <b>art</b> reflects changing times, traditions, resources, and cultural uses.	Analyze how response to <b>art</b> is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways <b>art</b> is used to represent, establish, reinforce, and reflect group identity.

The following snapshot asks eighth-grade visual arts students to examine how art can represent a time, place, and people.



**Snapshot: Connecting—Time, Place, and People**

**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

**Process Component:** Relate

**Performance Standard: 8.VA:Cn11** Distinguish different ways **art** is used to represent, establish, reinforce, and reflect group identity.

Students are learning about the life and art of Käthe Kollwitz (1867–1945). Kollwitz was a German artist whose work focused on the effects of war, poverty, and hunger. Students are learning that Kollwitz’s art served as an expression of plight and sacrifices of the working class and the poor, and are examining how the art represents a time, place, and people.

Students are asked to research teacher-provided internet sites. Students will select one fact about Kollwitz and post it to an online digital bulletin board. Students must read the previously posted facts, as facts can be posted only once. The teacher and the students review the digital bulletin board posts as a class through a teacher-led discussion to learn more about Kollwitz’s life and art.

The teacher provides students with several quotes by Kollwitz and the class discusses what they think Kollwitz's artistic intentions might be before they look further into Kollwitz's work.

As a class, students view a slideshow of Kollwitz's art and discuss their interpretations and responses to it. The teacher hands out additional quotes by Kollwitz and asks the students to form groups that share the same quote. Each group discusses their quote and how the quote correlates with the information and art they just examined.

In their groups, students complete a graphic organizer that prompts thought using the essential questions:

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

After completing the graphic organizer, each group shares its responses to the prompts with the class. The teacher guides further discussion using the various group responses.

## **Proficiency Levels: High School Proficient, Accomplished, Advanced**

The high school standards measure three proficiency levels: Proficient, Accomplished, and Advanced. This approach to levels of performance considers the nature of high school courses, where students from multiple grade levels are learning together within one class. It also anticipates situations where students at the Proficient and Advanced levels may be learning within the same course together. The overarching goal for levels of performance standards is to help develop multidimensional thinkers, creators, and lifelong learners in visual arts.

High school students create using a vast range of mediums. Ongoing advancements in emerging technologies provide virtual environments for creative exploration. Inspiration from past and contemporary artists provokes thought and motivation to help high school students make connections between their work and the world around them. Essential building blocks through well-crafted visual arts instruction aligned to standards foster self-discovery and encourage students' forward thinking and innovation.

## *High School Proficient Level*

By the end of a visual arts course, the Proficient-level high school student has demonstrated capacities in visual arts as outlined by the corresponding performance standards. The student artist has developed foundational technical and expressive skills and understandings in a variety of mediums. They can solve assigned problems and prepare assigned repertoire for presentation. They make appropriate choices with some support. They may also be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture, and other learning.

### **Creating Proficient**

The Creating Proficient standards in high school ask students to use multiple approaches as they engage in creative endeavors, shape artistic investigations using contemporary practices, and work in artmaking without preconceived plans. Students understand traditional and nontraditional materials impact human health and the environment and demonstrate safe handling of all materials, tools, and equipment. They can collaboratively develop proposals for large-scale artwork and designing of public spaces. Students are able to apply criteria from traditional and contemporary cultural contexts, using their findings to reflect on and plan revisions for works of art or design in progress.

### **Presenting Proficient**

Students working at the Presenting Proficient level are able to analyze, select, and curate artifacts for presentation and preservation. They understand the impact that an exhibition or collection of work has on personal awareness of social, cultural, or political beliefs.

### **Responding Proficient**

As students grow in their artmaking skills, they also grow in their critical thinking skills in response to personally created artwork and the artwork of peers and professional artists. They can theorize ways in which art influences perceptions and understanding of human experiences. They can analyze how the world around them is shaped by visual imagery and apply criteria to evaluate artwork and collections of artworks found in various contexts.

### **Connecting Proficient**

Proficient visual art students are able to document their process of creating from beginning to end. They understand how culture, traditions, and history influence their personal artmaking.

The following snapshot illustrates students investigating and experimenting with a variety of media.



## **Snapshot: Media Experiments—High School Proficient**

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This snapshot takes place in a high school classroom; however, the number of stations and amount of time can be adjusted to fit any classroom or class period.

**Artistic Process:** CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

**2.1 Enduring Understanding:** Artists and designers experiment with forms, structures, materials, concepts, media, and artmaking approaches.

**Essential Questions:** How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

**Process Component:** Investigate

**Performance Standard: Prof.VA:Cr2.1** Engage in making a work of **art** or **design** without having a preconceived plan.

In this snapshot students, with the guidance of the teacher, experiment with a variety of media and report their findings.

Students are in collaborative groups and roles for each team member are decided by the group. The roles are specified as follows:

- Facilitator (keeps all on task/focused)
- Teacher (reads/reviews the instructions with team before starting experiments)
- Timekeeper (gives five- and two-minute warnings)
- Supply clerk (makes sure all supplies are clean and ready for next group)
- Table master (cleans table and makes sure all supplies are organized)
- Art handler (places work on the drying rack at the end of the experiment)

Six stations are prepared. Directions for each station are written in a large format for all team members to read. Examples of completed works are provided.

The stations include:

1. Marbling with shaving cream or Carrageenan seaweed
2. Sponging with tempera paint to create tints and shades
3. Sgraffito and Splatter
  - a. Splatter with a brush and tempera paint

- b. Splatter with ink and a straw
4. Wet into Wet, Wet into Dry watercolor paintings
5. Oil pastel resist with watercolor: creating texture
  - a. One drawing with oil pastel
  - b. One texture rubbing with oil pastel
  - c. One combination
6. Mixing intensities with tempera paint
  - a. Seven-step intensity scale mixing complements

Students have a set number of minutes to complete each experiment. After completing all stations, groups are paired with one another and report their findings.

Prompts for findings are:

1. What is your overall opinion of this experiment?
2. What did you discover? Provide facts.
3. What could you create using this technique? Be specific.

A whole-class discussion of findings takes place at the end of the sharing. Students utilize their findings in later artmaking.

### ***High School Accomplished Level***

An Accomplished-level high school visual arts student has completed one or two rigorous high school courses (or equivalent) at the Proficient level. With minimal assistance this student can identify or solve art problems based on their interests or for a particular purpose. The student can conduct research to inform artistic decisions and engage in artistic processes to create and refine art products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. The student can use the art form for personal realization and well-being and has the necessary skills for and interest in participation in arts activities beyond the school environment.

### **Creating Accomplished**

Students in visual art working at the Accomplished level are able to individually and collaboratively formulate new creative problems based on their own existing work. They create with a range of materials, tools, and methods in traditional and contemporary art-making practices. Students at this level can demonstrate persistence in working on a technical skill and in a self-selected art form. They understand the ethical implications of making and distributing creative work. Accomplished students engage in constructive critique processes with peers and are able to use the process to reengage, revise, and refine work in response to personal artistic vision.

## Presenting Accomplished

Students at the Accomplished level understand the importance of preserving and presenting their work as a collection and personal portfolio. They can evaluate and apply methods to appropriately display work in public and virtual spaces. Accomplished students make, explain, and justify connections between artists, artwork, and social, cultural, political, and historical contexts.

## Responding Accomplished

Students at the Accomplished level are able to recognize and describe a personal aesthetic and empathic response to the natural world and constructed environments. They can evaluate how an image can influence ideas, feelings, and behaviors of specific audiences. Accomplished students are able to determine the relevance of criteria used by others to evaluate artwork or collections.

## Connecting Accomplished

Accomplished students are able to connect methods of observation, research, and experimentation when exploring unfamiliar subjects through artmaking. They can compare how societal, cultural, and historical contexts make connections to artmaking in contemporary, local, and global contexts.

The snapshot below is a short exploration at the beginning of the school year that guides students' thinking about their own collection of work and portfolio presentation that will develop throughout the course.



### *Snapshot: Visual Arts Students Working at the Accomplished Level*

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

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

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

**Process Components:** Select, Analyze

**Performance Standard: Acc.VA:Pr4** Analyze, select, and **critique** personal **artwork** for a collection or portfolio presentation.

Students look at works by Damien Hirst, a contemporary artist who curates and displays objects in cabinets. As a class, students discuss how Hirst has organized the objects in relation to theme, size, and color.

To explore this idea, students form groups of four. Each group selects a shelf in a cabinet to curate. The groups decide on their theme for the shelf. Based on their theme, over the next day or two, students collect objects from various places, in and out of class. In class they begin to arrange them in an order for display.

After each group has curated their shelf in the cabinet, the students develop criteria for voting “Best of” awards for the curated shelves.

### ***High School Advanced Level***

An Advanced-level high school visual arts student has attained a level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is rigorous and substantially expands students’ knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement. This student independently identifies challenging art problems based on their interests or for specific purposes. They bring creativity and insight to finding artistic solutions. They are adept in creating within at least one visual arts method and medium as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors- or college-level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activities within and beyond the school environment (see [descriptors for high school performance standards levels](#) earlier in this chapter).

### **Creating Advanced**

At the Advanced level, the visual arts student is able to work independently as an artist and can see and theorize plans for creating art and design that effect social change. They understand traditional methods of artmaking and contemporary artistic practices and are able to follow or break with traditions to make art and design based on their own theme, idea, or concept. They experiment and explore personally meaningful themes, ideas, and concepts in their art and design work. Advanced visual arts students understand the importance of balancing freedom and responsibility in the use of images, tools, and materials when creating and circulating creative work. They are aware that artworks may be viewed by intentional and unintentional audiences. They demonstrate, as a creator of art and design works, how visual and material culture can define, shape, inhibit, and empower people’s lives and as such are developing a strong personal artistic vision.

## Presenting Advanced

Advanced visual arts students are able to curate exhibitions, collections of objects, artifacts, and artwork for a specific event. They understand the importance of preserving, presenting, and protecting works of art.

## Responding Advanced

Advanced visual arts students have developed a response to art based on knowledge of experience with art and life and can defend a plausible critical analysis. They are able to see the commonalities within a group of artists or visual images attributed to particular types of art, timeframes, and cultures, and can construct evaluations based on differing sets of criteria when looking at a work of art or collection of works.

## Connecting Advanced

Advanced visual arts students synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches. They assess the impact of an artist or group of artists on the beliefs, values, and behaviors of a society.

The following Connecting snapshot is part of a larger inquiry advanced students are pursuing on underrepresented groups in visual arts and the impact of visual artists on society.



### *Snapshot: Visual Arts Connecting—Advanced Level*

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**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

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

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

**Process Component:** Relate

**Performance Standards: Adv.VA:Cn11** Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

**Prof.VA:Cn10** Document the process of idea development, from early-stage ideas to fully elaborated ideas.

As part of a larger instructional unit on underrepresented groups in visual arts, the students examine the work of the Guerrilla Girls, the underrepresentation of women

artists by major museums and institutions, and the impact of their work on society. This is a small aspect of this larger unit.

Students form groups and find a Guerrilla Girls art installation or performance to share with the class. Each group is asked to explain how they think the art installation they found might impact the people who come into contact with the art. As a review the class has a discussion on the impact art has on our lives.

Each group is tasked with developing and producing their own anonymous small art installation with a hoped-for outcome from the viewers. Each group must document their process from the group's brainstorming stage to the final decisions for their art installation. The students select where in the school to place their installation (a place where it will not get damaged [e.g., the library, administration building, counselor's office, nurse's office]) that they feel will generate excitement and response from the public.

The students are expected to observe the installation (whenever possible) for two days and document public comment, reactions, and impact.

The groups will create from their documentation a presentation to share with the class that explains their process and what they learned from their observations on the impact of their installation on the school.

### ***Assessment of Student Learning in Visual Arts***

Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when it

- is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment measures understanding of a concept, specific skills, and the ability to engage in the artistic processes. Authentic assessment happens in real time, as the student demonstrates knowledge, skill, and engagement in the process. This can include

students working in an artistic investigation, preparing for a presentation, hypothesizing how art influences perception and understanding of human experiences, and synthesizing knowledge of social, cultural, and personal life with artmaking approaches. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Presenting, Responding, and Connecting.

Tools for assessment can include selected response, open response, portfolios, open-ended prompts, performance criteria, criterion-referenced, performance/authentic assessment, analytical, and holistic scoring rubrics (all of which are outlined in chapter two, “The Instructional Cycle”). Assessment can be project based or designed as performance tasks to showcase student originality and creativity.

Effective assessments of arts learning are specific and transparent. Students and teachers alike engage in the process of assessment. Effective learning experiences provide multiple measures, both formative and summative, that assess the technical (technique), the formal (composition), the personal (expressive) qualities, and provide learners the opportunity to articulate understanding that their products may not readily demonstrate. In visual arts learning, it is important to view all assessment as a tool for learning. Arts learning and assessment in a TK–12 setting is a fluid process, not a final goal with an end point. Arts educators benefit from the view that learning is never complete. This lens provides students and teachers alike with opportunities to grow in their understanding of fundamental and more sophisticated concepts throughout the process.

Across the processes of Creating, Presenting, Responding, and Connecting, students are encouraged to share their ideas and opinions with their peers and deliberate via verbal and visual languages. Visual arts students are required to assess at multiple checkpoints and reflect often during practice. For example, students experiment with ideas, design, and materials while simultaneously self-assessing their progress and outcomes. The PK–12 visual arts Creating standards state that students create artworks by engaging in various experimentations. In particular, VA:Cr2.1 and VA:Cr2.2 encourage students to explore various ideas, materials, techniques, and methods. These learning activities can function as informal formative assessments that provide teachers with insight on student progress and inform next steps (PK.VA:Re9–5.VA:Re9). Assessment should guide the thinking, production, and presentation of creative endeavors for students and teachers in the art classroom. The process includes observation, reflection, and self-assessment. Learners should self-assess based on learning criteria and/or expectation.

**Table 7.35: Responding Standards PK–5**

PK.VA:Re9	K.VA:Re9	1.VA:Re9	2.VA:Re9	3.VA:Re9	4.VA:Re9	5.VA:Re9
Select a preferred <b>artwork</b> and share.	Explain reasons for selecting a preferred <b>artwork</b> .	Classify <b>artwork</b> based on different reasons for preferences using learned <b>art</b> vocabulary	Use learned <b>art</b> vocabulary to express preferences about <b>artwork</b> .	Evaluate an <b>artwork</b> based on given <b>criteria</b> .	Apply one set of <b>criteria</b> to evaluate more than one work of <b>art</b> .	Recognize differences in <b>criteria</b> used to evaluate works of <b>art</b> depending on <b>styles, genres, and media</b> as well as historical and <b>cultural contexts</b> .

Through the Cr3 standards, students build capacity to share, explain, and reflect on choices made while working on an artwork and formulate plans to better articulate intention in an artwork through revision. By fifth grade, students are asked to write artist statements that “Use art vocabulary to describe personal choices in artmaking” (5.VA:Cr3). The self-assessment process provides meaningful opportunities for evaluation as the students are expected to set goals for their artmaking. For example, 3.VA:Cr2.1 asks students to “Create personally satisfying artwork using a variety of artistic processes and materials.” This standard is then followed by asking students to “Use art vocabulary to describe personal choices in artmaking and in creating artist statements” (5.VA:Cr3). This expectation is clear that reflecting on and explaining is reinforced in middle school.

**Table 7.36: Creating Standards Related to Artist Statements**

5.VA:Cr3	6.VA:Cr3	7.VA:Cr3
Use <b>art</b> vocabulary to describe personal choices in artmaking and in creating <b>artist statements</b> .	Reflect on whether personal <b>artwork</b> conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal <b>artwork</b> in an <b>artist statement</b> or another format.

Artist statements can serve as powerful summative assessments in visual arts instruction. Artist statements document the thinking processes of students from ideation to completion, and also provide a structure for articulating the intention and personal meaning of an artwork and a means of reflecting on process. Sentence starters can help students organize their thoughts for end-of-class journals, exit ticket reflections, and artist statements.



### **Snapshot:** Artist's Statements Sentence Starters for Grade Levels 5–7

Intention	Reflection
This artwork is about...	I changed my idea of my art when ...
My idea for this artwork is to ...	
This artwork uses ... to express/show/ explore ...	I explored ... I experimented with ...
I tried to show ...	I struggled with ...
The purpose of this work is to ...	I am proud of the way I ...
I want people to feel/think about/wonder ...	I solved the problem of ...
I wondered, what if I ...	When I look into my artwork, I feel ...

At the secondary level, artist statements can capture higher-level thinking, feelings, and connections sought by the artist to explore a personally meaningful theme, idea, or concept (Adv.VA:Cr2.1).



### **Snapshot:** Sample High School Artist Statement

The following is a format example for a short artist statement. In this example, the artwork is a drawing. Formats may vary depending on the venue or context. Most often the statement provides information on the “how,” the “what,” and the “why.”

TIME IS FLEETING

PEN AND WHITE ACRYLIC PAINT

DRAWING

ARTIST'S STATEMENT

This artwork portrays a figure sitting in a chair thinking about what to do next. The artwork is meant to capture the moments that we spend stuck while, at the same time, life is fleeting. The chair symbolizes this spot that we stay in, the skeleton represents time and decay, and the contour line is life leaving us. The skeleton strikes an inquisitive pose, while not leaving the seat.

The style also focuses on the loss of life's possibilities, with the figure beginning to fade with the use of vertical lines on an even more abstracted background.

Don't spend all of your time waiting. Be productive, adventurous, and lively with the time you have left in life. The limited amount of time reflects on the idea of pondering over choices that were never made out of instilled fear, therefore leaving you in regret.

## Critiques

Critical learning skills and a deeper comprehension of concepts takes place when a student critiques their own work. Metacognitive awareness takes place when a student self-evaluates to improve on a set of skills they are learning. Guided peer critiques throughout the creative process, with the aid of a rubric, initiates investigation and challenges students to develop higher outcomes. Providing one-on-one feedback throughout the creation process, or using open-ended prompts to evoke deeper thought, can foster a deeper understanding of choices students make. Group critique encourages an artist to make choices they did not think about previously. Self-reflection that occurs at the end of a project, whether in verbal or written form, stimulates investigation resulting in focused goals for future projects. In addition, these kinds of critiques offer an opportunity to practice using critical art vocabulary for expression. The following snapshot is an example of one approach to a peer critique at the high school level.



### ***Snapshot: High School Peer Critique***

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Every Monday in an advanced high school art room, for the first 10 minutes of class, students find a new partner to discuss their artwork that is currently in progress.

Students are asked to place their artwork standing upright so they and their partner can step back and look at it from a distance. While they are looking at the work, they are asked to address four prompts:

1. Tell the artist something you like about the work.
2. Ask the artist what they like about their work.
3. Suggest to the artist an aspect that needs improvement.
4. Offer the artist a suggestion they may not have thought about previously.

Once they are finished discussing the first work, they are asked to switch and critique their partner's work using the same four prompts.

Before the partners end their critique, they each share two areas they are going to concentrate on for the next few days of creating. This type of peer critique promotes self-inspection and setting goals for future outcomes.

## *Self-assessment Leads to Lifelong Learning*

When a student learns how to self-assess and think through a cohesive creative process, they learn essential skills that promote lifelong learning. Students may explore an art or design field as their career or continue to create art or design for pleasure. Evaluating students' performance builds self-confidence in a student's artistic journey. When an artist is curious, they can explore and investigate ideas, solve problems, practice to gain mastery of a concept, and self-evaluate for future growth. Conversations and questions make students think and rethink about notions and ideas.

## **Summative Assessment**

Summative assessment comes at the end of a unit. It is used to assess a student's overall knowledge, progress, and understanding of the concepts that were taught over the duration of the unit or class. In general, summative assessments such as final artwork, a research paper, or a presentation requires appropriate measurement tools (including rubrics). Incorporating an artist portfolio (which is discussed thoroughly in chapter two, "The Instructional Cycle") into curriculum as a summative assessment helps teachers evaluate a student's overall growth as an artist. Portfolios, whether in hardbound or digital format, contain student-created images along with written narratives and artist statements designed to articulate the student's overall artistic process and journey. Artist statements for projects can demonstrate an understanding of content, technique, purpose, and self-reflection. Portfolios could contain related brainstorming, in-progress steps, sketches, and detailed images that lead to the final work. The portfolios may include pieces from the student's process journal or sketchbook that also support the artistic development of a work of art or design. The portfolio becomes a preservation of the artistic process for the artist to use for reflection and future endeavors. Digital websites can be designed as a virtual portfolio of student work. The following snapshot provides an example at the high school level on how students can create and use digital websites as portfolios that document and preserve their artistic process.



### ***Snapshot: Documenting and Preserving Artistic Process Using Digital Websites—High School Level***

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At the beginning of a high school arts course, students create digital websites using a secure network and free website builder to document and record their journey throughout the year. These websites serve as virtual portfolios throughout the course.

Students are asked to create a homepage that includes an image of themselves and an artist biography. Every time a new art medium is introduced, students are asked to create a medium page showcasing key visual arts or design vocabulary of artistic academic and technical terms they learned, a list of artists who use or used the medium, and research about the medium.

Every time the students finish a work of visual arts or design, a new page is created showcasing an image of the project, credit line (title, medium, size, date), an artist statement, and a self-reflection.

At the end of the course the individual websites serve as portfolios students can access, use, and add to as they continue their visual arts studies.

## Formative Assessment

Formative assessment is used to assess student comprehension during the learning process. In the early stages of teaching a concept or meeting a group of students, teachers use diagnostic assessment to measure student skills, gauge understanding, identify learning needs, and find opportunities for growth. In visual arts this takes place naturally when the teacher walks around the room and observes student work as evidence of comprehension. Immediate feedback and one-to-one guidance are important during this stage of learning a concept. This is also a time when assessing for any additional differentiations needed for individual students can be made to help support mastery of learning goals for all learners.

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**“Diagnostic assessment is a form of pre-assessment that allows a teacher to determine students’ individual strengths, weaknesses, knowledge, and skills prior to instruction. It is primarily used to anticipate potential learning challenges. Diagnostic data is used to guide lesson and curriculum planning.”**

**—From the *California Arts Framework*, appendix D**

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The visual arts standards promote students’ cognitive processes, and assessment should be designed to elucidate how students are engaging in these processes. The artistic process strand Creating includes the cognitive processes of imaginative play, brainstorming, collaboratively setting goals, elaborating on an idea, combining ideas, applying resources, experimenting, repurposing, explaining, reflecting, and describing. The Presenting and Responding artistic processes include the cognitive processes of selecting, categorizing based on theme and content, investigating, developing criteria, analyzing, perceiving, describing aesthetic characteristics, speculating, revisiting, interpreting, and classifying. Assessments should include the question, “How and to what extent are students engaged in these cognitive processes?” with evidence provided in the answer.

## *Critique and Feedback*

Conversations with peers can help students formulate ideas about their work through discussion. Students might leave each other notes with questions, compliments, wonderings, or suggestions. Students can ask each other to “tell me more” about elements in their work. These types of questions can help the artist see what aspects in their artworks are clear to the viewer, and what parts might need reworking. Formal and informal critique and feedback need to be ongoing and become a habit within the visual arts classroom.

Critique and feedback are part of the formative assessment process in visual arts. Timely, ongoing feedback supports a growth mindset in students, reinforcing that learning and development takes time and practice. The critique process and feedback provided should preserve student opportunity for inquiry and discovery while directing further investigation. Once critique processes are understood and practiced, providing constructive feedback through critiques becomes part of the natural process of the visual arts classroom and a habit for young visual artists.

In the visual arts classroom, feedback through critique is provided in many ways including through informal and formal processes and one-on-one consultations. Feedback is designed to help students revise or improve their work, rather than just providing a grade at the completion of the work. Feedback can come from the student’s self-assessment, peer assessment, and from the teacher. Feedback can be provided to individuals, in small or whole groups. Feedback in the visual arts classroom should always focus on clear criteria to focus the comments, using protocols to ensure the feedback is constructive and engages all students so that it is useful to students and teachers. A protocol is a process by which a structure is used to frame observation, discussion, and questions. Incorporating protocols establishes agreed-upon behavior to guide and protect feedback conversations. Feedback should be used to alter patterns of misunderstanding rather than prescribe “fixes” or “better ways of doing.”

When feedback is free from judgment, students have opportunities to create their own learning through inquiry and experimentation, resulting in long-lasting personal growth and achievement. Feedback should be nonjudgmental. Judgment is easily recognizable when it is negative: “I don’t like this,” “This doesn’t work because ...,” “This would be better if ....” Negative criticism can deteriorate a student’s motivation, promote a sense of finality in failure, and discourage a growth mindset and habits of mind (Dweck 2016; Hetland et al. 2013). What is often overlooked is that a judgmental environment is created even with positive expressions: “I love how this ...,” “This is really good,” “You are so creative ....” These positive judgments still create a judgmental environment and can inadvertently discourage motivation, risk-taking, and self-expression. Young students often lack the maturity and the awareness to recognize how the environmental and interactive factors impact their learning, and when faced with negative judgment or a lack of positive judgment, they struggle and often disengage. Feedback is effective when it identifies what is evident in student work and

what is not, when it observes without prescribing, allowing a student to discover what is needed, what can be improved upon, and aspects to consider, rather than telling a student what to do. Creating a classroom that is free from judgment is necessary to promote failure as a critical step in learning and an opportunity for growth, to permit and encourage risk-taking and experimentation, and to cultivate self-expression and self-discovery.

## **Methods of Assessment**

There are many methods to assessing learning in visual arts. The methods can range from simple to complex and from low tech to high tech. Teachers in visual arts have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. Three of the various assessment methods are: check for understanding, self-reflection, and creation of rubrics.

### ***Check for Understanding***

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

### ***Self-reflection***

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social and emotional learning and is a skill that can be taught and practiced. When started in early visual arts instruction, self-reflection can improve students' ability to build a growth mindset when creating, presenting, and responding to visual arts. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflections do not have to take a lot of time, and can be as simple as allowing students to reflect on their performance or engagement in a visual arts activity by using a "fist to five" to show their own response to their presenting or a discussion with a neighbor of something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and group work, ideas, and other evidence of visual arts learning for assessment. Students can both store and access their

work for personal and group reflection and assessment, and to maintain a portfolio to document their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

### ***Creation of Rubrics***

Students can create classroom rubrics that identify the levels to which they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, present, or write toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels to which they believe the student achieved. Students can justify their choices in a conversation with the teacher or by documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

### **Growth Model of Grading**

A growth model of grading continuously supports and encourages students to improve their scores rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the arts standards and supports the outcome of lifelong learners.

# Supporting Learning for All Students in Visual Arts

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“A really good picture looks as if it’s happened at once. It’s an immediate image. For my own work, when a picture looks labored and overworked ... I usually throw these out, though I think very often it takes 10 of those over-labored efforts to produce one really beautiful wrist motion that is synchronized with your head and heart, and you have it, and therefore it looks as if it were born in a minute.”

—Helen Frankenthaler, American painter (Schlam 2020)

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The primary goals of the visual arts standards are to help every California student develop artistic literacy in which they

- create and present work that expresses and communicates their own ideas;
- continue active involvement in creating, presenting, and responding to visual arts;
- respond to the artistic communications of others;
- actively seek and appreciate diverse forms and genres of visual arts of enduring quality and significance;
- seek to understand relationships among all of the arts, and cultivate habits of searching for and identifying patterns, relationships between visual arts, and other knowledge;
- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in visual arts; and
- support and appreciate the value of supporting visual arts in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional learning staff, administrators, and district leaders share the responsibility of ensuring visual arts education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in visual arts education.

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 represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools increase the assets that teachers may draw from to enrich the visual 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 is essential for learning in the arts, as personal expression and communication are foundational aspects of creative endeavors. Students need to feel safe, respected, and supported in expressing their gender, gender identity, and sexual orientation within the arts classrooms and arts learning. With many languages other than English spoken by California's students, 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 the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital visual 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* (also known as *ELA/ELD Framework*; California Department of Education 2015).

As teachers inform themselves about their students' backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. It is essential for administrators, educators, parents, and school board members to support the communication and articulation of relevant student information across classrooms and school sites. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available. For additional guidance and resources, refer to the *Health Education Framework for California Public Schools: Kindergarten Through Grade Twelve* (California Department of Education 2020).

## **Universal Design for Learning and Differentiation**

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 nonvisible disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students' full inclusion in visual arts and reduces the need for follow-

up instruction. The table below provides an outline of UDL Principles and Guidelines that visual 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* (California Department of Education 2015).

**Table 7.37: Universal Design for Learning**

<b>Principles</b> <i>Provide multiple means of ...</i>	<b>Guidelines</b> <i>Provide options for ...</i>
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.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015); CAST (2018)

See tables [7.39](#), [7.40](#), and [7.41](#) later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for visual arts.

## Culturally and Linguistically Relevant Teaching

A culturally relevant curriculum and supporting strategies are the keys to maximizing inclusivity and to building relational trust in the classroom. Visual arts instruction benefits all students' learning when it includes varied instructional practices that honor students' learning styles, includes levels of previous training, and accounts for social and religious sensibilities. Students need to see representations of themselves within a broad range of human experiences, including historical and contemporary images, and in visual arts texts insofar as they support learning that is sourced from many regions and historical periods.

Authentic visual arts learning that includes rich learning in all artistic processes develops artistically literate students that are fluent in interpreting intent, meaning, and bias in artworks and designs. As students within a diverse classroom work together to gain these critical discerning skills and capabilities in creating visual artworks and design that are free from bias, they acquire new skills and expand their existing creative avenues to amplify their own voice and perspective.

Visual arts teaching that focuses on one culture (monocultural) for a unit is not necessarily inappropriate. It provides opportunities for students to compare and contrast between units as they analyze artworks. Culturally relevant visual content and methods should ensure that students explore a variety of cultural, societal, and historical styles. Student performance standards under Responding emphasize this important aspect of learning in visual arts. Table 7.38 provides a sampling of these important standards.

**Table 7.38: Sample Responding Standards in Visual Arts**

Standard Code	Performance Standard
K.VA:Re7.1	Identify uses of art within one’s personal environment.
5.VA:Re7.1	Compare one’s own interpretation of a work of art with the interpretation of others.
Prof.VA:Re7.1	Hypothesize ways in which art influences perception and understanding of human experiences.

Recognizing and honoring students’ intellectual and artistic capacities, linguistic traditions, and the cultures that are connected to those languages creates a rich atmosphere of learning for all students. Bilingualism and multilingualism should be celebrated and explored. Visual arts is a language, and linguistically diverse disciplines and student groups benefit from the democratizing of the classroom that visual arts can promote. In “Toward a Theory of Culturally Relevant Pedagogy,” Gloria Ladson-Billings theorized that culturally and linguistically relevant teaching, in 1995 by informed a generation of teachers about the need to consider how practices involving monocultural and monolingual frameworks excluded students (1995). Students who are English learners are offered opportunities in learning visual arts that are not English language dependent. Through the expressive and communication elements of visual arts that are not always dependent of text, students can create, produce, access, and engage in the content.

In *Culturally Responsive Teaching and the Brain*, Zaretta Hammond took Ladson-Billings’ research further. Hammond integrates neuroscience and learning theory with cultural and linguistic responsiveness in the classroom to prove that culturally responsive teaching is not only useful but necessary (2014). Hammond articulates the way in which students without a cultural or linguistic connection to the class content or context simply cannot learn and will not likely achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts, and these attributes and stores of knowledge are honored and count for something in the classroom (2014). Therefore, in the teaching of visual arts, the wider the array of genres, styles, origins, and purposes of visual arts and design that are explored, the less likely a student is to feel that one culture, not their own, dominates the curriculum.

In visual arts classrooms, teachers and students can explore, create, present, and respond in ways that sustain the cultural traditions of the students themselves as well as other

traditions of different time periods and places. Culture is sustained when it is passed on through artworks and designs. Culture and languages are enlivened when a new generation of learners discovers the meaning and beauty of other cultures. In order to avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, visual arts students and teachers should know the sources and acknowledge from where the information, style, and practice generates.

The visual arts standards provide teachers with opportunities to include culturally relevant lessons in their classrooms. Through the study of artworks and designs from a variety of cultures, students gain a deeper understanding of the cultures they are derived from and what the movements symbolize. In the fourth grade Connecting standards, visual arts students are asked by the end of the year: “Through observation, infer information about time, place, and culture in which a work of **art** was created” (4.VA:CN11).

It is through the understanding of why an artwork or design exemplifies a specific culture, the time period it represents, and/or the function of the artwork that one will become artistically literate, or able to fully understand what the artwork symbolizes. As students progress in visual arts learning they advance these understandings as seen in performance standard Advanced Responding 7.2, which asks students by the end of the year to “Determine the commonalities within a group of artists or visual **images** attributed to a particular type of **art**, timeframe, or culture” (Adv.VA:Re7.2). When visual arts teaching is culturally relevant to students and represents their own cultures, it acknowledges who they are and recognizes their voice and history.

## Students Who Are English Learners

Teaching visual arts is a visual process, as such students who are English learners are supported and benefit from visual arts learning. While the visual aspects lend authentic access to visual arts learning, English learners gain from teaching that supports their overall growth in the academic, technical, responsive language of visual arts in English.

Teaching through modeling is a time-honored visual arts practice that is rich in providing access for all. It is not uncommon for students to form a circle around a table cluster to view a certain technique when space allows. When space is not available, a camera can be used to project the demonstration to the class and a thoughtful seating chart can be used to support and benefit all students. Seating students needing additional support next to students that are comfortable modeling steps for clarification is a good alternative for students who are English learners. All students benefit when they are provided with multiple examples of using visual arts media and materials and have ample time to watch or review the demonstrations.

Creating videos of demonstrations, lectures, or other presentations that include verbal attributes, and sharing them with students can also support all learners including students learning English, as they can follow up with the contents by watching the videos repeatedly at their own speed. Through the student’s ability to review visually and auditory at their

own pace, students can access the content and grow in the academic language of visual arts. Subtitles and captions on the instructional videos add another level of access for students in the language of visual arts. Teachers may also offer additional visual examples, printed viewing guides, and graphic organizers to students that are learning English as they access the unique visual and text-based language of visual arts.

All students have opportunities to reinforce academic language through the Presenting and Responding artistic processes. Developing accessible prompts, providing the needed language support, and giving students ample time to formulate verbal or written responses to instructional tasks within these processes supports the success of students learning English. Allowing students to formulate ideas, share those ideas in pairs or small groups, and reflect on their process and intention can allow authentic reflection and expression. Talking about their artwork with peers in pairs or small groups provides the student learning English with opportunities to practice oral language in safe and affirming situations.

Supporting all learners with written directions, documents, or other instructional materials, online programs are essential as students gain academic, technical, and responsive visual arts language. Accepting responses in the native language is a modification that can be used to support the language development of a student learning English. Teachers can accommodate all learners with printed classroom presentation slides, instructional handouts, word banks, academic language sheets, or translated materials, especially for important guidelines and rubrics, thus providing students learning English multiple ways to grow in the comprehension and application of visual arts concepts and technical art skills.

## **Students with Disabilities**

Student artists span a broad range of abilities and disabilities—visible and nonvisible—and must be supported to excel in visual arts. The visual 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 have nonvisible disabilities. 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. As a first step in meeting their students’ needs, visual arts teachers must become informed about their students’ disabilities and the range of support needed. The visual arts teacher must be proactive in learning about their students’ specific disabilities and abilities in order to anticipate the students’ needs. Teachers use this crucial information to ensure variability for learners is systematically included throughout the teaching process. Teachers are not expected to do this in isolation. The first strategy is for teachers

draw upon the resources within the school and district to access, review, and understand students' Individualized Education Program (IEP) or 504 plans. These documents help the teacher understand the student's needs and provide guidance on accommodations or modifications. Accessing the school or district personnel that serve students with disabilities provides additional insight, expertise, and support for the visual arts teacher. Visual arts teachers should call upon the support from special education teachers to address students' specific teaching needs.

However, knowing exactly what support in visual arts is needed to help students succeed will not be known until time has been spent with the young artist. Students with or without disabilities may need support. Input from the visual arts teacher is essential for making accommodations because the IEP's art-specific accommodations may not be listed. During the first week of class, "getting to know you" activities and lessons that are attainable by all are important for a quick assessment of the types of modifications or accommodations that will need to be made for learning in visual arts. Once the teachers understand their students' individual needs, nonidentified and identified, teachers can make instructional decisions that, when needed, include modifying or accommodating the lessons and teaching for their specific students. Modifications adjust *what* content a student is taught and expected to learn. Examples of modifications in visual arts might include having the student focus on one art process or one aesthetic principle instead of multiple processes and principles. A student may be asked to analyze only one aspect, such as how color interacts with the audience experience, as opposed to analyzing how form, color, and styles all interact with the audience experience.

Accommodations in visual arts could include free choice of manipulatives, media, and tools so students are able to access the creative process in ways that are meaningful. Students sensitive to textures, sounds, or colors may need alternative workspaces or materials. Providing options in instructional activities involving movement or teamwork widens access for all students, including students that have disabilities relating to these approaches. Students with disabilities may need adaptive tools such as paintbrushes with bigger handles or scissors with blunt ends. Teachers can find the range of adaptive tools and approaches to providing all students with access to visual arts making in educational visual arts and special needs material, and also from equipment providers. Being responsive to all learners and using the nine UDL principles to guide instructional design can ensure that all students have access to the content being taught and have options for demonstrating their learning.

The following snapshot shows how a teacher proactively anticipates students' needs before planning instruction.



## **Snapshot: Anticipating Students' Needs—One-Point Perspective**

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Ms. T. has a broad range of students in her class and she designs supports accordingly. She anticipates her students' needs and provides options for her range of learners.

She knows who in the class often finishes ahead of others. These students can choose to work on a project that will take more time or one they wish to extend. They may use a different medium from the first work or experiment with a medium they do not feel as comfortable with or as proficient at using.

Ms. T.'s student artists that need language support, such as her student who is a first-year English learner from El Salvador, are provided with documents translated in Spanish. These include vocabulary sheets defining terms and detailed instructions for the project. The supporting documents are also illustrated.

Ms. T.'s class also has a student artist who is autistic and attends the class without an aide. Support for this student in learning one-point perspective will include one-on-one help using the ruler to draw the boxes in graphite. The student will be able to complete the rest of the assignment without further support.

Another 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.

## **Students Who Are Gifted and Talented**

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and should be given opportunities to engage in contemporary artistic practices while balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in visual arts.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception and frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their artworks. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively “see” what they want to do but not yet be able to achieve it physically. Rough drafts or early concepts may be awkward for them. Holding themselves to such exacting standards may create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize an artist’s or designer’s intention but be frustrated when that intention is not articulated in words. Without appropriate coaching they may feel a sense of vagueness and unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well, and with little effort, and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small “failures” are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in visual arts, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in visual arts and to acknowledge the variability in all students, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As a student grows toward being an expert learner, they begin to take on the capacities or attributes and direct their own strategies.

**Table 7.39: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement
<p><b>Recruiting Interest</b></p>	<ul style="list-style-type: none"> <li>■ When selecting artworks to share or subject matter to explore, draw on student interest in the world around them. These interests might be in the natural world or the students’ social and cultural worlds.</li> <li>■ Allow for open interpretations of lesson parameters and in analysis of works of art.</li> <li>■ Allow as many opportunities for choice as possible. Build around student agency and choice while maintaining objectives. Imbed choice within lesson plans. Follow student leads with curriculum that is flexible and responsive.</li> <li>■ Build on individual student strengths and draw on students’ prior knowledge and expertise.</li> <li>■ Engage students using multiple means of communication (visual, auditory, tactile, kinesthetic, written, physical, and digital).</li> <li>■ Create an environment of experimentation and respect in which taking risks is valued. Respond positively to students, as all students need to feel comfortable about making mistakes in order to maximize learning.</li> </ul>
<p><b>Sustaining Effort and Persistence</b></p>	<ul style="list-style-type: none"> <li>■ Teachers can scaffold tasks from simple to complex as needed for student learning, building confidence with skills and familiarity in media. An example for this kind of scaffold might be an armature of a sculpture: all students might begin with a similar armature structure, then build onto this armature with increasingly unique and personally guided forms, ideas, techniques, and details.</li> <li>■ Provide students with opportunities to expand on work that interests them with more complexity. This might take the form of a series of work, multiple variations on a theme, or extended exploration within a medium.</li> <li>■ Collaboration can be a powerful tool for sustaining engagement—students may be more engaged when they have someone to plan, imagine, and play with. Collaboration can be built into the curriculum as a class or schoolwide project, capitalizing on the work that a large group of artists can do. Teachers can also create parameters that allow for student agency in making the choice to collaborate with a partner or group, or to work independently.</li> </ul>

**Table 7.39: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement
<b>Self-regulation</b>	<ul style="list-style-type: none"><li>■ Recognize steps students take toward more effective self-regulation, whether it be attention during a teacher demonstration, time on task making work, respect toward others while sharing, or attention to group needs during clean up.</li><li>■ Remove barriers to effective self-regulation. During portions of lessons such as clean-up when self-regulation can be a challenge, provide clear structures such as step-by-step lists and call-and-response repetition of directions by students.</li></ul>

**Table 7.40: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation
<p><b>Perception</b></p>	<ul style="list-style-type: none"> <li>■ Use multisensory modalities including visual, auditory, tactile, and kinesthetic learning.</li> <li>■ Include short videos and visuals, such as posters and charts and other graphic organizers, to display and organize information.</li> <li>■ Provide written and verbal prompts. Restate prompts multiple times. When clarification is needed, restate prompts using different words.</li> <li>■ Vocalize and provide visual examples for expected technical and physical outcomes for all tasks.</li> <li>■ Incorporate analogies and context about visual art that students can connect to their personal life experiences.</li> <li>■ Students with auditory impairments are seated strategically in the classroom, perhaps close to the teacher’s desk or close to the front of the classroom. Students will also be partnered with a student who agrees to support the other student by clarifying directions and questions around spoken content.</li> <li>■ Students with visual impairments are seated strategically in the classroom, close to the front of the classroom where they can more readily see the whiteboard and projections. Students will also be partnered with a student who agrees to support the other student by clarifying directions and questions around written content.</li> <li>■ Students will also have written text in hand and enlarged projections on a screen.</li> <li>■ Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries, translators, and bilingual glossaries. Where possible, students may independently use a device with an internet connection to access bookmarked resources such as online image libraries, online translation tools, and multimedia resources. Teachers can provide written materials in digital text that can be accessed through screen readers.</li> </ul>

**Table 7.40: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation
<p><b>Language and Symbols</b></p>	<ul style="list-style-type: none"> <li>■ Label locations and materials with words and images to support students connecting to spoken and written language of materials they are expected to use.</li> <li>■ Provide images and symbols to represent recurring themes within the class, i.e., a light bulb for brainstorming, an eraser for revision, symbols for annotating text, etc.</li> <li>■ Display several visual examples of characteristics of form and structure of art throughout the classroom.</li> <li>■ Word banks organized by characteristics, form and structure, media, or styles support students in making connections across and within content literacy and application of language.</li> <li>■ Academic word banks support students in making connections across and through different content areas.</li> <li>■ A chronological timeline of artistic movements and styles provide students visual support to understand when and where different movements and styles of art occur throughout history.</li> <li>■ Checklists for any given task so students can check for completion as they work.</li> <li>■ When exposing all students to more complex nonfiction printed materials, teachers attend to the language demands of the text and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students identify and decode what is most important about a text.</li> <li>■ Provide a glossary of words or complex concepts at the bottom of the page for complex nonfiction reading to support comprehension.</li> </ul>

**Table 7.40: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation
<b>Comprehension</b>	<ul style="list-style-type: none"> <li>■ Start with a common experience (video, hands-on activity, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions.</li> <li>■ Provide considerable time and opportunity for experimentation, documentation, and reflection to facilitate deep comprehension.</li> <li>■ Use various graphic organizers for thinking and writing about visual art content.</li> <li>■ Facilitate protocols and structures for brainstorming, idea generation, critique, and revision to support higher-order critical thinking.</li> <li>■ Teacher and peer modeling provide students with opportunities to visually see what is expected of them and encourage participation. When giving instructions for a procedure, an activity, or a task, the teacher makes sure to provide a physical example of the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As the student says it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task.</li> <li>■ Sentence starters or language frames promote student conversation related to the task. For example, a graphic organizer could include a series of boxes where each element of a task contains a sentence starter. They may also provide interesting information and context for the student and work as a formative assessment tool.</li> <li>■ Provide a language-rich environment for visual art students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text.</li> </ul>

**Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression**

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
<p><b>Physical Action</b></p>	<ul style="list-style-type: none"> <li>■ Engage students in artistic vocabulary and concepts throughout the entire artistic process through conversations and discussions. It is helpful to provide definitions and contextual information for visual arts terms and general academic words. Emphasize these terms while physical modeling and when students are engaged in artistic practice.</li> <li>■ Providing alternatives to the length of time to display comprehension of key terms/concepts should vary throughout the lesson to meet all students' processing capabilities. In this example the key concept is mixing secondary colors. Three instructional tools can be offered over the lesson to assess student understanding, including: (1) a color-mixing handout to guide research on the internet with the option to be completed outside of class; (2) an in-class experiment—one that uses food color to achieve desired outcomes while recording findings using a graphic organizer—will be completed during an allotted amount of time; and (3) a computer-based quiz that can be played as a class or individually using a predetermined timer.</li> <li>■ Provide alternative ways to achieve mastery of key vocabulary and concepts. In this example the key concept is for a student to create a value scale demonstrating a smooth transition gradient. A choice of mediums could be provided to practice, apply, and perform the concept. An example range of choice mediums that could be offered are charcoal, clay, or a graphic design computer program. Each of the mediums is tacitly different but can achieve the same outcome.</li> <li>■ Provide alternatives to physical interaction with the key vocabulary and concepts. In this example the key concept is knowing the difference between real and implied texture. The following are four examples of how to observe, describe, and explain with a variety of methods:             <ul style="list-style-type: none"> <li>■ Students can create a video recording of themselves displaying objects and explaining how the object represents real or implied texture.</li> <li>■ Students can draw examples of implied texture by looking a real texture.</li> </ul> </li> </ul>

**Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
<p><b>Physical Action</b> <i>(continued)</i></p>	<ul style="list-style-type: none"> <li>■ Students can create implied texture by creating a crayon rubbing during a walk on campus and then presenting their findings to a small group.</li> <li>■ Students can sort a stack of images into appropriate real or implied categories as they explain why they are making their choices.</li> <li>■ Adaptive tools and technologies should be provided when needed, such as paintbrushes with thicker handles for grip, adaptive keyboards or mice for ease of navigating a computer, or translation devices for language clarity.</li> </ul>
<p><b>Expression and Communication</b></p>	<ul style="list-style-type: none"> <li>■ Provide alternative media for expression to display mastery. For instance, if asking students to draw from observation, they can be given a variety of media to practice and perform with.</li> <li>■ Offer a variety of ways students can describe and explain their artistic process. For example, students can create a portfolio to document or display work. This portfolio can be per project, per quarter, or yearlong. Numerous portfolio forms can be utilized depending on choice and ability: digital, bound, folder, or display board.</li> <li>■ Offer a variety of ways to respond to a prompt. For example, students are asked to respond to a five-minute video clip showcasing abstract work. Students can be given a choice to record video, post to a digital board, share verbally, or write their responses.</li> <li>■ Teaching how to solve problems using multiple avenues to reach a final outcome. For example, students can be asked to use stippling to create the illusion of a sphere. This drawing can also demonstrate a light source with an appropriate shadow. Students can be given the choice of three medium toolkits to achieve this outcome. The kits can be pen and ink, charcoal, or graphite. The kits offered can provide the tools and resources needed to accomplish this task.</li> <li>■ Scaffolding to assist in practice to develop independence. For example, when using a medium like scratchboard, teachers can start with value scales using a variety of techniques, such as: stippling, hatching, and contour lines. From this practice a small (3" x 3") guided rendering of a specific outcome can be used to help students gain mastery of the medium. This can be followed by an open-ended project utilizing the techniques practiced at the start of the instruction.</li> </ul>

**Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression** *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
<p><b>Executive Functions</b></p>	<ul style="list-style-type: none"> <li>■ Each lesson should build from previous lessons, developing foundation skills that help support and guide a student’s learning. Designing a lesson to help an artist build confidence allows students to take chances as they practice and experiment with the creative process. For example, there is a natural progression between seeing the contour outline of an object and then filling it in with value. Students could begin by concentrating on line, contour lines, and observational drawing. To expand their learning, concentrate on shapes becoming geometric forms using value and shading techniques. These are small steps that over time with added foundational skills build confidence so students can create a composition on their own.</li> <li>■ Establishing routines in the classroom for different aspects will help students organize their thoughts and know how to manipulate the process the teacher sets forth. For example, each unit could follow the same design formula, such as: creating a hook, adding a research/sketch component, explaining/practicing key vocabulary/ concepts, applying the vocabulary/concept, sharing, criticizing, and ending with a jumping-off point for the next lesson. Components of each lesson within the unit should vary. When routines are established for the year, students know what is expected of them and student-centered learning is easier to achieve.</li> <li>■ Providing multiple examples of how something is done will reach all kinds of learning abilities. For example, teachers can provide multiple ways for students to achieve a specific outcome. Recording demonstrations on video and having them accessible for multiple viewings can free up time to formatively assess who needs one-on-one help. Display boards with visual examples and steps provide opportunities to review as a class and for students to continue to investigate on their own. Live demonstrations provide instruction, whether for an entire group, small group, or one-to-one. By composing a found video resource list for students to see multiple ways several artists do something for the same outcome provides students with choice.</li> </ul>

**Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression** (*continued*)

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
<b>Executive Functions</b> <i>(continued)</i>	<ul style="list-style-type: none"> <li>■ Providing project steps or a checklist will serve as guidance as students progress throughout a project. Steps and checklists can be partially written out so key aspects can be written in by students to ensure accountability and provide an opportunity to review material.</li> <li>■ Classroom routines should consist of a place where goals, objectives, and schedules are posted. Examples of this can range from and are not limited to writing on the front board, having a classroom agenda printed in a sketchbook, or using a digital classroom program.</li> </ul>

## Considerations for Instruction in Visual Arts

The visual arts standards provide multiple entry points for teachers and all types of learners. The visual arts standards call for a student-centered inquiry approach to learning. As teachers design instructional units and lessons to implement within their classrooms, it is critical to devote attention to developing all students’ artistic skill sets, academic visual arts language and knowledge, creative capacities, and attitudes. Based on the teacher’s philosophy, preparation, teaching context, and students, pedagogical approaches, and methodologies to teaching visual arts can be varied. However, the overarching goal of visual arts education is to support students in developing as artistically literate and capable students in visual arts. Therefore, the central focus of visual arts curriculum is the student. The teacher’s main goal is to nourish and guide the student by utilizing various instructional methods.

### Creative Studio Environments

Thoughtfully designed and standards-aligned arts instruction, proactive planning for all students, and responsive teaching engages students through a continuum of learning experiences that allow for depth and synthesis of understanding. Topics explored within the visual arts classroom range from discrete concepts and terminologies to deeper expressive, cultural, and philosophical understandings about the self and the world we live in. Using an approach that allows students to find meaning and connect new information to prior understandings and experiences is important.

For many teachers of visual arts, at the heart of the classroom instruction and akin to the discipline is the Harvard Project Zero “Studio Habits of Mind” framework in *Studio Thinking* (Hetland et al. 2007). This approach engages students in the same affective processes as the artist in the studio. The studio habits of mind are

- develop craft;
- engage and persist;
- envision;
- express;
- observe;
- reflect;
- stretch;
- explore; and
- understand the arts community (Hetland et al. 2007).

The studio habits, and an experiential approach to instruction and learning, allow students autonomy to make meaningful choices and find authentic connections to subject matter beyond the classroom walls. Allowing for student choice is especially important when designing instruction.

All students need and benefit from opportunities to experiment and explore media before discrete instruction takes place. The creating artistic process, process components, and related student performance standards provide a roadmap for fostering student achievement in these processes. Activating experiences where students experiment with media application before any direct instruction or expectation of creation takes place is asked for in the standards to “play,” “experiment,” or to “create without a preconceived plan” can be facilitated by asking questions like, “Let’s see how many colors you can create,” “Try to make as many different line qualities as you can,” or, “What happens when you put the media to the paper, and what happens when you change pressure?” After experimentation, students reflect upon their findings, successes, and failures—failures being understood as a necessary and celebrated part of learning. This allows students to have valuable experiences working through problems through grappling with and coming up with possible solutions that can be connected and applied to new information, understanding, and artwork.

These types of arts classroom experiences allow students to connect to, create, and critique visual art in ways that are authentic for artists and learners. Art and design making should be informed by student artists expressing ideas, intent, and meaning within their work. This process can begin by guiding students through a process of brainstorming with open-ended prompts, such as determining mood, message, intent, form, use, and other artistic choices. Offering experiences that lead to questioning—which promotes a transformation in how to see, think, or engage as an artist—is the ultimate goal of contemporary art learning. Teaching students to frame creative choices around the intent helps students generate unique expressions of their own ideas.

Engaging students in documenting, reflecting upon, and archiving the process of their artistic learning through a sketchbook or process journal reinforces and models the studio

habit approach. Documentation of ideas and learning through visual recording of ideation, experimentation, wondering, planning, and inspiration are authentic processes of artists. As part of understanding their importance in visual arts learning, teachers may wish to have students explore multiple documentation approaches of past and current artists. Sketchbooks or process journals can take many forms, including tangible and online, based on the length of the class structure. The sketchbook serves as a record of the creative process, technical exploration, self-reflection, and idea development that can endure throughout a student's life.

Creating an environment of safety and trust where learners feel safe to take risks, explore expression, media, and develop resilience is essential for visual arts learning. The visual arts standards ask students to collaborate and brainstorm, which are both necessary skills for a global society. Teachers of visual arts nurture students' qualities of social awareness, considering the perspectives of others, and empathy by teaching the arts standards.

In all studio classrooms where students are learning and demonstrating new developed skills, they must feel they can achieve success, have the freedom to experiment, fail, and try again in a creative environment (CASEL 2019). Students regularly employ relationship skills where they communicate appropriately, cooperate, and collaborate with others. Students can be encouraged to willingly engage in challenging tasks. This can be accomplished by working in cooperative teams where they can practice self-awareness and self-management. Using these instructional practices can help the student develop and strengthen skills.

## Considerations for Safe Studios and Creative Environments

Visual arts teaching grounded in the standards creates opportunities for students to develop artistic literacy and emerge as visual artists. Visual arts education takes place within classroom settings that have evolved from the traditional model to a conventional classroom studio of inquiry, risk taking, and discovery. The classroom is a differentiated space of facilitated learning experiences that engages all learners.

In elementary or schools without designated art rooms, adjustments can be made to support visual arts learning. Tables can be grouped to encourage dialogue between students. Centers can be developed to promote exploration and creative play. Most of all, meaningful teaching takes place with mindfulness and thoughtful, proactive planning.

### *Taking Care of Tools, Spaces, and Personal Safety as Artists*

As teachers design instruction for all students, they must consider students' development of safe working habits and practices. These habits and practices will stay with students throughout their lives. Learning in visual arts involves the use of tools, materials, media, and situations that require teachers and students to *have knowledge of* safe working habits, *establish routines* for safe working habits, and *practice* safe working habits. Recognizing the inherent and critical role that safety plays in visual arts, the California visual arts

standards reflect these important learning outcomes. It is important to re-emphasize the standards that ask teachers to design and implement instruction around the students' safety within the classroom.

From kindergarten to sixth grade, students are asked in the standards to understand and demonstrate work habits for using materials, tools, and equipment. A clean environment—clear of a jumbled disarray of tools or materials—is a safe environment. As students graduate to using tools with higher risks of injury, a foundation of “cleaning as you go” and setting up space will lend to safer work environments for all students.

These same standards ask the teacher to help the students navigate the potential health risks of using or managing toxic materials such as avoiding clay dust. As students approach being ready to use glaze, plaster, inks, and more, understanding the potential health risks is vital. Both teacher and student artist must understand how artists protect themselves from injury through gloves, masks, aprons, and keeping the art room ventilated properly.

Students may be creating installations or large sculptures; working with wire, tools for carving into clay, tiles, or scratch board; or using other sharp objects. Wide, clear aisles are imperative to prevent accidentally bumping into humans, artworks in progress, and tools as the student artists work.

Parts of the art classroom that are required for good working conditions include:

- proper ventilation,
- multiple sinks,
- well-lit spaces,
- open space that allows for movement,
- large workspaces/tables to handle various sizes of paper,
- space for easels when needed,
- space for storing wet work,
- space for storing dry work, and
- racks for drying clay and greenware.

All schools should have access to kilns for firing ceramics. At the high school level schools should have welding spaces for working in metals. Art and design classrooms should include large tables or counters for holding equipment such as a printing press or for allowing drawing on oversized paper, and should also contain large storage closets for artmaking supplies and materials. Before using any equipment, students must be given safety tests on how to use the tool or equipment and avoid injury. Rules for safety and using equipment must be posted to remind students what required actions are necessary in case of an equipment malfunction or emergency, including shut-off safety valves and other procedures. Teachers must understand what to do in case of an accident in the workspace.

## ***Safe and Nontoxic Materials***

The following examples and considerations are intended to encourage teachers to critically consider and be aware of issues that might endanger the health of themselves and students, while also maintaining a safe arts environment.

- Prevent or alleviate muscle strains to promote sustainability of practice.
- Younger, more curious students present higher safety risks when using arts supplies.
- The presence of food in the arts classroom presents risks for contamination and compromises the safety of the arts environment.
- Using masks may be necessary to protect students and teachers from dangerous materials.

## **Painting and Drawing**

Teachers must be aware of health hazards associated with painting and drawing mediums being used in their care. Working safely is important and emphasized in how art materials are handled, selected, and discarded. Some basic safety guidelines are

- read the label to be sure to understand what you are working with and any associated hazards;
- do not use drink containers to store paints—use jars with lids or keep all paints in the original container if possible when storing;
- cover or place a lid on the container when not in use to avoid evaporation or spillage; and
- when changing containers, label them properly with the contents and associated hazards.

Teachers must ensure that all materials used within the arts classroom are nontoxic. Paints used in visual arts teaching must not contain metal pigments and must be labeled nontoxic. These are easily identified by the product label.

Water-based paints include watercolor, acrylic, gouache, and tempera. Water is used for thinning and cleanup. Acrylics and some gouache may contain small bits of formaldehyde as a preservative. All water-based paints contain preservatives to prevent mold or bacterial growth. Teachers must only use nontoxic water-based paints with students.

Paints that are not water-based, including oil paints or encaustic materials that need solvents to thin or clean up, are not recommended for use in TK–12. Teachers must always consider the age of the students and be familiar with related district policies.

## **Working with Ceramics**

A wide variety of precautions should be taken when working with clay. These include but are not limited to the following:

- Use premixed clay whenever possible to avoid clay dust.
- Clay storage and mixing should take place in a separate room and bags of clay should be off the floor to make cleaning up easier.
- Clay mixers should be equipped with exhaust ventilation and proper machine guards so the mixer cannot be opened while the mixer blades are turning.
- Be careful of the moving parts on kick or electric wheels.
- Recondition clay by cutting still-wet clay into small pieces, letting the pieces air-dry, and soaking them in water.
- Finish greenware while still wet or damp with a fine sponge. Do not sand greenware.
- Minimize dust levels by wet mopping floors and work surfaces daily.
- Use lead-free glazes; it must state lead-free or leadless on the label.
- Gloves should be worn while handling wet or dry glazes.
- Hot kilns produce infrared radiation, which is hazardous to the eyes. Always use infrared goggles approved by the American National Standards Institute (ANSI) or handheld shields when looking into the operating kiln.
- High heat is generated by kilns, even electric kilns. Always check that the kiln has shut off.

### Using Other Artmaking Materials

Artists use many products in spray form, including fixatives, retouching sprays, paint sprays, varnishes and adhesive sprays, airbrushes, aerosol spray cans, or spray guns. Spray mists are hazards; aerosol spray paints contain propellants, such as isobutanes and propane, which are extremely flammable and can cause fire. Other aerosol spray products for use in retouching and varnishes contain solvents, propellants, and particulates being sprayed. Teachers must ensure that any of these types of products are nontoxic.

Dry drawing media includes dust-creating media such as charcoal and pastels. The dust issue can be solved with aerosol spray fixatives such as crayons and oil pastels, which do not create dust. Charcoal is usually made with willow or vine sticks heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Charcoal dust is not often considered troublesome, but it can be hazardous when used over a prolonged time and when charcoal dust is blown off artwork. Some colored chalks have dust that is not generally a problem, but students or adults with asthma sometimes have medical issues with dusty chalks—this is considered a nonspecific dust reaction, not a toxic reaction.

Pastel sticks and pencils can sometimes be bound by a resin. Some pastels are dustier than others. As with charcoal, prolonged use and blowing the dust off artwork are the major concerns. Crayons and oil pastels do not present inhalation hazards and are much safer products than pastels.

Permanent and workable spray fixatives used to “fix” drawings contain toxic solvents. High exposure can occur when sprayed in the air.

Things to remember:

- Use the least-dusty types of pastels and chalks. If students have asthma, it would be important to switch to using oil pastels or similar nondusty media.
- When using fixatives, use a spray booth if utilized in instruction on a regular basis. If used occasionally, use outdoors with a National Institute for Occupational Safety and Health (NIOSH)-approved respirator equipped with organic vapor cartridges and dust and mists filter for protection. An exhaust fan is important to remove organic vapors or particulates.
- Do not blow off excess pastel or charcoal dust. Instead, tap off the dust so it falls to the floor or onto paper on the floor.
- Use a wet mop or wet wipe to clean all surfaces of dusts.

Liquid drawing media includes water-based and solvent-based pen and ink and felt-tip markers. This includes dry-erase or whiteboard markers. Drawing inks are usually water-based. Permanent felt-tip markers contain solvents; however, newer brands contain the less-toxic propyl alcohol (which can be an eye, nose, and throat irritant). The major concern for using permanent markers is from using several of them at the same time at close range.

Things to consider:

- Use water-based markers and drawing inks.
- Alcohol-based markers are less toxic.
- When using permanent markers, use with good ventilation.
- Never paint on the body with markers, drawing inks, or paints. Use only makeup that is specially made for face and body painting.

Teachers using art materials must understand the need for a safe working environment for both themselves and the students. Everyone must follow all district safety rules and state guidelines when teaching and working with visual art materials. As students grow toward more sophisticated work with all visual art-making media, it is vital that they understand the potential health risks. It is required of both the teacher and the student artist to understand how to protect themselves and others from injury.

## Primary Sources in Visual Arts

The historical and cultural connection with visual arts is vast and documented through thousands of primary sources. These valuable resources are available to teachers and students in numerous books, museums, and websites. 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 in the world that is accessible to the general public is The Library of Congress (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link1>), with “millions of books, recordings, photographs, newspapers, maps, and manuscripts” (n.d.). Primary sources provide teachers and students a glimpse into the real life, culture, and history of visual arts that brings the arts to life.

Through primary sources students 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 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 this is determined. Primary sources also invite the student to step into history and foster empathy and understanding.

When given the opportunity to work with primary sources, visual art students can experience living history and expand their minds into the world outside the walls of their classroom. Access to primary sources, including original manuscripts of artist writings, images, historical records, journal entries, sketchbooks, diaries, letters, or historical newspaper articles, allow students to deepen their understanding of the concept, period, piece, or idea they are studying.

In addition to the Library of Congress, the Smithsonian, National Archives, and many universities (such as the Chicago Art Institute and the Washington and Lee University Library) have web galleries. Museums also offer avenues for exploring primary sources, such as the Getty Research Institute’s Getty Research Portal (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link2>). Another online source is Artcyclopedia (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link3>), a large depository of images that students can browse artists by categories such as art movements, women artists, medium, subject, nationality, and name.

## Artistic Citizenship in Visual Arts

Technology has expanded visual arts learning and making. What was once confined within the walls of the classroom is now a global experience. In a world of rapidly developing technologies, students need digital citizenship engrained into their critical thinking skills. In the school setting students have access to resources and multiple learning opportunities through their smartphones and various other devices such as tablets, classroom sets of laptops, one-to-one devices, or stationary computer labs.

Students are growing up with technology at their fingertips. Many are comfortable with social media and have had access to readily available internet. Entrepreneurship is on the rise because young minds can bring ideas to fruition with the resources available on the web. With opportunities being put forward and delivered at such a high pace comes a need for modeling and teaching digital mindfulness.

As visual artists, students are given unique opportunities in class to share and experience, firsthand, the feelings and outcomes of artistic experiences. The arts standards include an expectation that presenting work is part of what visual arts students do. This means that teachers must provide the educational opportunities for students to experience, on both a small and large scale, sharing (Presenting) works of art or design in small or large venues. With the internet, the life of the sharing exists as long as the file is held by the platform. With the ability now to share and present work on the web, students must understand the conditions, ethics, and legalities of sharing across the web.

## Professional Integrity

Professional integrity builds a foundation for trust in relationships, both inside and outside of the classroom. Students must have opportunities to engage professionally with peers and the larger world of visual arts through multiple media and modalities. With digital tools, immediate access and connection to the larger world is simple, and teachers must provide guidance on how to build healthy and ethical interpersonal relationships with peers and others, both in person and online.

## Intellectual Property

The internet is vast. It has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, visual arts educators should note that each of the following are the intellectual property of its creator:

- Painting, sketch, drawing, or other artistic work
- Choreographic, literary, dramatic, musical, and architectural work
- Image, graphic, audio recording, and video recording
- Text

Digital tools have provided easier access to images, artmaking approaches, digital venues, and infinite resources for students and teachers alike. Digital citizenship encompasses a range of topics that promote safety and practical common sense for all ages. Teaching digital citizenship models good choice-making skills when engaging with cyberspace.

Visual arts educators must demonstrate and model professionalism for their students and follow the appropriate steps when using the intellectual property of others as a primary source in the classroom. Students and educators must be aware of the proper protocols and legalities of using existing works in the visual arts, including components for collage, assemblage, found-object, and social-commentary artwork. Students should assume that the existing work and content available through the internet or elsewhere is protected by various intellectual property rights, which prohibit unauthorized copying, modification, incorporation, display, or other visual arts use, despite being easily viewable online. Visual arts teachers must be aware of how intellectual property laws apply to visual arts and teach students to respect the tenets of intellectual property rights.

Teachers should also teach students to recognize, value, and preserve their own intellectual property rights in creating visual artworks. Students must learn the intellectual property requirements related to the public display of visual artworks, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers must also introduce students to the concept of “fair use” under copyright laws and how it may apply to visual artworks. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link4>) and more detailed information about patents and trademarks from the US Patent and Trademark Office (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link5>).

Teachers should look to their district policies or legal counsel for further guidance on intellectual property issues.

## Developing Artistic Entrepreneurs

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“The ubiquity of images in young people’s lives has transformed the way they learn and perceive the world. And their use of images has created a demand for new skills to enable all young people to make sense of the visual world. The predominance of visual images and demand for new abilities has also transformed the workplace.”

— National Art Education Association, in *Learning in a Visual Age: The Critical Importance of Visual Arts Education* (2016)

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Visually literate students who love art and design can turn their passion into a career in a myriad of ways. California’s creative economy provides a multitude of avenues for visual arts students through their adulthood to engage in artmaking as entrepreneurs. Students may choose to enter the creative industry, such as becoming a solo professional artist or artist/designer that works for a business. All businesses have artists that work to support their products or manage the creation and design of products. The creative industry also has many options for arts-related careers, such as graphic design, advertising, photography, web design, or product design. Each of these careers require an understanding of the language of visual arts, and the power of communicating on an expressive level.

Creative companies look for the characteristics in potential employees that visual arts will have developed in students. They look for potential employees that have the technical visual arts and communication skills and additional characteristics such as creativity, resilience, problem solving, empathy, and teamwork. A student’s passion for visual arts that was developed in their formative years and cultivated can transfer into a lifelong career doing what they love every day.

Students can also combine their visual arts passion and desire to address a greater need in the world. There are hundreds of arts-related careers, and as technology changes, new jobs are created that combine the artist’s vision and activist’s voice, including designers, art therapists, digital artists, bloggers, solo artists, arts educators, art marketing, and arts management.

A well-rounded arts curriculum should inspire student artists and designers to investigate roles available in the industry. Teachers should provide opportunities for students to research the various professional fields and careers and identify those who work in the creative industry to gain insight into a role. Teachers may want to contact such individuals and invite them to video chat with the class to share their story and work with students.

In today’s global and digital world, students may already be engaging in sharing or selling their creative works through informal or formal approaches. In the contemporary market, it is essential that they develop skills in branding, product promotion, and self-promotion. Teachers providing a platform for innovation and real-world connections set the stage for their students to have meaningful careers. Visual arts teachers must support students as they learn, understand, and navigate artistic entrepreneurship.

## Conclusion

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**“Art is something that makes you breathe  
with a different kind of happiness.”**

**—Anni Albers, textile artist and graphic designer**

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Students in visual arts need foundational learning as well as opportunities to focus on a specific medium as they move from elementary into secondary visual arts education. They need opportunities to study the depth and breadth of visual arts, through 2D, 3D, and digital media, while examining the past and contemporary practices of artists as they shape their own artistic voice and vision, style, and way of communicating through visual arts.

Visual arts education prepares students to be visually, creatively, and verbally fluent in the language of images. Through inquiry, process-based learning in visual arts, and engaging in aesthetic experiences, students gain creative and flexible forms of thinking and creating. Engaging students in this learning empowers them with the habits, mindsets, and skills to make visible and tangible their unique student voice. The *California Arts Standards* in visual arts are designed to develop all students’ artistic literacy from TK–12. Throughout students’ educational experience, they must engage in the creative practices of imagining, investigating, constructing, and reflecting, while also learning to respond, present, synthesize, and connect their visual arts learning and artistic work to wider contexts. Visual arts education provides students with cognitive and creative habits and skills to support

healthy life experiences, well-being, lifelong learning, and career potential. Students gain an understanding of civilization and their role within civilization through the study of visual arts. All students must be given every opportunity to learn in visual arts to foster lifelong learning and as a foundation of civilization.

## Glossary

The *California Arts Standards* glossary 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.

**art:** In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, “The Role of Theory in Aesthetics,” Morris Weitz recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art (1956).

In the *California Arts Standards*, the word “art” is used in the classificatory sense to mean “an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.”

An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of “good art.”

**appropriation:** Intentional borrowing, copying, and alteration of preexisting images and objects.

**artist statement:** Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

**artistic investigations:** In making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing.

**art-making approaches:** Diverse strategies and procedures by which artists initiate and pursue making a work.

**artwork:** Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

**brainstorm:** Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.

**characteristic(s):** Attribute, feature, property, or essential quality.

**characteristics of form (and structure):** Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

**collaboratively:** Joining with others in attentive participation in an activity of imagining, exploring, and/or making.

**concepts:** Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.

**constructed environment:** Human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play.

**contemporary artistic practice:** Processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material, and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

**contemporary criteria:** Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is recontextualized to create new meanings.

**context:** Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.

**copyright:** Form of protection grounded in the US Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

**Creative Commons:** Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link6>).

**criteria:** In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

**critique:** Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.

**cultural contexts:** Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.

**cultural traditions:** Pattern of practices and beliefs within a societal group.

**curate:** Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits.

**curator:** Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

**design:** Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

**digital format:** Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.

**established criteria:** Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators, and others or principles developed by an individual or group to pertain to a specific work of art or design.

**exhibition narrative:** Written description of an exhibition intended to educate viewers about its purpose.

**expressive properties:** Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

**fair use:** Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

**formal and conceptual vocabularies:** Terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

**found object:** The use of man-made or natural objects not normally considered traditional art materials. Found objects are transformed by changing meaning from their original context. The objects can be used singly or in combination (e.g., assemblage or installation).

**genre:** Category of art or design identified by similarities in form, subject matter, content, or technique.

**image:** Visual representation of a person, animal, thing, idea, or concept.

**imaginative play:** Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating.

**installation art:** Art designed to exist in a site-specific location whether inside or outside, public or private. Contemporary art installation materials can range from everyday objects and natural materials to new and alternative media. Often the viewer walks into the installation space and is surrounded by the art.

**material culture:** Human-constructed or human-mediated objects, forms, or expressions that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.

**materials:** Substances out of which art is made or composed, ranging from the traditional to “nonart” material and virtual, cybernetic, and simulated materials.

**media:** Mode(s) of artistic expression or communication; material or other resources used for creating art.

**open source:** Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (<https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link7>).

**personal criteria:** Principles for evaluating art and design based on individual preferences.

**portfolio:** Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual’s creative growth and artistic literacy.

**preservation:** Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means.

**preserve:** Protect, save, and care for (curate) objects, artifacts, and artworks.

**relevant criteria:** Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

**style:** Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist.

**technologies:** Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments.

**venue:** Place or setting for an art exhibition, either a physical space or a virtual environment.

**visual components:** Properties of an image that can be perceived.

**visual imagery:** Group of images; images in general.

**visual organizational strategies:** Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.

**visual plan:** Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.

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## Long Descriptions of Graphics for Chapter Seven

### Figure 7.1: Multiple Entry Points

The artistic processes and their related process components—Creating (imagine, plan, make; reflect, refine, revise; investigate); Presenting (analyze, prepare, present); Responding (perceive, analyze; evaluate; interpret); and Connecting (synthesize, relate)—offer multiple entry points into visual arts. [Return to Figure 7.1](#).

# Chapter 8: Transcending Disciplinary Boundaries— Arts Integration

“Realize that everything connects  
to everything else.”

—Leonardo da Vinci

## Introduction

The “awe and wonder” of learning in dance, media arts, music, theatre, and visual arts provide powerful pathways of cognitive and creative engagement as well as motivation for students. The arts disciplines offer unique ways of experiencing, knowing, exploring, and learning about the world. They improve and enhance cognition, memory, risk-taking, higher-order thinking, and creativity. The arts enable students to translate and understand abstract feelings, ideas, and inquiries. Students’ learning is additionally enriched when they understand and experience how the arts disciplines integrate with one another and other content areas. Using their own experiences and knowledge, young artists can explore themes across all aspects of their world and interests—literature, sciences, history, environment, and personal and social issues. Arts education inspires, positively impacts student learning, and when integrated, provides pathways for learning that transcends discipline boundaries.

The *California Arts Framework* defines “arts-integrated instruction” as co-equal instruction in which students are learning and being assessed equally in one or more arts disciplines through the arts standards’ four artistic processes and one or more other subject areas. To deepen and expand students’ learning through co-equal arts integration, the intersection of the content areas authentically connects while addressing, assessing, and forwarding the learning objectives equally in all subjects. In this way arts-integrated instruction can augment and extend learning in the arts and other content areas. Arts integration is beneficial to student learning, but according to Hardiman et al., “Arts integration should not replace [discrete] arts education” (2019).

Sequential, standards-based, discrete instruction (teaching dance, media arts, music, theatre, and visual arts as distinct subjects) in arts disciplines is an essential component in all arts instruction, including arts integration. Arts integration can serve as a nexus between students' discrete content area learning to deepen conceptual understanding and the acquisition of desirable skills and habits. When teachers intentionally, meaningfully, and appropriately design and implement co-equal integrated instruction, they provide students with opportunities to discover the inherently integrative aspects of the arts, construct connections to other content areas, and synthesize their learning. Arts-integrated instruction enhances and expands learning in discrete discipline-specific arts and other content areas, supporting students in transcending the discrete subject-specific boundaries as they navigate all aspects of their world and interests.

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## Arts Integration—A Co-Equal Approach

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“Consumed by the vast unknowableness of both outer space and the oceans on our planet, I think of the connectedness between everything and how we see patterns where we choose to look. When looking at the night sky and trying to recognize constellations, I try to picture the first people to draw those imaginary lines between the random pinpricks of light, making sense out of chaos. Then I wonder, if those lines connecting the dots across the cosmos were real, what they would look like from elsewhere in the universe. There is so much we do not know .... We still try to figure things out. To imagine. To find meaning.”

—Oliver Jeffers, visual artist and author (2019)

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It is natural for humans to connect and incorporate new learning throughout their lives. This occurs in ways that are sense-making, provide new insight, and are useful for navigating this complex world. Arts education researchers point to the benefits of arts education’s focus on process and creativity, which encourages students to “learn while they are creating and create what they are learning” (Sotiropoulou-Zormpala 2016). This chapter provides guidance for co-equal arts integration. Silverstein and Layne of the Kennedy Center explain that in arts integration, “Students engage in a creative process which connects an art form and another subject area and meets evolving objectives in both” (2020). *Creating* isn’t the only artistic process in which a co-equal approach to integration is possible. The other three artistic processes of the arts standards, *Presenting/Performing/Producing*, *Responding*, and *Connecting*, also provide intersecting points for integration with other disciplines to cross curricular boundaries and deepen students’ understanding.

Silverstein and Layne describe the practice of arts integration as one in which teachers approach the integration of the identified arts and other content areas equally in the instructional design, implementation, and assessment of the students’ learning (2020). This co-equal approach to arts integration requires that teachers have discipline-specific knowledge, pedagogy, skills, and capacities in each of the content areas or co-teach with another educator with that knowledge. As an example, a dance teacher may partner with a mathematics teacher to design and teach an integrated unit on symmetry through the lenses of mathematics and dance. In this example the integrated approach to the concept of symmetry would provide students with beneficial social, inquiry-based, and physical learning aspects in both subjects.

In the co-equal approach teachers—alone or in collaboration—design instruction that combines one or more arts disciplines, utilizing the four artistic processes of the arts standards, the related student performance standards, and content from one or more other subject areas. Effective and intentional arts integration deepens and expands students’ learning. To integrate successfully, the convergence of content areas must authentically connect the learning objectives in all subjects. For students to gain the value and benefit from arts integration, they need sequential, standards-based arts learning and instruction that utilizes effective arts integration approaches to hone each academic content area addressed.

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**“The arts produce a genuine synergy between content areas by engaging multiple models of inquiry.”**

**—from *Renaissance in the Classroom: Arts Integration and Meaningful Learning* (Burnaford et al. 2001)**

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## **Arts Integration Considerations**

The multifaceted nature of integrated teaching requires teachers to have the necessary knowledge, skills, planning time, strategies for accommodations or modifications as needed, and resources for planning and implementing effective arts integration. Arts integration instructional design crosses disciplinary boundaries and, as such, requires thoughtful selection of the corresponding standards to be addressed, choosing the effective integration approach, and clearly identified intended learning goals. Music education researcher and author Robert A. Duke reasons that for students to transfer their learning across disciplines or contexts, the teaching and structure of learning experiences must begin with “well-defined goals” (2005). Duke elaborates: “Teachers must ask themselves in the early stages of planning instruction not only ‘Why is it important for students to learn this?’ but also ‘Why is it important for students to learn this *now*?’” (2005).

It is worth repeating that designing co-equal arts integration instruction requires understanding integration approaches and expertise in the content areas being integrated. Teachers focus on sequential learning in all subjects being integrated, plan opportunities to deepen student understanding, and utilize opportunities to move the learning forward. It is also essential to design and implement assessments providing evidence of student learning in the arts and all of the integrated content areas being addressed. To be an effective assessment, students need to understand the learning goals of the arts integrated instruction. Teachers should identify appropriate formative and summative assessment strategies and tools, then use them to create assessments that address student growth in the arts learning and integrated content. Assessments can be informal, formal, or a combination that provides the student and teacher constructive information on learning for all areas being integrated.

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“The use of arts integration and the creative process can lead teachers to discover the power of authentic assessments.”

—Cindra L. Ross, arts educator, photographer,  
and graphic designer (2008, 14)

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Ensuring students can access standards-based integrated instruction requires carefully planned units or lessons using Universal Design for Learning principles and guidelines that support and accommodate the diversity and variability of learners. For students to understand the “why,” “what,” and “how” of standards-based integrated learning, instruction needs to provide students with opportunities to make connections from one discipline to another. Students are supported in making connections when standards, essential questions, and enduring understandings are aligned (Drake and Burns 2004).

When planning integrated instruction teachers may work with other educators. When collaborating with others, co-planning time is necessary. This planning can take place in a variety of ways. Educators might meet to plan together either physically or virtually. 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 integrated instruction is essential for student learning.

### **Honoring Foundational Cultural Arts Schemas**

In the *California Arts Standards* the arts are approached as five disciplines. In some societies and cultures, especially in music and dance traditions, the arts are not always conceptualized or practiced as separate arts disciplines within cultural schemas. In “A Cross-Cultural Perspective on the Significance of Music and Dance to Culture and Society: Insight from BaYaka Pygmies,” Lewis provides insight into this integration or melding across arts disciplinary boundaries:

In some societies there are no general terms for music and dance, but rather specific names for different performances that involve music and dance. When Japanese researchers first began to analyze dance apart from the specific repertoire to which it belonged, they had to invent a word for “dance” (Ohtani 1991). Seeger (1994) describes how the Suyá of the Amazon forest do not distinguish movement from sound since both are required for a correct performance. A single word ‘ngere’ means to dance and to sing because, as the Suyá say, “They are one.” (2013)

It is important for educators to understand and honor the foundational cultural arts schemas when addressing cultural art forms.

## Three Types of Arts Integration: Multidisciplinary– Interdisciplinary–Transdisciplinary

In *Meeting Standards Through Integrated Curriculum*, Drake and Burns describe integrated curriculum in “its simplest conception ...” as “making connections” (2004). Drake and Burns offer that *making connections* through meaningful, well-designed integrated curriculum and effective instruction provides students opportunities to find relevancy and move beyond superficial learning—students can become “the producers of knowledge rather than consumers” (2004). The content and nature of authentic arts learning in dance, media arts, music, theatre, and visual arts, in addition to the arts standards’ four artistic processes, offer rich opportunities for integration within the arts disciplines and with other content areas.

Drake and Burns identify three categories or types of integrated curriculum approaches that are useful when designing co-equal arts integration instruction: multidisciplinary, interdisciplinary, and transdisciplinary (2004). These curriculum design approaches provide options for planning enriched learning opportunities in the arts for students. To begin the process of developing an arts-integrated unit or lesson, teachers identify the type of approach that fosters student agency and best fits the learning objectives they have for their students in the content areas being integrated. When educators work to design integrated instruction through probing deeper and deeper into the selected disciplines and their related standards for connections, Drake and Burns found that the “boundaries of the disciplines seemed to dissolve abruptly” (2004). Understanding and identifying which of the three categories to use—multidisciplinary, interdisciplinary, or transdisciplinary—is important when considering combining learning of one or more arts disciplines with learning in other subject areas, or integration between the arts disciplines themselves.

### Multidisciplinary

The multidisciplinary category focuses on the disciplines themselves and a connecting theme common to all disciplines. Teachers using multidisciplinary models identify and employ the standards from the selected disciplines to organize their instruction and determine a common theme. The learning goals, assessment, and instruction are aligned to the identified standards. They work together while accentuating student mastery of discipline procedures. Disciplinary skills and concepts are taught and can, at times, include interdisciplinary skill sets. The assessment of learning is discipline based, which may include a culminating activity that integrates the disciplines taught. Educators function as facilitators and resources for specialized disciplinary learning. Models included within this approach are interdisciplinary, service learning, learning centers, and fusion models.

### Interdisciplinary

In the interdisciplinary type of integration, a teacher or multiple teachers identify common learnings that are found across the disciplines. Drake and Burns note that in

interdisciplinary approaches the “teacher also focuses on ‘big ideas’” that contain concepts that transfer “to other lessons” (2004). Teacher(s) organize the curriculum around the common skills and concepts that are embedded in the disciplines’ standards and connect the disciplines. While the identified interdisciplinary skills become the focal point of the learning, students are also using and honing disciplinary skills. Assessment within the integrated unit’s lessons are interdisciplinary, addressing each of the selected disciplines. Students gain skills that cross disciplines to foster higher-level thinking and deeper comprehension of the concepts and essential understandings found across the disciplines.

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“It was an initiation into the love of learning, of learning how to learn ... as a matter of interdisciplinary cognition—that is, learning to know something by its relation to something else.”

Leonard Bernstein—composer, conductor, and author

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## Transdisciplinary

The third type, transdisciplinary integration, grounds student learning in a real-life context through a focus on students’ questions, concerns, and acquisition of life skills. Drake and Burns note this category lends itself to project-based learning and using “student questions as the basis for curriculum” (2004). The disciplines in this model may or may not be specifically identified during the learning process for the students, as the focus is on real-life, solving problems, and acquiring of knowledge that is “interconnected and interdependent” (Drake and Burns 2004).

Students gain experience in applying knowledge and interdisciplinary skills as they obtain essential understandings across the disciplines. The teacher or teachers in transdisciplinary approaches function as “co-planners” and “co-learners” alongside the students. The assessment—similar to the interdisciplinary category, but with less emphasis on specific discipline learning—is focused on growing the students’ interdisciplinary skills and understanding of cross-cutting concepts.

These three categories or types of integration provide design options when selecting an appropriate integration approach to advance toward the intended learning goals. The nuances of differences between the types of approaches call for attention to ensuring clarity of student learning goals. Once the approach to integration is decided, there are a variety of options in choosing a specific instructional design model that have emerged from practitioners using integrated approaches. Fogarty and Pete’s *How to Integrate the Curricula* provides educators with additional insight by offering multiple models that can be useful when designing arts-integrated co-equal instruction (2009). These are not the only models that exist but can serve as examples for educators to consider when looking to add

arts integration lessons or units to their discrete, sequential, standards-based teaching of the arts disciplines. The next two sections of this chapter provide examples of integration approaches and models through the lens of elementary and secondary schooling levels. A model or approach may be presented in the elementary or secondary section, though the models and approaches can be effective at either level.

## Arts Integration—Elementary

In the elementary classroom discrete arts teaching—either by the elementary generalist or the single subject arts teacher—can be complemented through intentional and strategic arts integration. For students to learn from standards-based, sequential, discrete, and integrated arts instruction, time to teach the arts within the school day and throughout the year is required; experiencing an occasional lesson does not provide students learning opportunities equal to sequential arts learning over time. The realities of elementary classroom time call for a thoughtfully crafted balance of discrete and integrated approaches to arts learning. Intentional and strategic integration can allow instruction in two content areas concurrently in the elementary classroom.

A key to the success of arts integration learning at the elementary level is ensuring all educators designing the instruction are supported through professional learning that addresses their needs. Professional learning that addresses the needs of multiple-subject elementary teachers' artistic content, artistic skills, confidence in teaching the arts, pedagogical, and integrated instructional design is critical to successful arts integration. Chapter nine, "Implementing Effective Arts Education," and appendix H, "Arts Education Professional Learning Resources," provide additional guidance, discussion, and resources related to supporting the professional learning needs of multiple-subject elementary teachers.

In school settings that have single-subject arts teachers, these arts teachers can be a resource to the multiple-subject elementary teachers by providing additional content expertise when needed to support arts-integration approaches. Additionally, local arts institutions such as museums, symphonies, artist communities, and university arts departments can provide additional content resources and arts expertise for elementary teachers.

Supported by the necessary professional learning, time, and resources, elementary teachers are able to meet their students' arts-learning needs and access the integrated approach or approaches that work best in their teaching context. They are also able to determine the needed instructional time and ensure quality learning time within their teaching context. Prepared with knowledge, confidence, and resources, elementary teachers become masters at designing and implementing effective and relevant discrete and integrated standards-based arts education for their students.

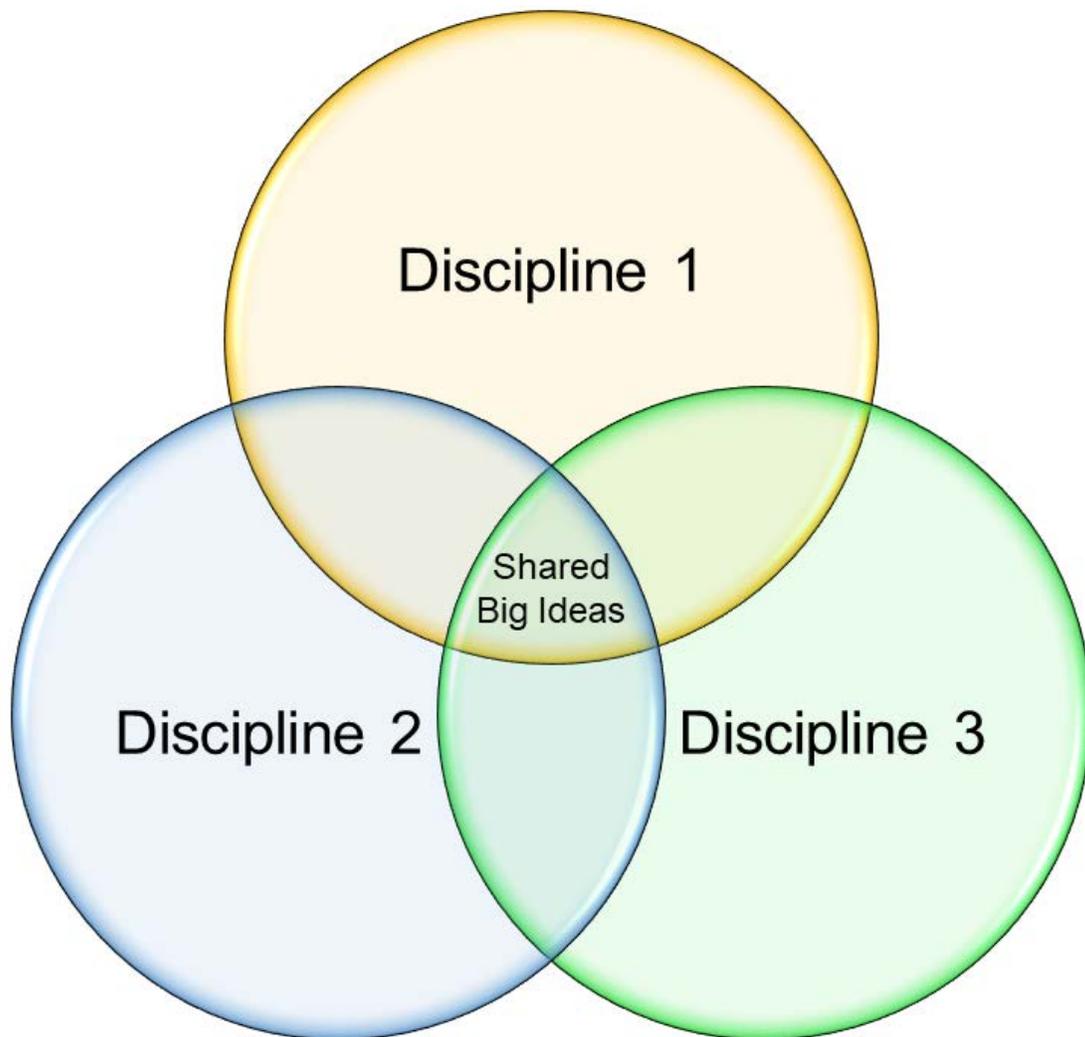
**Note:** At the elementary level in schools without single subject credentialed arts teachers, the general classroom teacher is often the sole provider of arts education, in both discrete and integrated approaches. These teachers are fully authorized to teach the arts under their California Multiple Subject Preliminary or Clear credential although their level of expertise may vary. To be successful, classroom teachers need the content knowledge and pedagogy in the arts and the other subject areas they are integrating, knowledge in designing integrated instruction, and time for planning. For additional information on supporting elementary multiple-subject teachers, see the individual discipline chapters (Chapter 3, Dance; Chapter 4, Media Arts; Chapter 5, Music; Chapter 6, Theatre; Chapter 7, Visual Arts; and Chapter 9, Implementing Effective Arts Education).

## Exploring Examples of Elementary Arts Integration: Shared Model

Elementary teachers are in a unique position to utilize a *multidisciplinary* approach to co-equal arts integration to connect their discrete instruction in the arts with other content areas to deepen and extend student learning. There are various models of multidisciplinary instructional design including shared, service learning, and learning centers. The shared model described in Fogarty and Pete's 2009 edition of *How to Integrate the Curricula* lends itself well to the elementary classroom.

The shared model provides multiple entry points for curriculum design and opportunities for co-teaching. This type of instruction can be designed by one or more multiple-subject teachers or single-subject teachers, multiple-subject teachers and guest artists, or single-subject elementary arts teachers wishing to incorporate two or more subdisciplines within their subject area. This model requires the thoughtful selection of at least two disciplines to identify and build upon authentic intersections within the selected disciplines. The educators then search for common big ideas across the disciplines in the shared model. The intersection of concepts or ideas drawn from each of the disciplines' standards then becomes the focus of the integrated instruction. Overlapping ideas, concepts, topics, attitudes, processes, procedures, or habits found within both disciplines are identified and used to inform student learning goals.

**Figure 8.1: Shared Model**



For example, designing instruction around the intersection of the cross-cutting concept of observing patterns in science with the process of “seeing” the visual arts element of pattern provides a rich convergence of concepts and skills. The disciplinary concepts are taught discretely in both subjects and then strategically combined to deepen and enrich student learning. The teacher(s) intentionally engages students in authentically combining the learned skills and concepts of observation, describing, and replicating of patterns from science and visual arts to create a scientifically and an aesthetically rigorous illustration or visual presentation on the concept of pattern.

The following provides a snapshot of an elementary classroom teacher and an elementary visual arts teacher, that teach the same students, utilizing the shared model in their planning of an integrated visual arts and science unit. The teachers are co-planning their integration focused on the cross-cutting process of seeing or observing, identification of patterns and details, and ability to communicate visually their observations or inspirations. Each teacher will then provide instruction within their own classroom, meeting throughout and after the duration of the unit to share, refine, and reflect upon student learning.



## **Snapshot: Fifth-Grade Shared Model Planning Conversation for Visual Arts and Science**

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Ms. A. and Mr. B. teach at the same school and share the same fifth-grade students. Ms. A. is an elementary classroom teacher who teaches all the subjects and Mr. B. is the single-subject credentialed visual arts teacher at the school providing students with additional visual arts instruction. The school has established time each week for teachers to co-plan. Ms. A. and Mr. B. are meeting to see if there is a way to help students discover the connections between their learning with Ms. A. in science and their learning in visual arts.

Ms. A. shares with Mr. B. that in her fifth-grade classroom, in science, students are exploring the concept of patterns and how to observe and describe patterns as scientists. This learning cultivates their ability to demonstrate scientific understandings through developing models, such as illustrated diagrams. Ms. A.'s students are growing in their understanding of how to use models, working to achieve science standard 5-PS3-1, and gaining skills to develop and use models to describe phenomena. This is a performance expectation found within the Science and Engineering Practices: Developing and Using Models section of the *Science Framework for California Public Schools: Kindergarten Through Grade Twelve* (California Department of Education 2016).

In parallel instruction in Mr. B.'s visual arts class, the same students are honing their visual arts skills to identify, observe or "see" patterns, natural or human made, and recreate these patterns in a variety of contexts as artists. Mr. B. shares with Ms. A. that the students are expanding their ability to "Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making" (standard 5.VA:Cn10; Visual Arts *Connecting* artistic process, *Synthesize* process component [California Department of Education 2019]). Mr. B. shares that he examined the visual arts standards progression across the previous grade levels and, using assessments he created, identified gaps in the students' artistic learning. He recognized the need to provide additional instruction to address these gaps so that his students will gain age-appropriate drawing abilities. He shares that his students are progressing in sharpening their observation and drawing skills and increasing their understanding of the use of patterns and texture as structural elements of visual arts.

Ms. A. and Mr. B. continue to share and discuss their individual subject standards and related student learning objectives. They use a Venn diagram to find the overlapping academic language, processes, skills, and big ideas they want their shared students to learn.

They discover many overlapping visual arts and scientific topics, concepts, and components. A common objective found in their discrete disciplinary teaching is

supporting the students' abilities to include or create appropriate "visual displays" that enhance the development of main ideas or themes. This common connection grows out of the fifth-grade Speaking and Listening standard (SL.5.5) of the *California Common Core State Standards: English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects* (the arts; California Department of Education 2013, 28).

Mr. B. decides to provide the students within his class time with examples of artists and artworks that utilize the environment and textiles with specific attention to patterns and textures. He will also share works from artist–scientists that found inspiration from their scientific study or work. He plans to engage the students in the next level of learning in contour drawing to capture details and patterns in their artwork. When appropriate, he will use, along with visual arts academic language, terms from science he knows they are learning in Ms. A.'s classroom. He structures his instruction to help students discover how many artists observe, capture, and are inspired by natural objects and natural phenomena for creating artworks. He will ask the students to replicate in their sketchbooks the patterns they discover using their observation and drawing skills. The intentional skill-building activities of seeing and drawing will continue throughout the year so that students can strengthen their artistic skills and practice. The practice pieces captured in their sketchbooks will become inspiration for a later artwork in which students will have the choice of drawing, painting, photography, or printmaking.

Ms. A. structures her instruction to include an opportunity for the students to share their emerging artworks and developing skills of observational drawing learned in Mr. B.'s visual arts class. She also will share visual images captured by scientists that, while scientifically accurate, also have aesthetic elements. She will share scientific journals and notebooks that contain detailed drawings, sketches, and diagrams. She will invite the students to use their visual arts drawing and observational skills in the scientific context of observing to create illustrated diagrams and drawings in their science interactive notebooks.

Ms. A. and Mr. B. conclude their planning by setting dates to meet as they implement their plans to share progress, reflect upon and examine student learning in progress, and make any adjustments to plans as needed. They also set a planning date after the conclusion of the shared unit to review the resulting student work and plan next steps.

### **Note: Potential for Expanding the Integration**

In the snapshot above, the integration involved visual arts and science. The multiple-subject elementary teacher could have expanded the integration to include mathematics. The teacher could identify related practices or standards in mathematics, for example, Mathematical Practice 7, Look for and Make Use of

Structure. This practice calls for students to “look closely to discern a pattern or structure” (California Department of Education 2014, 7).

The instructional approaches that include the content areas of science, technology, engineering, arts (dance, media arts, music, theatre, visual arts), and mathematics are often called STEAM. Multiple-subject and/or teams of single-subject teachers can plan together to design such multidisciplinary approaches.

## *Connecting Concepts*

In the shared model a teacher or co-teachers determine learning goals and potential courses of action the students can explore by combining the connecting concepts and skills to transcend student learning across all disciplines. Effective shared integration instruction supports deep teaching and learning for transfer and requires sufficient planning time to move beyond superficial or artificial connections. If two or more teachers are collaborating on a unit or planning for co-teaching, dedicated shared planning time is needed for disciplinary conversations to include examining the two or more sets of standards; identifying potential “shared” concepts, skills, or techniques; developing learning goals and assessment strategies; and constructing the instructional lessons or units. A Venn diagram is a useful tool for narrowing and refining intersecting possibilities and to make sure all integrated lessons are universally designed. Teachers also need time to consider the sequencing and alignment of the discrete instruction in both areas that must take place prior to the integrated lessons. Teachers may discover that one of the pair must adjust their sequencing of instruction to create alignment that facilitates the integrated lesson or unit.

If a multiple-subject educator is working alone, planning time is still needed to identify the overlaps, sequence instruction, and create the learning opportunities in the shared integration. The individual teacher may need to seek out additional resources, expertise, and secure materials needed to plan or implement the integrated learning experience.

The arts disciplines combine well with each other and other subject areas in the shared model due to the learning process inherent in the arts. When implemented strategically and successfully, a shared model of integration helps students find coherence across their disciplinary learning. The snapshot below provides an example of one second-grade teacher’s approach to selecting a variety of subject areas standards from which to develop a shared model dance arts integration unit.



**Snapshot: Second-Grade Shared Model of Planning—  
Selecting Standards from Four Content Areas**

A second-grade teacher has reviewed and selected a group of second-grade standards from dance, science, English language arts, and English language development to use in developing a shared dance arts integration unit of study. Table 8.1 below identifies the selected standards.

**Table 8.1: Example of Selected Standards for a Shared Unit**

Dance	Science	English Language Arts	English Language Development
<p><b>Performing Process Component:</b> <i>Express</i> <b>2.DA:Pr4</b> c. Select and apply appropriate characteristics to movements (e.g., selecting specific adverbs and adjectives and apply them to movements). Demonstrate <b>kinesthetic awareness</b> while dancing the <b>movement characteristics</b>.</p>	<p><b>2-ESS2-3</b> Obtain information to identify where water is found on Earth and that it can be solid or liquid.</p>	<p><b>RI.2.1</b> Ask and answer such questions as <i>who, what, where, when, why, and how</i> to demonstrate understanding of key details in a text. <b>RL.2.7</b> Use information gained from the illustrations and words in a print or digital text to demonstrate understanding of its characters, setting, or plot.</p>	<p><b>ELD.2. Part 1.A.BR.1 Exchanging information and ideas</b> Contribute to class, group, and partner discussions, including sustained dialogue, by listening attentively, following turn-taking rules, asking relevant questions, affirming others, adding pertinent information, building on responses, and providing useful feedback.</p>

The students in this class have acquired the necessary prior knowledge and skills needed in all four focus disciplines. The teacher has determined the unit will focus on movement characteristics and kinesthetic awareness in dance. Students will use their previous learning from their science studies of water and the different states that water could be found (solid, liquid, gas) depending on the temperature in different weather conditions as ideas for the creation of the dance phrase.

Students will progress through a series of integrated lessons leading to a summative performance assessment in dance. The unit will also have a series of formative assessment in dance, science, and English language arts. The summative assessment will ask students to collaboratively create a dance phrase that will demonstrate an appropriate selection and application of movements, locomotor or nonlocomotor, while safely moving through space that relate to their chosen adverbs and adjectives related to matter. Throughout the sequence of lessons, a variety of dance formative assessments—informal and formal—will provide the teacher and students evidence of students’ abilities to move safely with other dancers in a variety of spatial relationships and formations with other dancers while sharing and maintaining personal space. The arts-integrated unit will provide students an opportunity to deepen their overall understanding of the shared concepts through cognitive and creative application of the subjects.

The following vignette is an example of a third-grade teacher capitalizing on the shared concept of shapes in visual arts and mathematics. In visual arts the students are growing in their drawing abilities and range of approaches they can use in creating works of art. Gaining abilities and sophistication in recognizing basic geometric shapes and their attributes within objects or images supports student learning in both visual arts and mathematics. The vignette focuses on an early aspect of the arts-integrated learning sequence.



### *Vignette: Third-Grade Shared Model with Visual Arts and Mathematics*

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**CREATING—Anchor Standard 2:** Organize and develop artistic ideas and work.

**2.1 Enduring Understanding:** Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

**Essential Questions:** How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

**Process Component:** Investigate

**Performance Standards: 3.VA:Cr2.1** Create personally satisfying **artwork** using a variety of artistic processes and **materials**.

**Mathematics 3.G.1 Reason with shapes and their attributes.**

1. Understand that shapes in different categories (e.g., rhombuses, rectangles, and others) may share attributes (e.g., having four sides), and that the shared attributes can

define a larger category (e.g., quadrilaterals). Recognize rhombuses, rectangles, and squares as examples of quadrilaterals, and draw examples of quadrilaterals that do not belong to any of these subcategories.

A third-grade teacher, Mr. K., plans the sequence of instruction in visual arts and mathematics aligning the learning sequence in both content areas. He uses integration to take advantage of the cross-cutting concepts and practices found in developing observational drawing skills through seeing the basic shapes within an object and recognizing shapes and their attributes in geometry.

Students are building their observational skills through practicing deconstructing images of animals in environments, such as a bird in a city tree, into elemental geometric shapes. They are also, in mathematics, building their understanding and abilities to recognize that geometric shapes have and may share attributes, and that the shared attributes can define a larger category of shapes.

Mr. K. projects an image of a blue jay perched on a branch of a city tree with buildings in the background. He asks students to find and name the basic shapes and their attributes that compose the bird, branches, tree, and buildings. As the students respond, Mr. K. prompts the students to describe the attributes using the appropriate academic language they have learned in visual arts and mathematics.

Mr. K. demonstrates through drawing on a blank piece of drawing paper, using a document camera, their responses and his own observations of the shapes within the image. He begins by drawing the round shape found within the image of the bird's head. He engages the students while drawing through prompts, asking specific questions such as, "Is the shape of the bird's head a perfect circle or does it lean to the right? Is the beak a large triangle? Does the position of the triangle, beak, I've drawn match the image?" He adjusts the drawing based on the students' responses. As he guides them through the image, he asks the students to identify the basic geometric shapes of the branch, tree, and buildings as he continues to add the shapes to the drawing. He supports the students as needed in identifying the shapes found within, and also in deconstructing larger shapes into smaller shapes.

Mr. K. prepares students to use new photographs as drawing references for their own exploration. He gives each table several images to choose from. He reminds students to start their drawing by looking closely to discover the geometric shapes found within the image, and lightly sketching the most definitive, recognizable, or biggest shapes within the object or image, adjusting as they work. The students work to add smaller shapes to complete the drawing of the deconstructed object. When students need more guidance, Mr. K. asks them where they see more shapes.

He asks the students to make a list of all the geometric shapes they have found. As needed, he reminds students to turn to a partner for suggestions about more shapes,

help in naming their geometric shapes, or adjustments to the drawing that might be needed.

The students engage in a gallery walk to view their deconstructed images. Mr. K. leads the students in a discussion about the qualities of their artwork and how observational drawing practice helped them see shapes in everyday objects. The students share their lists of shapes and discuss similarities and differences in the different photographs that were used. Mr. K. captures the students' reflections in a quickwrite, responding to the following prompts: *In what ways did you capture and recreate objects? What helped you identify and recognize the shapes you discovered?*

The following vignette is an example of a fifth-grade teacher using a shared model of instruction from a larger unit in the Creating process, focused on the Imagine process component. The timeframe is dependent on the length of each session and size of the class, so this learning sequence may span multiple class sessions. Students in the example are from two sub-disciplines of music: choral and instrumental.

The example supports developing artistically literate students through addressing a music Creating standard combined with a writing standard from the California Content Literacy Standards for Technical Subjects. The arts are considered technical subjects within the California Common Core State Standards. As such, the notion of "text" in technical subjects includes discipline-specific language and symbol systems. In music, teachers support students in learning to read and write (play and compose) in music using musical notation, standard English language, and often in languages other than English. See chapter one, "Vision and Goals for Standards-Based Arts Education," for a discussion of symbol systems of the arts as text and examples of text in the arts disciplines, and chapter two, "The Instructional Cycle," for additional discussion on texts and deriving meaning in the context of arts learning.



## Vignette: Fifth-Grade Shared Model with Music and Literacy Standards

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### Music

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

**Enduring Understanding:** The creative ideas, concepts, and feelings that influence musicians' work emerges from a variety of sources.

**Essential Question:** How do musicians generate creative ideas?

**Process Component:** Imagine

**Performance Standard: 5.MU:Cr1 b.** Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within specific related tonalities, meters, and simple chord changes.

**California Common Core State Standard, Fifth Grade: W.5.2** Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

Ms. D. uses a shared model approach to combine a Creating music standard and an English language arts standard (California Content Literacy Standard for Technical Subjects) as the students work to compose (write) and perform in small groups or with partners. Ms. D.'s learning activities and creative process support English language development and the *California English Language Development Standards (ELD Standards)*. Ms. D.'s students will be engaged in collaborative conversations, share their ideas, and have other opportunities to interact with and through the English language and the language of music.

In the fall of the school year, choral and instrumental students are ready to begin collaboratively engaging in the process of composing. Ms. D. finds collaboration is a good launching point for future composing for instrumental or choral students throughout the school year. Ms. D. explains that the theme for the compositions will be the fall season and students will work within a small group to develop their musical piece. To provide all students with a bank of English language words and sounds related to the fall season, Ms. D. engages students in brainstorming on chart paper. The class shares thoughts, sounds, images, ideas, words, and phrases related to fall. The brainstorming session concludes, and Ms. D. hangs the charts in the classroom. Ms. D. encourages the students to add to the chart as they work and other words emerge.

The students are introduced to creating preliminary musical compositions through the combining of different pitches and rhythms. The groups self-select to compose their musical ideas for instruments as a choral piece or combined piece. The students

use standard musical notation to compose a technical language symbol system of music. Students in their collaborative groups of three or four compose and manipulate different pitches and rhythms to create an eight-measure draft composition in 4/4 time that represents the fall season.

Choral and combined groups additionally compose lyrics for their melodic line. These groups generate within their group's lyrics, selecting words or phrases from the brainstorming or language that emerges within the group.

As they work to develop their compositions, Ms. D.'s students develop their command of the English language as they generate and share their ideas and collaborate to merge ideas (an *ELD Standards* Mode of Communication). The students exchange and share information, notation, and ideas with other groups through oral collaborative conversations on a range of social (fall season) and academic (music) topics. This authentic collaboration within the process component of Imagine and in writing provides students opportunities to interact in meaningful ways (*ELD Standards* Part 1: Interacting in Meaningful Ways). Students engage in producing language using the academic language of music (*ELD Standards* C. Productive 12. Selecting and applying varied and precise vocabulary and language structure to effectively convey ideas.).

Ms. D.'s students will perform their draft compositions for the class either on their instruments, through singing their song, or through both playing and singing. As the audience, students will pay attention to each performance and provide feedback to the performing group. After each performance, Ms. D. will lead the "audience" in providing feedback to their peers on aspects of the composition that worked well, things that might be revised, and on areas that could be refined. Students have previous experience in providing feedback to peers and Ms. D. has established supportive feedback protocols, so the students need little guidance in this process.

Formative assessment occurs throughout the process as Ms. D. observes and, when necessary, provides guidance to students working collaboratively to compose, revise, rehearse, and perform. Ms. D. gains informal information on individual student progress in composing, working collaboratively, playing, and/or singing. Students will write a self-reflection on their creative process. Prompts will support student reflection on the struggles and successes they had in conveying the sense of the fall season through their compositions, the improvements they want to make, their compositional choices, and what they want to try when composing again in the future. This provides the students with a metacognitive opportunity to process their experience and Ms. D. with additional insight on students' self-perception. The knowledge about student learning gained from the formative assessments informs Ms. D.'s future instructional planning.

## Exploring Examples of Elementary Arts Integration: Nested Model

The interdisciplinary arts integration approach is also effective at the elementary level. Integrated interdisciplinary instruction can be designed using a nested model. Fogarty and Pete define the nested model as one where multiple skills and standards drawn from two or more content areas are authentically clustered and combined through one topic or concept—in this model, the goal is to see “within” each subject area and teach to “... multiple dimensions to one scene, topic, or unit” (2009). When skillfully implemented, this design can increase learning from a lesson by focusing on natural grouping of multiple dimensions of learning and multiple standards.

The nested model’s multidimensional emphasis is focused on one topic. Students use and connect their cognitive and social processes or technical skills from multiple disciplines on the single topic. The design of a lesson or unit with this model starts with identifying the arts-specific discipline area standard, the learning goals, the content focus of the lesson or unit, and the potential skill sets that naturally relate to the content and enhance the learning. One method to select and combine skills for nested integration is to examine the discipline-specific arts standards being taught and identify thinking, technical, process, and social skills found within those standards. Teachers then identify another arts discipline or content area that has related skill sets that “nest” around the selected arts focus.

The snapshot that follows provides an example of how an elementary teacher is thinking about using the nested model to design an integrated media arts and mathematics unit.



### *Snapshot: Exploring Ideas for a Nested Integrated Media Arts and Mathematics Unit in Second Grade*

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Ms. H.’s second-grade students have been working on telling time, writing time, and understanding the relationships of time (Mathematics 2.MD Work with time and money; 7. *Tell and write time from analog and digital clocks to the nearest five minutes, using a.m. and p.m.*). In their media arts studies the students have acquired the skills and knowledge and can create a media artwork. They are able to relate information through the media works that would be presented to an audience. As a class they are also getting ready for the annual open house in which the community members, families, and friends are invited to visit classrooms.

Ms. H. realizes this provides a real-world opportunity to nest aspects of student understanding and skills in media arts and math to synthesize their learning. Her idea is to engage the students in creating multiple stop-motion videos that demonstrate to the open house visitors what happens during a regular school day in their class. She thinks her students will be excited to share their films introducing the visitors to their classroom. In this way she can nest learning two media arts standards—2.MA:Pr6 (Identify and describe **presentation** conditions and audience and perform task[s] in

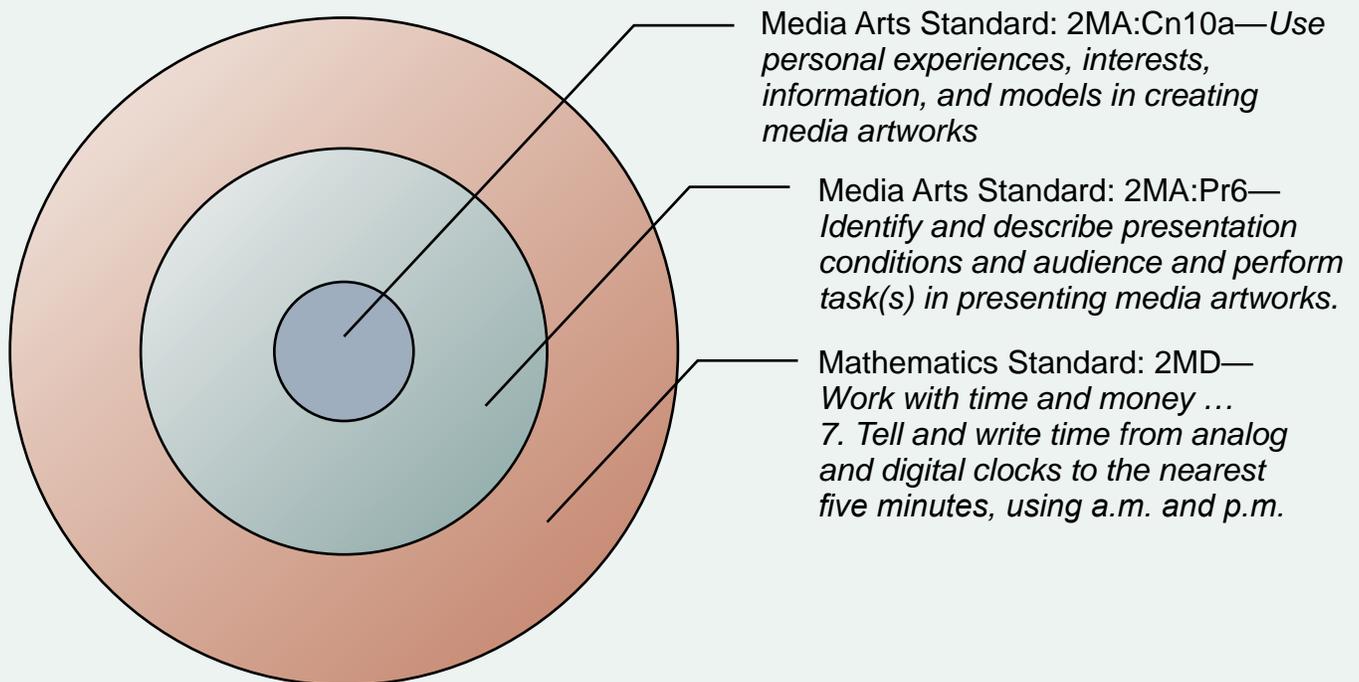
presenting media artworks.) and 2.MA:Cn10 (a. Use personal experiences, interests, information, and models in creating media artworks.)—within the context of learning two mathematics standards.

She envisions the students working in collaborative groups. Each group will have a specific time frame of the daily schedule. They will use their skills in math and media arts to create an initial storyboard of their video, gain feedback from others, revise, and then begin to create their images for the video. The groups will need to consider the variety of classroom visitors that will view their videos during open house. She realizes that this provides an opportunity to ask the groups to explain their choices when they present their storyboards. The videos will need to inform the viewers the actual class time their video is sharing and show through a bar graph where their specific time falls in the school day. 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.).

The more Ms. H. does her initial thinking, the more she feels her students will be excited about the task.

As she gets closer to starting to create the actual learning sequence, she thinks about what each of her students will need in order to be successful and what types of assessments she will use to determine achievement in both media arts and math.

**Figure 8.2: Nested Standards Example**



The nested model can be applied to a lesson or to an entire unit of instruction. The arts standards, which are based on artistic processes, are well-suited to the nested model and combine well with other content areas that focus on process, such as English language arts. This model, when used after initial instruction in each content area, provides opportunities for students to practice, refine, and enhance skills in new ways. It supports students in making connections and developing skills in multiple areas. This model can be used by one elementary teacher that has expertise in the multiple content areas or as a collaborative unit between two or more educators.

In whatever integrated approach or model elementary teachers choose, it is critical to identify clear co-equal learning goals, develop and implement effective assessments of all content areas being integrated, and plan the sequence of learning in all the content areas to ensure student success.

## Arts Integration—Secondary

Arts integration at the secondary level provides avenues for students to build upon their elementary learning, deepen conceptual understandings, refine artistic practices, and bridge the compartmentalized learning that often exists within single-subject courses. As with the elementary level, designing and implementing effective secondary co-equal arts integration instruction requires:

- Attention to the individual standards and related learning goals
- Effective assessment strategies and tools for the content areas integrated
- Understanding effective and appropriate models of integration
- Sequencing instruction in all areas integrated
- Thoughtful planning
- Well-prepared educators
- Resources
- Time

Arts integration can take place within secondary single-subject arts courses in multiple ways. Secondary integrated arts instruction can be designed utilizing multidisciplinary, interdisciplinary, or transdisciplinary approaches. Integration opportunities can be created within the course alone, through collaborations with community cultural and artistic resources, working across arts disciplines on creative or community projects or performances, or with teachers of other content areas. In whatever manner the integration manifests for students, teachers will need time—either alone or in collaboration with others—to explore potential integrated ideas and learning goals, set timelines, and identify resources for implementation.

As with elementary teachers, secondary teachers need professional learning to build and support their understanding of the various co-equal arts integration approaches, models,

and arts integration purposes. Professional learning can also build capacity to choose and use appropriate assessment strategies, understand what student demonstrations of learning look like in each of the disciplines integrated, and ensure assessments align with identified integrated learning goals.

## Exploring Examples of Secondary Arts Integration: Interdisciplinary Approach

Secondary teachers may choose to use an interdisciplinary approach to designing co-equal arts integration to advance student learning in variety of contexts or settings. An interdisciplinary approach focuses on the common big ideas or concepts that can connect, transcend, and support transfer of learning transferring across disciplines. Secondary teachers organize the instruction around common aspects of their disciplines found within their respective standards. The following high school snapshot provides insight into the *early planning* stages of a collaborative project by two arts teachers (dance and theatre) using the nested model.



### **Snapshot:** *Early Planning Stages for High School Dance and Theatre Integration*

Each spring, the theatre and dance teachers at a high school integrate dance and theatre learning through a collaborative project. The project provides their students with the opportunity to pull from the knowledge, skills, and creative abilities they have developed to research, develop, refine, and perform an original collaborative artistic work. This year the teachers have decided to have their students create an original theatre work (devised theatre) based on student choice of a contemporary or historical event. At their first planning session both teachers begin an initial brainstorm to identify and share some possible primary discipline standards that will focus the collaboration. The table below captures their first brainstorm.

Dance Standards	Theatre Standards
<b>Acc.DA:Cr1</b> a. Synthesize content generated from stimulus materials to choreograph <b>dance studies</b> or dances using original or <b>codified movement</b> .	<b>Adv.TH:Cr2</b> b. Collaborate as a creative team to discover artistic solutions and make interpretive choices in a <b>devised</b> or <b>scripted drama</b> /theatre work.

Dance Standards	Theatre Standards
<p><b>Acc.DA:Cn10</b> b. Use established research methods and techniques to investigate a topic. Collaborate with others to identify questions and solve <b>movement problems</b> that pertain to the topic. Create and perform piece of choreography on this topic. Discuss orally or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.</p>	<p><b>Acc.TH:Pr4</b> b. Identify essential text information, research from various sources, and the director’s concept that influence character choices in a drama/theatre work.</p>
<p><b>Acc.DA:Cr3</b> a. Clarify the <b>artistic intent</b> of a dance by refining <b>choreographic devices</b> and <b>dance structures</b>, collaboratively or independently using established <b>artistic criteria</b>, self-reflection and the feedback of others. Analyze and evaluate impact of choices made in the revision process.</p>	<p><b>Acc.TH:Re9</b> a. Analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.</p>

Prior to their second planning session, each teacher met with an English or history colleague to gain insight into possible contemporary or historical topics and related texts, primary sources, and other types of materials to stimulate the students’ creative work. The dance and theatre teachers share what they learned from their conversations to develop a list of possible topics and related sources.

They decide that the students, as a group, will have the option to come to an agreement on the topic either from the potential topics or identify another topic. The students will collectively determine their source materials for research. They can choose to begin their research with texts or primary sources—such as “Letter from Birmingham Jail,” by Martin Luther King, Jr.; *The Diary of a Young Girl*, by Anne Frank; the Emancipation Proclamation, issued by Abraham Lincoln; “Take the Tortillas Out of Your Poetry,” by Rudolfo Anaya; *Universal Declaration of Human Rights*, from the United Nations; *The Grapes of Wrath*, by John Steinbeck; and *The Namesake*, by Jhumpa Lahiri—or students can identify other credible source materials to use in their research.

In their next planning session, the dance and theatre teachers will review and add or revise their identified standards as needed. The teachers will then begin to determine the academic skills the students have developed from their study of English language

arts and history, along with their discipline, academic, and technical skills in dance and theatre that will be “nested” within their instructional design. The project’s design will ask students to employ multiple learned skills including researching, imagining, inferring, summarizing, and critiquing as they create and then perform their collaborative work. The project will also provide students opportunities to purposefully utilize and practice their lifelong thinking and social skills, including collaborating, seeking consensus, solving problems, resolving conflict, and communicating.

## Exploring Examples of Secondary Arts Integration: Transdisciplinary Approach

Secondary students have acquired skills, knowledge, interests, and abilities in many subject areas. Opportunities provided through transdisciplinary arts integration provide students avenues to apply and build upon those capacities through projects or performances. Secondary teachers from multiple content areas or departments collaborate to engage their students in real-life community or school-based projects that are relevant to the lives of their students. Transdisciplinary arts integration focuses on student questions and concerns and supports them in acquiring life skills. Teachers across disciplines function as co-planners and co-learners alongside the students.

The following vignette illustrates a middle school teaching team, which includes the media arts, science, history–social science, and health teachers. This group of teachers collaborates throughout the year, integrating all subjects equally. They have recognized their students’ interest in investigating the local environment related to their concerns of water pollution in the creek behind their school and the opportunity media arts provides to engage students. They have decided to design a transdisciplinary unit of instruction growing out of their individual discipline standards and their students’ interests.



### ***Vignette: Middle School Transdisciplinary Arts Integration Connecting Science, Health, History–Social Science, and Media Arts Standards with Environmental Principles and Concepts***

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During a middle school faculty meeting, a small team of teachers notices and recognizes that their students share a strong enthusiasm for investigating the local environment on campus and in the nearby community. They realize that students are especially concerned about the polluted water they discovered in the creek that runs behind the school. The teachers decide to meet further to share and explore the prior learning students have in each discipline and exchange ideas about a possible integrated instructional unit of study. Each teacher shares with the team what students learned in the first trimester in their courses:

**Science:** Students investigated human impacts on Earth systems by taking water samples at a local creek where they discovered high levels of fecal coliform bacteria (potentially causing diseases). They noticed a pattern: as human population in an area grows, negative impacts on Earth increase (MS-ESS3.C and Environmental Principles and Concepts [EP&Cs] IV). Students speculated that the same problems might occur with the growth of their community (EP&Cs II).

**Health:** At the end of the first trimester, health instruction focused on personal and community health, specifically: identifying ways that environmental factors affect our health (Health 7–8.1.9.P) and identifying human activities that contribute to environmental challenges (Health 7–8.1.10.P and EP&Cs II).

**History–Social Science:** Students examined the importance of the great rivers and traced the political and social struggles over water rights (HSS 8.8.4. and EP&Cs V).

**Media Arts:** Students learned and practiced applying focused creative processes, such as using divergent thinking; structuring and critiquing ideas, plans, prototypes, and production processes; refining and improving media arts works accentuating stylistic elements reflecting their understanding of purpose, audience, and place; integrating multiple contents and forms to convey specific themes or ideas, such as those involved in their projects; and strategizing and collaboratively communicating while producing media arts works.

After sharing all of the students' prior learning, the teaching team sees clear potential for collaboration and decides to design a transdisciplinary arts-integrated instructional sequence for the second trimester. They want to give their students the opportunity to apply what they have been learning in media arts, science, history–social science, and health to a real-life environmental problem that the students recently discovered in 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).

As their first step in designing the transdisciplinary unit, the teachers identify the standards from each of the disciplines on which they will focus. They choose to focus on the following standards and EP&Cs.

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## Science Standards

### MS-ESS 3–4

**Disciplinary Core Ideas—ESS3.C: Human Impacts on Earth Systems:** Typically as human populations and per-capita consumption of natural resources increase, so do the negative impacts on Earth unless the activities and technologies involved are engineered otherwise.

## 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.

**Crosscutting Concepts—Cause and Effect:** Cause and effect relationships may be used to predict phenomena in natural or designed systems.

**Science and Engineering Practices—Engaging in Argument from Evidence:** Construct an oral and written argument supported by empirical evidence and scientific reasoning to support or refute an explanation or a model for a phenomenon or a solution to a problem.

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## Health Standards

**7–8.1.9.P** Identify ways that environmental factors, including air quality, affect our health (Essential Concepts).

**7–8.1.10.P** Identify human activities that contribute to environmental challenges (e.g., air, water, and noise pollution) (Essential Concepts).

**7–8.6.1.P** Establish goals for improving personal and community health.

**7–8.6.2.P** Design a plan to minimize environmental pollutants, including noise at home and in the community (Goal Setting).

**7–8.8.2.P** Demonstrate the ability to be a positive peer role model in the school and community (Health Promotion).

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## History–Social Science Standard

**8.8.4.** Examine the importance of the great rivers and the struggle over water rights.

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## Media Arts Standards

**CREATING—Anchor Standard 3:** Refine and complete artistic work.

**Enduring Understanding:** The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

**Essential Questions:** What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists refine their work?

**Process Component:** Construct

**Performance Standard: 8.MA:Cr3** a. Implement **production processes** to integrate content and **stylistic conventions** for determined purpose and **meaning** in media arts productions, demonstrating understanding of associated **aesthetic principles**, such as theme and unity.

**PRODUCING—Anchor Standard 6:** Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Media artists purposefully present, share, and distribute media artworks for various contexts.

**Essential Question:** How does time, place, audience, and context affect presenting or performing choices for media artworks?

**Process Component:** Practice

**Performance Standard: 8.MA:Pr6** a. Design the **presentation** and distribution of media artworks through multiple formats and/or **contexts** considering previous results on personal growth and external effects.

**CONNECTING—Anchor Standard 10:** Synthesize and relate knowledge and personal experiences to make art.

**Enduring Understanding:** Media artworks synthesize meaning and form cultural experience.

**Essential Questions:** How do we relate knowledge and experiences to understanding and making media artworks? How do we learn about and create meaning through producing media artworks?

**Process Component:** Synthesize

**Performance Standard: 8.MA:Cn10** a. Access, evaluate, and use internal and external resources, such as cultural and societal knowledge, research, and exemplary works, to inform the creation of media artworks.

b. Explain and demonstrate how media artworks expand **meaning** and knowledge, and create cultural experiences, such as local and global events.

**CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Enduring Understanding:** Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.

**Essential Questions:** How does media arts relate to its various contexts, purposes, and values? How does investigating these relationships inform and deepen the media artist’s understanding and work?

**Process Component:** Relate

**Performance Standard: 8.MA:Cn11** a. Demonstrate and explain how media artworks and ideas relate to various **contexts**, purposes, and values, such as democracy, environment, and connecting people and places.

b. Analyze and responsibly interact with media arts tools, environments, and **legal and technological contexts**, considering **ethics, media literacy**, social media, and **virtual worlds**.

### **Environmental Principles and Concepts**

**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.

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### **The Culminating Assessment Task**

The teachers begin to exchange ideas and brainstorm ways to assess students’ discipline-specific knowledge and skills related to selected standards and EP&Cs of science, health, history–social science, and media arts. The teaching team recognizes that it will be important to assess students on a few “big idea” questions. To accomplish this, they create a culminating assessment task with a rubric for evaluation and draft a series of writing prompts that will facilitate student reflection. These prompts are:

- In what ways were your media artworks effective toward resolving the campus water pollution issue?
- What factors contributed most significantly to the effectiveness of your media artworks?

- What factors may have limited your success toward achieving a resolution to the pollution problem?
- What modifications or changes would you make to your strategies when working on future community issues?

With the standards and EP&Cs selected and assessment determined, each member of the teaching team drafts initial thoughts about how they could connect their discipline-specific standards to the polluted water the students discovered in the creek by the campus. After several conversations, the teachers decide to initiate the unit of study by introducing their ideas about the potential project to each of their classes.

With guidance from their science, health, history–social science, and media arts teachers, students decide that they want to inform and engage community members and local decision makers to resolve the water pollution problem on their campus. Based on the skills and knowledge they gained in media arts earlier in the year, students discuss how they could most effectively and artistically convey information about the scope, scale, and geographical extent of the water pollution problem. Students begin to work in collaborative groups to plan how to most effectively engage decision-makers and the community at large to explain and encourage through media arts works the use of the environmental solution they developed with their science and health teachers.

As students work through this initial ideation stage, it becomes evident that the student teams have a variety of perspectives based on their own knowledge and experiences within the societal, cultural, and historical context of the neighborhoods where they live. As a result, the teachers ultimately decide that students may work in collaborative teams or as individuals to design and produce their media arts works related to the science, health, and societal aspects of the water pollution issue.

Each teacher is responsible for guiding different aspects of this collaborative unit within their classroom.

**Science:** Using the research and discoveries from the first trimester, students identify criteria by which to evaluate possible solutions and various constraints they must account for when designing and comparing alternative solutions to the fecal coliform problem (ETS1.A. and EP&Cs V). Students choose what they believe to be their most beneficial design solution, which prepares them for the work in their media arts class in which they will determine how to convey this solution in a meaningful way.

**Health:** Students design a plan to minimize environmental pollutants, including noise at home and in the community (Health 7–8.6.2.P) (EP&Cs V), which further prepares students in media arts to synthesize and relate knowledge and personal experiences to make art by accessing, evaluating, and using internal and external resources to inform the creation of media arts works.

**History–Social Science:** Having examined the importance of the great rivers and the struggle over water rights (HSS 8.8.4.) (EP&Cs V) during the first trimester, the students investigate further into the socioeconomic and legal perspectives and how they influence this local water issue. Students consider examples of the economic, political, legal, and cultural factors that play a role in decisions about water rights and pollution (EP&Cs V). This prepares students to develop artistic ideas and works with societal, cultural, and historical context to deepen understanding that can inform and encourage community members and local decision makers to work toward resolving the water pollution problem on campus.

**Media Arts:** The investigation into water pollution culminates in media arts class. Students use what they learned last trimester about conveying meaning through the presentation of artistic work to plan how they would engage with the appropriate audiences to share, explain, and encourage the use of the environmental solution that they have developed in science, health, and history–social science. Students use their cultural and societal knowledge and research to create artworks that encourage community members and local decision-makers to resolve the water pollution problems and improve personal and community health (EP&Cs I and V).

Throughout the process of designing and implementing this integrated unit of study, the teaching team consciously and deliberately encourages and supports student inquiry, providing an opportunity for student agency in making decisions about how they could most effectively apply all they were learning and become active citizens engaged in making their community a healthier place to live.

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### **Secondary Students Benefit from Transdisciplinary Integration**

The focus of transdisciplinary integration on grounding student learning through a “real-life context” is well-suited for secondary students. In the vignette above the students could have also interacted and worked alongside experts in the field. The addition of experts is an element in Fogarty and Pete’s expanded network model of integration that works well within the transdisciplinary approach at the secondary level (2009). In an expanded network model, teachers collaborate to combine basic elements from the selected disciplines to create authentic learning projects or performances like the previous media arts vignette. The network approach expands students’ learning opportunities and their overall experience by utilizing an expert or multiple experts, which provides added real-life value for the students at the secondary level.

Student learning occurs in the network model as the students work together with the expert on real-world projects. For example, students from theatre, music, dance, visual arts, and media arts classes collaborate with a professional lighting designer to produce a theatrical production or a schoolwide exhibition of student work. They

provide networking opportunities for the theatre students as they explore the full range of production aspects. Learners in network models discover the interrelationships and connectedness among different disciplines, gain insight into careers, and see the operational functioning of their disciplines in real-world situations.

In the following snapshot a team of teachers at a designated science, technology, engineering, arts, and mathematics (STEAM) middle school are exploring how to use the network model of transdisciplinary integration to design their next STEAM collaborative performance task.



***Snapshot: Middle School—Early Stages of Preplanning for a Secondary Transdisciplinary Network STEAM Performance Task***

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At a designated STEAM middle school, teachers are organized into teams of discipline-specific teachers. Teams work together at various times throughout the year to design collaborative transdisciplinary instruction leading to an integrated performance task. Teams always start planning well in advance of the projected implementation. The school has designated time for planning to ensure teams have adequate time to collaboratively plan, prepare, and reflect on student learning before, throughout, and after implementation.

One of the teams consists of a science teacher, a mathematics teacher, a visual arts teacher, and an English language arts teacher. They are about to begin planning for their next collaboration. They meet at their weekly collaborative planning time to begin thinking about the design of their third collaborative integrated STEAM performance task of the year. The teachers will draw from their various individual disciplinary standards to focus the collaborative project. The students will be asked to integrate and use the knowledge and skills they have acquired in the individual subjects to address the project's authentic real-world performance task. It will be structured so that students work collaboratively in groups on the task.

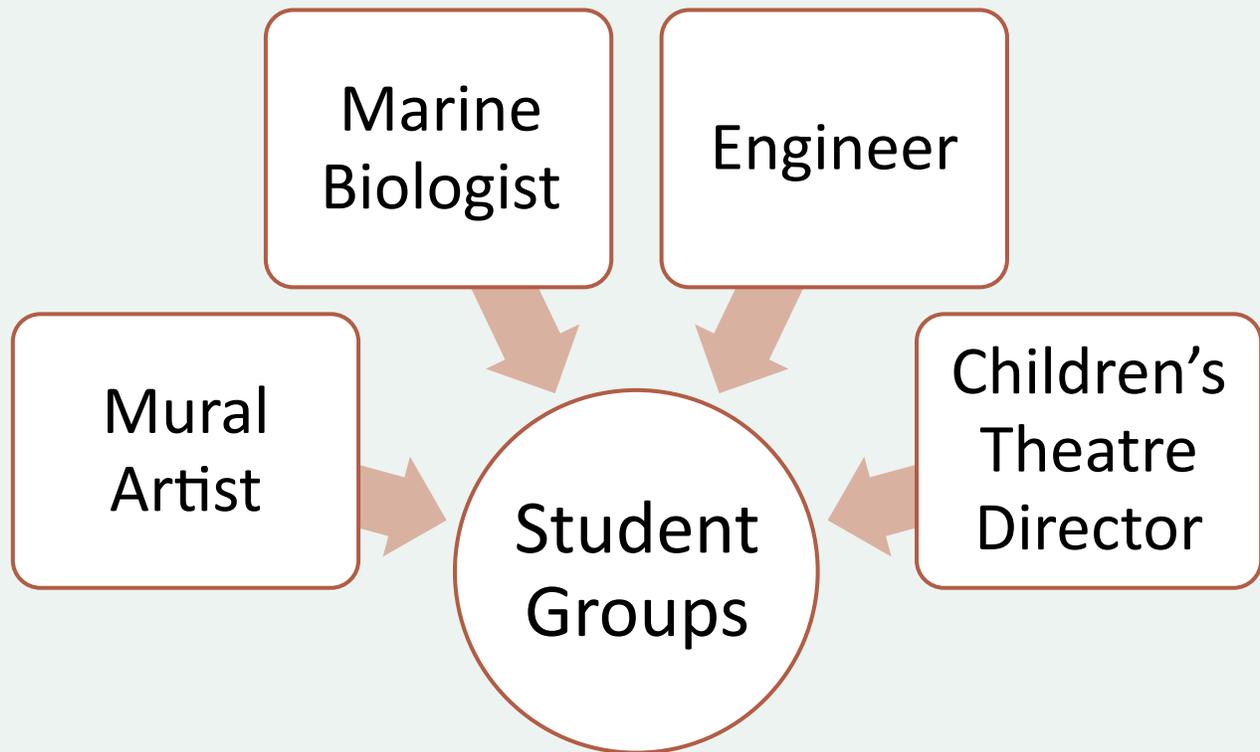
In the upcoming task, the teachers want to expand their integrated approach by including disciplinary experts from the community to work alongside the students. This will provide opportunities for their students to network and learn from the professionals. They brainstorm a list of potential big ideas growing out of the pre-identified individual disciplinary student standards and learning goals, time constraints, and resources. They then begin a list of potential assessment strategies to explore at the next meeting.

The teachers discuss potential experts that could be asked to collaborate and work with the students. They generate a list of experts that connect to their preliminary ideas. The brainstormed list includes a local mural artist, a local marine biologist, a parent that

is an engineer for an immersive theme park, and a theatre professor who also directs the local university's children's theatre group that often performs at the school.

The teachers end their meeting agreeing that at their next planning session, they will narrow their ideas, begin the assessment design, confirm the expertise needed, and begin to contact the experts.

**Figure 8.3: Example of Potential Experts in Network Model**



## Attentiveness to Students' Arts Learning

Students need thoughtful, well-planned, and implemented instruction that connects their learning across many subjects and prepares them for life in a global, interconnected world. It is critical to understand that integrating content areas in a co-equal approach is not a replacement for specific discrete instruction in any content area. When choosing a model of co-equal integration, the purpose must be clear and the model aligned purposely. The goal should be authentic and co-equal student learning in each content area addressed.

The skills and habits gained, personal agency, and joy growing out of learning in the disciplines of dance, media arts, music, theatre, and visual arts contribute and connect to the whole of a person. Connecting arts learning to other content areas in this way supports students as they continue to learn, thrive, and navigate their world.

The overarching goal of co-equal arts integration is to maximize student learning outcomes in the arts and other subject areas. At times, lessons that are called “integrated” are not actually integrated because they use a process or technique from an arts discipline without providing students with foundational instruction in that arts discipline. Silverstein and Layne label the curriculum *arts-enhanced* when it uses the arts as “a device or strategy to support other curriculum areas, but no objectives in the art form are explicit” (2020). An example of an arts-enhanced activity is asking students to “illustrate” a story as a possible part of a book report or language arts project without prior visual or media arts instruction. Asking students to make marks on paper or a digital tablet to capture or “illustrate” details, such as a sequence of events or actions found in the story, can be useful in providing insight for the teacher on how students understood the story, their level of attention to details in the text, and their comprehension of events. However, if the students have not had prior visual or media arts instruction on the elements of visual arts composition nor acquired and practiced the skills needed in drawing or using a digital mark-making tool, the illustration activity is not a co-equal integration of visual or media arts. In this example, the addition of creating an illustration to the language arts task without goals for the arts learning does not advance the students’ arts learning. The images students created can be assessed through the lens of English language arts but not as an indication of a student’s capacities or learning in visual or media arts.

### **The Value of Informal Conversations**

While professional learning is a necessary component to support teachers who are engaging in co-equal arts integration, informal conversations between elementary multiple-subject classroom teachers—who wish to improve their approach to designing and using integrated instructional practices but may not have a background in a particular arts discipline—and a school or district’s single-subject arts specialist can also be helpful. For example, if an elementary classroom teacher wants to increase the instructional value of the often-used comprehension strategy of asking students to illustrate a story they have read, they might share their goal of providing discrete media arts or visual arts instruction with a single-subject arts specialist prior to asking students to illustrate a story. The simple question, “How can I help my students when I ask them to illustrate the story?” could lead to a discussion of aspects of the standards, such as enduring understandings and essential questions, and sharing academic artistic terminology that might be used in the integration. This conversation might also provide an opportunity to clarify how to apply strategies commonly used in other content areas in the context of a media or visual arts lesson. A quick informal conversation can lead to a feeling of empowerment for what might be implemented immediately and may also yield a positive longer-term result, such as continuing the conversation and gaining more formalized support for this type of capacity building from district administration.

## Examples of Arts-Enhanced Activities

Examples of arts-enhanced activities—activities using a process or technique from an arts discipline without providing students with foundational instruction in that arts discipline—can be found across all the arts disciplines. Asking students to do the following activities does not require them to have prior learning in music, theatre, or dance:

- Students singing songs to remember specific content, such as the multiplication tables or the capitals of the states
- Students “acting out” or pantomiming vocabulary words or events
- Students dancing to music

These types of activities can act as a hook to engage students, help students remember details, and provide quick ways for the teacher to check for understanding, but only use the art discipline as a tool to assist in learning. An arts-enhanced approach can sometimes be misunderstood, as it may appear that the students are learning in the arts. This can give the mistaken impression to students, parents, and community members that arts learning has occurred. If the use of the arts does not build upon discrete arts learning, include identified arts learning goals and assessments, or has not been intentionally co-equally integrated, it should be made clear that the arts are being used as a teaching strategy to increase student engagement in other subject areas. Making the intended learning goals of such activities clear helps students and others understand the purpose of the activity. To move an arts-enhanced activity closer to a co-equal arts integrated lesson, it is necessary to ensure foundational learning and skill development in the artistic process of the arts discipline, aligned learning objectives, and assessments for the subjects being integrated.

### Potential Drawbacks

Potentially harmful outcomes of poorly designed or implemented arts activities or activities that use the arts without teaching the content can occur when students are not perceived as successful in their singing or acting as other students when put in these situations. Some students may be seen as more successful or creative, possibly due to prior learning in the arts or private lessons. This informal identification of students by other students or educators, through well-intentioned comments such as “You are so talented,” or “You are such an artist,” can lead seemingly less-successful students to feel and believe they are not creative. Students, without the advantage of prior learning in the arts, begin to think they lack the capacity to learn in the arts and this can lead to developing a fixed mindset around an unfounded sense of lacking artistic ability. In the worst cases this unfounded self-belief about a lack of ability to learn in the arts can stay with them through adulthood. “I’m not creative,” “I can’t dance,” or “I can’t draw,” are common reactions of people of all ages that have not had the learning opportunities provided by quality, standards-based, sequential, comprehensive arts education.

## Conclusion

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“In order to accurately depict Apollo scenes, events, and images in my paintings, I meticulously construct physical scenes using models of astronauts, the lunar module, the moon rover, and Surveyor. NASA’s office moon photos are studied so that the craters and moon rocks are placed where they should be. A special studio light is positioned so that the direction and length of the shadows are exactly as they would have existed on the moon.

“My preparation for a new painting is almost as meticulous as the training for my own moon landing.”

—Alan Bean, astronaut and artist (2018)

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The arts disciplines “allow students to experience awe and wonder at what they are learning” (Sotiropoulou-Zormpala 2016). Through thoughtful and intentional co-equal arts integration, students are offered powerful and appealing pathways to deepen learning. To reach its full potential, arts integration must not be in place of, but *combined with* discipline-specific, standard-based, comprehensive arts education (teaching and learning).

Intentional and strategic planning, effective instruction, and assessment that equally combines arts concepts, skills, and content with learning in other subject areas advances the potential for students. Their integrated learning can transcend discrete subject-specific boundaries and synthesize into a new unified whole. Artist and astronaut Alan Bean found painting to be a way to express his experiences on the moon. Similarly, artistically literate students can combine learning to create and communicate the intersections they discover. Arts integration transcends disciplinary boundaries, supporting California students in connecting and applying their discrete disciplinary learning within and across subjects.

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# Chapter 9: Implementing Effective Arts Education

“The arts are a major area of human cognition, one of the ways in which we know about the world and express our knowledge. Much of what is said in the arts cannot be said in another way. To withhold artistic means of understanding is as much a malpractice as to withhold mathematics .... Since schools traditionally develop only linguistic and logical/mathematical skills, they are missing an enormous opportunity to develop the whole child.”

—Howard Gardner, Harvard Graduate School of Education

## Introduction

The arts standards present an opportunity to transform learning through inquiry-based, process-based, and inclusive approaches that benefit students, educators, and California communities. All students can develop their artistic voice and attain technical, literacy, and creative capacities through comprehensive, sequential, standards-based arts teaching that is delivered by credentialed and prepared teachers using Universal Design for Learning proactive planning approaches. Learning in dance, media arts, music, theatre, and visual arts gives students the opportunity to develop as creative, multiliterate, knowledgeable, and responsible citizens.

Authentic and meaningful arts learning takes place when students participate in carefully planned and implemented arts education programs that are continuously evaluated for improvement. This chapter provides holistic guidance and recommendations needed for full implementation of the *California Arts Standards*. Local educational agencies (LEAs) determine and tailor approaches to their specific local context when establishing, improving, and ensuring a sequential, comprehensive, standards-based arts education for all students.

The chapter is intended to be used by district and school leaders, teachers, school counselors, county offices of education, higher education, and others who support arts education, and also in combination with the discipline-specific guidance provided in chapters three through seven.

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## Effective and Equitable Arts Education Programs

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“The California County Superintendents Educational Services Association Arts Initiative believes that the visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the twenty-first century. All California students—from every culture, geographic region, and socioeconomic level—deserve quality arts learning in dance, media arts, music, theatre, and visual arts as part of the core curriculum.”

—California County Superintendents Arts Initiative (California County Superintendents Educational Services Association 2018).

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The call for arts education equity is grounded in the need to provide all students with the foundations and skills for success in life (including college) and, if desired, pursuing opportunities within California’s creative economy. California recognizes the importance of arts education, which is why it has established arts education policies to prepare students to learn, work, and thrive throughout their lives. The arts are required

- as subjects in the California *Education Code*, sections 51210 and 51220;
- for high school graduation (one year of a visual or performing arts or world language or career technical education); and
- as one of the A–G preparatory courses needed for admission to the California State University and to the University of California.

**Note:** The California State University (CSU) and University of California (UC) Visual and Performing Arts requirement, F, is one year/two semesters or two one-semester courses in the same arts discipline. As an example of a student taking two one-semester courses, the student might take a UC-approved semester of concert band and a second semester of UC-approved jazz ensemble. This would be allowable as they are both courses in the arts discipline of music, according to the CSU–UC Comparison of Minimum Freshman Admission Requirements (University of California 2020).

California’s vision of a well-rounded education for all students and multiple measures of student success calls for the development of effective and equitable arts education programs.

**Note:** ‘Equity in arts education’ is defined by Create CA as

... the right of every student to engage and succeed in powerful, high quality, standards-based arts learning Pre-K–12. All students from every race, culture, language background, geographic region, and socioeconomic level must have the opportunity to fully develop their own artistic, cultural, and linguistic heritage while expanding opportunities to study and explore artistic expressions across different cultures and time periods. (2017)

## Comprehensive Arts Education Programs

For students to develop into artistically literate, creative, and capable individuals, it is essential that arts instruction is sequential, standards-based, comprehensive, and prioritized. This means standards-based sequential instruction for *all* students, in all five arts disciplines, during the regular school day, each year from TK through twelfth grade. A comprehensive program provides students access to each of the arts disciplines through articulated feeder programs that support students’ transition between school levels.

**Note:** The *California Arts Standards*, adopted in January 2019, are based on the National Core Arts Standards. This framework provides guidance for implementing “prekindergarten” (PK) standards, which address the arts development of children of approximately four years of age. The standards are intended for California’s local educational agencies (LEAs) to apply to transitional kindergarten (TK). Because kindergarten (K) provides two years (TK and K) of preparation for the first grade, the prekindergarten standards (also referred to as “transitional kindergarten standards”) for the arts should be used to augment and extend the California Preschool Learning Foundations documents developed by the California Department of Education. Students’ arts education experiences in TK and kindergarten should be unique in each of those years. The (prekindergarten/transitional kindergarten) standards should be used by LEA teachers and students to ensure the students are ready for future elementary grade levels. The standards may also be a baseline for expectations when students begin kindergarten and thereby helpful to kindergarten teachers when scaffolding instruction.

### *Elementary*

The elementary grade levels provide students with a grounding in the basics of artistic literacy, creative thinking, exploration, and artistic processes. These are essential first steps for students as they develop their creative, academic, and technical capacities in each arts discipline and provide the foundation for arts learning needed for middle school and high school. Through successful foundational learning provided by a combination of single-subject credentialed arts educators and well-prepared multiple-subject teachers, elementary students are well-equipped for transitioning to the secondary level in each arts discipline.

## *Middle School*

Middle school arts education programs allow students to continue their studies in each arts discipline and to begin specializing in one or more of the arts disciplines of their interest. Exploration remains critical as students increase and refine their artistic knowledge and skills in the arts. At the middle school level, a single-subject arts teacher may provide daily yearlong discipline-specific instruction. In other models the arts teacher may provide the discipline-specific instruction for only a specified number of weeks or a semester. Programs and courses are provided to allow students to continue their exploration and focused study in the arts to prepare for high school arts learning.

## *High School*

At the high school level, programs provide opportunities for students to continue with in-depth study in one or more of the arts disciplines. High school arts education programs offer sequential opportunities for students to move through the performance levels of Proficient, Accomplished, and Advanced by completing yearlong or yearlong-equivalent discipline-specific courses. The proficiency levels prepare students to continue studying an arts discipline after high school. Specialized opportunities for arts learning through programs such as Advanced Placement, International Baccalaureate, and concentrated arts pathways provide additional preparation for students seeking postsecondary arts learning or career entry.

As students transition from one level of schooling to the next, their arts learning should be seamless, allowing them to continue learning in the arts without interruption. Establishing well-articulated standards-based arts education districtwide and supportive feeder patterns between school levels provides students with sequential arts learning from elementary through high school without interruption, making student achievement in the arts possible. To ensure a comprehensive arts education for all students, LEAs can examine their current arts educational programs to identify any gaps in learning that may exist. As LEAs engage in processes to address gaps in arts learning, revise existing arts educational programs, and expand or add new arts education programs, attending to and being responsive to the local context is important in providing access for all students. Examining multiple approaches is helpful to determine the best approach to remove any barriers that may exist for students or to aide in expanding arts education programs, as there is no single model or approach that will work for all districts. Using approaches that identify and remove barriers to sequential learning for all students leads to equitable arts learning.

The following vignette provides an example of one LEA's approach to improving sequential arts learning for all students by identifying the learning gaps and developing a multiyear improvement plan.



### ***Vignette: One District's Approach for Moving Toward a Comprehensive Arts Education for All***

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A large urban district has committed to ensuring every student a sequential, TK–12, standards-based, arts education in dance, media arts, music, theatre, and visual arts. As part of its improvement plan development process, the district evaluated each of its dance, media arts, music, theatre, and visual arts educational programs. It examined the discipline-specific data in each of the five arts disciplines, looking at feeder patterns across the district, numbers of single-subject arts educators, and arts courses offered.

The data identified sequential courses and learning opportunities existing for students in three of the five disciplines (media arts, music, and theatre). The data identified gaps in sequential learning in visual arts for all students at the elementary level and the absence of any dance education at the elementary and middle school levels. At some elementary schools, some students had occasional activities in visual arts based on teachers' interest or choice, but the data revealed the lack of an articulated, TK–12, comprehensive, standards-based curriculum. At the elementary level, some but not all students had sequential visual arts instruction. Dance instruction was not evident in any of the elementary or middle schools. The first access to a dance education was at the high school level, but not all high schools had dance courses.

Secondary visual arts and dance teachers helped identify the gap, indicating that as students entered the middle and high schools, they were underprepared for grade-level arts learning. This meant that as they worked with students to become proficient at the high school level, they had to also address the gaps in knowledge, understanding, and skill development. As in all arts disciplines, to become artistically literate and capable, students require time for practice, inquiry, refinement, and growth as emerging artists. Without foundational, discipline-specific, sequential, elementary learning in each of the arts disciplines, students were at a disadvantage when working toward proficiency in both dance and visual arts.

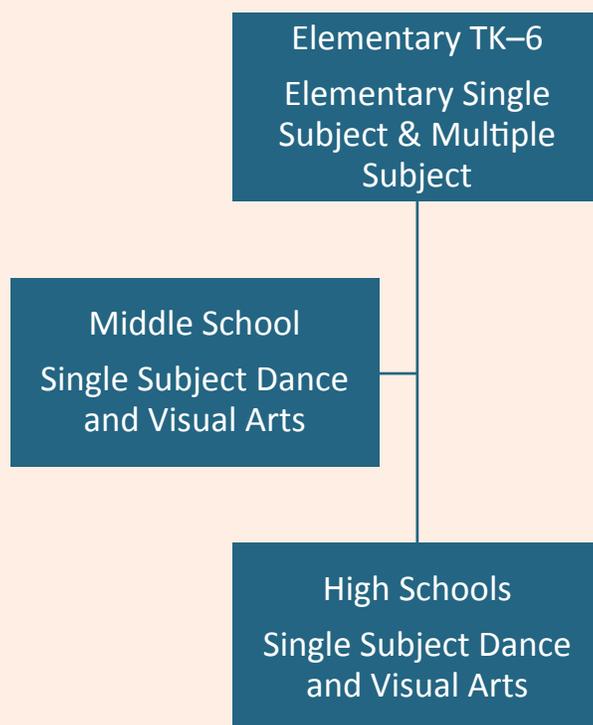
The district developed a plan to address the need in a way that was appropriate for its local context. It established a plan with multiple phases to increase capacity for dance and visual arts education instruction and develop a comprehensive, standards-based scope and sequence, and curriculum in both arts disciplines. The plan included adding single-subject credentialed visual arts and dance educators at the elementary and middle school levels, while also providing professional learning for elementary teachers in visual arts and dance each year. The district planned to phase in the growth—due to budget constraints and limited teaching space—and allow time to develop, refine, and articulate a districtwide visual arts and dance scope and sequence.

While this example has a visual arts and dance focus, the approach could be followed to address gaps in any arts disciplines.

### District Plan

In Phase 1, all students at the elementary level will receive dance and visual arts instruction by single-subject credentialed dance and visual arts teachers and the classroom teacher. A district elementary scope, sequence, and related basic units of instruction were developed in dance and in visual arts. Each year the units will be reviewed, revised as needed, and expanded.

**Figure 9.1: Teachers of the Arts**



In Phase 1, single-subject arts teachers will teach a set of six standards-based, grade-level appropriate, dance lessons and six visual arts-focused lessons throughout the year. The multiple-subject classroom teacher will complement and extend the lessons throughout the year. The district’s plan provides a timeline for expansion throughout the next phases. The amount of time and lessons provided by the dance and visual arts teachers will increase. Classroom teachers will also increase the teaching time in both disciplines as their capacities grow through professional learning.

As students enter middle school, they will have options for classes in visual arts and in digital media arts that build upon their elementary learning. In dance, to address the classes at the middle school level, the district committed to hire dance teachers, develop instructional units aligned to the district scope and sequence for dance, and

develop some initial dance courses. The variety of dance class offerings will increase over time as outlined in the district's plan.

In high school, students will be provided with choices of sequential courses: pathways in dance and visual arts, or the option to take a variety of individual dance or visual arts courses at various levels from Proficient through Advanced.

Each year, the district will review the secondary offerings and pathways. As students' foundational learning in dance and visual arts increases at the lower grade levels, it will necessitate the revision of the secondary curriculum and require increasing the types of courses offered.



### **Vignette: Establishing Feeder Patterns**

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*Two crucial factors to address when developing a comprehensive program are (1) interruptions to sequential learning opportunities in the arts and (2) the quality of the learning experiences. This illustration of a music feeder pattern is provided as an example of some of the questions, approaches, and considerations one LEA discovered while designing and implementing a comprehensive arts education program. While in this example the LEA is addressing its music program, the guidance provided can be applied to any of the arts disciplines.*

When establishing equitable and sequential music learning, the LEA convened a strategic planning committee that included arts educators, administrators, counselors, and families to develop a shared vision that reflects the music standards, includes all students, meets the needs of the local context, and provides students with uninterrupted learning in music as they transition between school levels. In forming the shared vision, the strategic planning committee agreed that it believed all students should have the opportunity to learn music through performing a musical instrument. The committee recognized this meant all schools would need to develop a standards-aligned music program that provides grade-level-appropriate foundational instructional experiences.

The LEA took the following approach to establishing feeder patterns that met their shared vision and local context.

#### **Elementary Level**

At the elementary level, general music study would be necessary in grade levels TK–3. Single-subject credentialed music educators would provide foundational music learning supported by the general classroom teacher. General classroom teachers would be provided with professional learning and the resources needed to implement

this approach. All students should then have an introduction to band or orchestra instruments in grades four and five via a single subject music educator.

## **Secondary Level**

With the opportunities for learning in elementary described above, students would be prepared for and could choose between band or orchestra courses in grade levels six through twelve, advancing their music education by learning a musical instrument.

In this example, the LEA's strategic planning committee chose an instrumental approach to their music education, but it is not meant to be exclusive of choral music or of other approaches to learning music. A district may choose to include an identical or related goal for choral instruction, providing additional options for students to learn music.

## ***Music Feeder Pattern***

Ensuring a successful elementary and secondary school music feeder pattern requires additional decisions beyond identifying an instructional delivery model. Coordinated and equitable scheduling is critical. Districts should establish and use processes that identify issues, identify and remove barriers, and promote finding equitable solutions. Administrators should ensure that credentialed music teachers are assigned and scheduled at the elementary level, considering that it is likely a given school will be sharing their instrumental music teachers with other schools. Administrators should consider who will coordinate those schedules. Students need access to musical instruments and related learning materials. Answering questions, such as the following, can help highlight factors that need to be addressed:

- How will students acquire or access a musical instrument to learn on, given the expense (and a free and appropriate education for all students)?
- How are instruments accounted for and maintained?
- How are counselors at the middle school level communicated with so they know which students have studied instruments and can encourage students to continue that study in a music course?

Districts should identify and address these and other questions as they grow their arts education programs. To ensure the success of an arts feeder pattern within a cluster of TK–12 schools, some key elements should be agreed upon:

- Agreement and commitment by the community to a vision of what graduates should know and be able to do in the arts.
- Support at the district level for the required staffing, equipment, and supplies to champion the vision and provide coordination among schools to ensure efficiencies and equity.

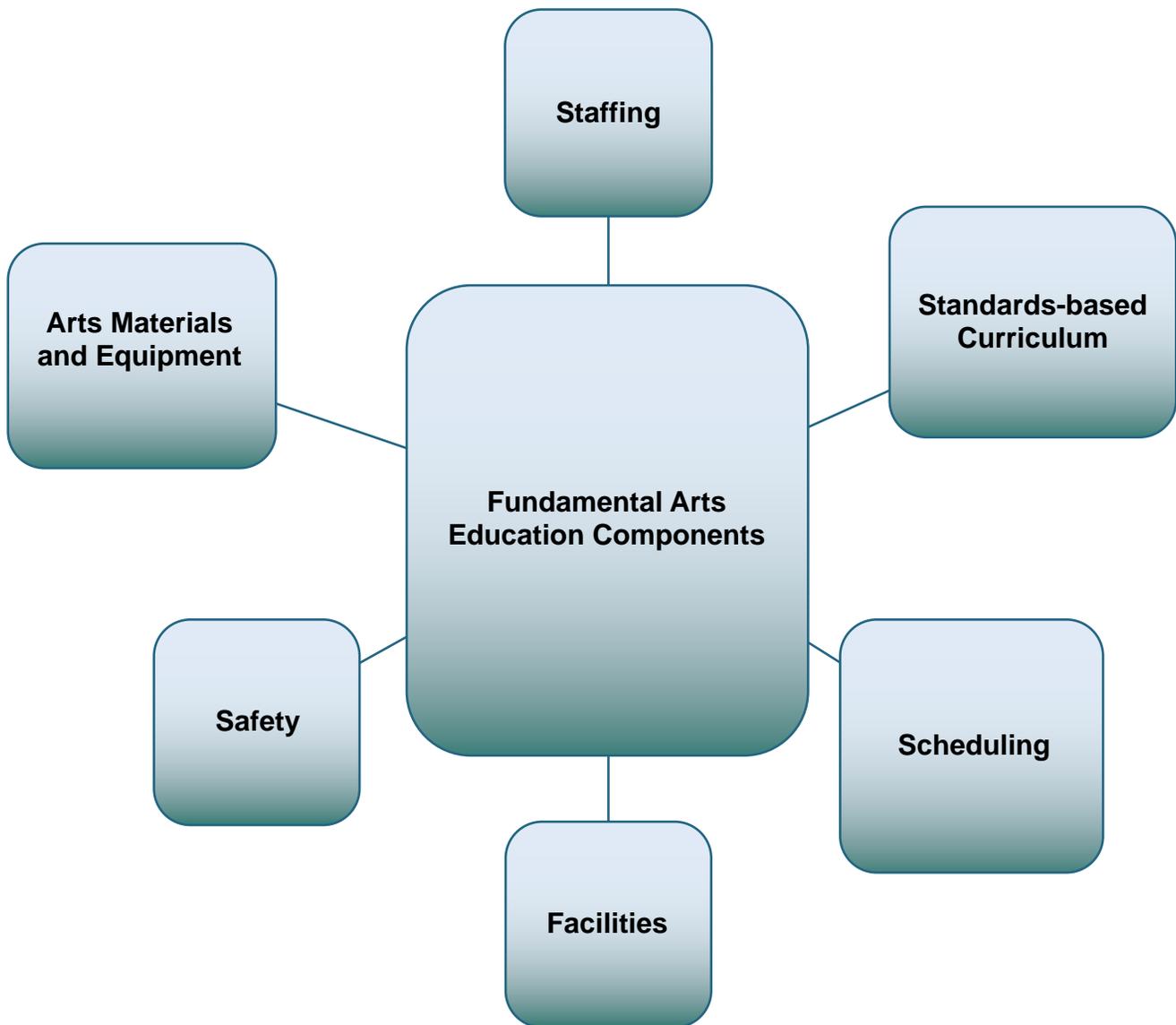
- Communication among principals and counselors about recruiting students and coordinating the flow of students through the pattern.
- Support from principals—they ensure counselors understand that the arts are an important part of all students' education and they also support the prioritization of arts education within the master schedule.
- Vertical communication among teachers in each arts discipline regarding standards-based expectations for students as they move to the next level, as well as shared information about students who are enrolled in each level so that they may follow the feeder pattern.
- Communication from all teachers, counselors, principals, and district leaders to families at all levels about the value of arts education, the programs available to students, and the importance of sequential study in the arts from TK through twelfth grade.

Additional guidance for identifying and addressing arts education program gaps is provided later in this chapter (see [Improving Arts Education Through Strategic Program Evaluation and Planning](#)).

### ***Fundamental Components of a Comprehensive Arts Program***

The fundamental components applicable to each of the five arts disciplines of a comprehensive arts program are: standards-based curriculum, scheduling, staffing, facilities, safety, arts materials, and equipment. These components form the basis of any arts education program. When included in other district plans, including local control and other improvement plans, the components offer districts a path to improvement. Understanding, evaluating, and developing improvement plans around these components offer districts and schools a roadmap to provide every California student with a sequential, standards-based, effective arts education throughout their TK–12 experience.

**Figure 9.2: Fundamental Components of Arts Education**



Recognizing the importance of these fundamental arts education program components, four national professional arts education associations have each developed Opportunity to Learn Standards (OTL standards) related to the components.<sup>1</sup> The OTL standards illustrate a continuum for arts education programs, ranging from basic to exceptional in dance, music, theatre, and visual arts. Each discipline-specific OTL standards document identifies foundational components that are critical to ensuring quality learning opportunities and helpful to those wishing to improve or begin an arts education program. The OTL standards do not outline specific curricula but provide overarching guidance for necessary resources to administer basic and quality arts education for all students. In addition,

1. The four national professional arts education associations are: National Dance Education Organization (NDEO), National Association for Music Education (NAfME), Educational Theatre Organization (EdTA), and National Arts Education Association (NAEA).

they can be useful in understanding how to access funding sources, including Title IV-A funding under Every Student Succeeds Act (ESSA). OTL standards identify the foundational structures, supports, and resources needed for learning. As such, the OTL standards can function as a needs-assessment tool when combined with the *California Arts Framework* and *California Arts Standards*. The combination provides school administrators, school board members, teachers, and community members with guidance for assessing, improving, and expanding arts education.

Discipline-specific elements of these components—such as standards, assessment of student learning, time, funding, and resources—are embedded within the discipline chapters.

The following sections present an outline of each of the foundational components of an effective arts education program.

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

An effective and high-quality arts education program within an LEA has an articulated, TK–12 sequential, standards-based, and comprehensive curriculum for dance, media arts, music, theatre, and visual arts. Discipline-specific curriculum provides an overarching plan for the regular school day instruction and is accessible by all district students. Each arts discipline curriculum should be shared with all LEA educators, administrators, families, and community members.

**Defining ‘curriculum’:** According to the California Department of Education, “Curriculum, or course of study, is the content and plan for instruction. It is made up of the instructional resources, methods, and assessments needed to help students develop critical skills and knowledge. Along with high-quality and effective instruction, curriculum is an essential element that enables students to learn and thrive” (2021a).

See the California Department of Education Curriculum web page (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link1>) for more resources.

Effective curriculum provides outlines in each of the five arts disciplines that articulates the sequence of instruction and student learning expectations for all students. The curriculum should provide general guidance on diverse student learning needs and suggestions for accommodations and modifications. It attends to the range of novice through advanced learners, provides a basis for formative and summative classroom assessment, and is grounded in the appropriate disciplinary pedagogies and methodologies.

Depending on the existing status of LEA arts education programs, the curriculum may outline a phased-in approach to curriculum implementation that addresses and provides information on how to bridge any existing learning gaps within the arts subject areas. For equitable access, arts education is implemented within the regular school day.

Teachers (individually or collaboratively) use the curriculum and the principles of UDL to design specific classroom units of instruction and assessments that give all students equal opportunities to succeed. Teachers use the curriculum to create units and lessons that are responsive to their students' cultural, learning, social, emotional, and literacy needs. The curriculum may differentiate between aspects that are taught by single-subject credentialed arts educators, general classroom teachers, special education teachers, career technical educators, or teachers of other subjects. In LEAs that include cross-disciplinary approaches, the curriculum may also provide teachers guidance for integrated instruction that includes the arts. All students benefit when their learning is connected in authentic disciplinary ways to amplify concepts and understanding, expand literacy, and hone skill development. Chapter eight, "Transcending Disciplinary Boundaries—Arts Integration," discusses these benefits, as well as approaches and models of integrated learning. While the benefits of strategic and well-crafted arts integration are known, integration should not supersede nor replace discrete arts education.

### Note

Chapter 8: Transcending Disciplinary Boundaries provides a discussion of the benefits, approaches, and models of integrated learning.

Chapter 2: The Instructional Cycle provides additional discussion on curriculum, instruction, and assessment.

Chapter 3: Dance; Chapter 4: Media Arts; Chapter 5: Music; Chapter 6: Theatre; and Chapter 7: Visual Arts provide discipline-specific curriculum guidance.

A comprehensive district view of arts learning is vital to revising curriculum, expanding arts education programs, ensuring quality instructional time, and securing necessary resources for learning. Effective district curriculum includes examples of student benchmark assessments. Establishing district benchmark assessments in each arts discipline provides a programmatic or overall view of student learning, rather than an indication of an individual student's progress. Continuously improving students' learning requires teachers to evaluate student work based on the district benchmark assessments.

There may also be an agreed-on timeline to review and revise the curriculum based on student learning outcomes. The district and school budgets should include funding to support the implementation of the curriculum across all schools.

Supplemental arts education occurring within or beyond the school day or through community relationships, such as with a museum, should be designed strategically to complement the in-school-day arts learning program. The curriculum may incorporate guidance for selecting extracurricular arts education activities to help administrators, teachers, and families select resources that supplement, connect, and extend arts learning. The curriculum can also include community resources—such as local museums, community arts programming, universities, and cultural arts opportunities that are

accessible to students—to meet the goals and vision of the district’s arts education program. Enhancements to the curriculum should be equitably and inclusively available to all the districts’ students even though they may vary or take on focuses related to a specific school. See chapter 10, “Instructional Materials,” for guidance for administrators and teachers in selecting standards-aligned instructional materials and resources to support the curriculum.

### **Scheduling—Providing Time to Learn**

Providing students with quality instructional time in the arts to learn and create remains a key factor in determining student success. Competing priorities have the potential to become a barrier to students’ access to arts learning. For example, students must not be pulled out from their arts learning or course time to receive remedial instruction, English language instruction, or any other necessary service. Section 60811.8 of the California *Education Code* prohibits denial, to English learners, of equal participation in courses that are required to meet state or local graduation requirements, and courses required for middle school grade promotion. LEA approaches to providing dedicated, protected time for arts learning differ and should reflect the local context and decisions of the district. Carefully scheduling and planning services to avoid conflicts with arts learning is critical to protect and ensure equitable access to a well-rounded education.

Effective learning at the elementary level requires time for discrete instruction in each arts discipline to build foundational literacy, language, knowledge, and skills. This learning can then be integrated, utilized, or revisited as students are learning in other content areas taught within their classroom (refer to chapter eight, “Transcending Disciplinary Boundaries—Arts Integration,” for guidance). LEAs working on increasing arts learning time often assign single-subject credentialed arts teachers to work in multiple schools. Teachers charged with arts education in multiple schools have unique needs and can face unexpected challenges when conditions change at one or more of their schools. To maximize the amount of instructional time each student receives and provide optimal conditions for discrete learning, it is critical when scheduling to consider teaching space, travel distances, resources, and each specific school’s community.

Additional considerations for administrators when teachers are assigned to more than one school include a commitment to ensure the following:

- Adequate and protected time to teach beyond one short block of time
- Dedicated classrooms designed for safe learning in the arts
- A secure place for storage and sufficient supplies, equipment, and resources for each student to use for arts learning
- Access to appropriate and needed technologies for teaching and for student learning and creating
- Time to collaborate and build relationships with school site administration, staff, and families

In districts where it is not possible to add single-subject credentialed arts teachers to support multiple-subject teachers, providing professional learning is needed to make arts education equitably accessible to all of California’s students. Multiple-subject teachers benefit from ongoing, in-depth professional learning aimed at building their basic arts knowledge, artistic skills, pedagogy, academic language, assessment strategies, and confidence in their ability to teach the arts. Teachers are supported in teaching the arts when their professional learning is focused on these topics, aligned to the arts standards, designed for the adult professional, and provides the support they need as they implement teaching the arts in their classrooms. If the district has single-subject elementary arts teachers in one or more of the disciplines, such as in music or visual arts, the district should consider focusing the multiple-subject teachers’ professional learning on dance, media arts, or theatre. The [Professional Learning in Support of Effective and Equitable Arts section](#) later in this chapter includes examples of districts’ strategic professional learning approaches.

## **Secondary Scheduling**

In the middle grades students need access to courses in all arts disciplines (as required subjects according to the *California Educational Code*). They may continue to deepen learning in one arts discipline or may continue study multiple arts disciplines. In high school, effective scheduling provides students opportunities to take yearlong courses in one or more arts disciplines and advanced courses in each year. Scheduling at this level should provide students interested in pursuing postsecondary arts learning or arts careers after high school with opportunities for advanced learning through discipline-specific sequenced and articulated arts courses. Students should have access to advanced arts courses each year. Thoughtfully placing courses on the master schedule, combined with student access to counselors knowledgeable about requirements needed for postsecondary or careers in the arts, helps ensure that all students have access to courses that fulfill their high school requirements, meet the freshman admission requirements to the University of California and the California State University, and provide preparation for entry-level careers or postsecondary learning in the arts.

The following snapshot provides an example an effort by a LEA to include the arts in the master schedule conversations.



## **Snapshot: Master Schedule and the Arts—A Place at the Table**

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The master schedule at a high school is complicated. Building a schedule with sequential arts classes that are often unique by discipline and level, and where students then have access to taking the classes can be challenging. The potential of conflicting necessary classes can unintentionally lead to a breakdown of access for some students to an articulated sequence of arts courses. In this snapshot, one large California school district is striving to provide more inclusive access to arts education at the secondary level for all students. It is having district-level visual and performing arts staff collaborate with administrators responsible for the master schedule to find creative solutions for existing challenges.

In a move to build master schedules that prioritize the needs of students first, the district established a four-day master schedule summit that is spread over four months. The summit focuses on the upcoming school year. All high school principals and vice principals responsible for master scheduling attend. The administrators explore scheduling best practices, analyze their own data, and collaboratively build their schedules. The district's visual and performing arts staff, as well as other central office departments, attend this summit. The arts staff sits alongside school staff, providing arts course expertise as the teams work through the schedule-building process—being a voice for students' access to arts courses at this extremely important table benefits students and the overall arts programs. Through the interactions between the arts staff and high school administrators, the administrators gain a better awareness of their feeder middle schools' arts offerings, improving students' transition between schools.

A result from the arts staff working with site administrators is scheduling a musical theatre course during seventh period at one school site. This solution respects the district contractual agreements with teachers, while also increasing access for students to arts learning. A second result of the interactions between arts staff and site administrators is a redesign of the high school articulation card (student course selection card). The redesign now provides a clearer understanding of the offered arts course options, how they fulfill the graduation requirements, and the relationship to the four-year sequence of courses that allows for advanced learning in an arts discipline. The interactions have also encouraged a principal to take advantage of the higher enrollment cap in music classes to build the music program while keeping the other class sizes lower.

The collaborative solution-finding summits support better communication among school and arts leaders that will, over the long term, help ensure that more students will have access to courses that develop their strengths and interests.

## Staffing: Qualified Teachers and Administration Personnel

Successfully implementing effective arts education programs requires qualified, prepared, and informed district- and school-level administrators, and qualified and well-prepared teachers and staff. District superintendents, arts coordinators, resource teachers, counselors, and support staff that are informed and knowledgeable about arts education provide necessary and effective administrative and fiscal support. District- and site-level administrators provide leadership, thoughtful evaluation, and professional support of arts educators. As advocates of high-quality arts education for all students, understanding of the structure, differing needs, and nature of authentic learning in dance, media arts, music, theatre, and visual arts is critical. Administrators should be attentive to student-to-teacher ratios in arts classes in order to provide a safe learning environment for students to achieve the standards.

The California *Education Code* requires arts education to be implemented by credentialed teachers throughout a student's TK–12 experience. This may be accomplished through varied combinations of multiple-subject, single-subject, and career technical education teachers. California has single-subject K–12 credentials in music and visual arts. In 2016 the California Legislature and governor addressed the 46-year dance and theatre credential gap—which was caused by the elimination of dance and theatre through the Ryan Act in 1970—by signing into law Senate Bill 916. Senate Bill 916 added K–12 single-subject credentials in dance and theatre. Multiple-subject elementary classroom teachers have a specific credential and added authorization requirements that include some preparation in arts education and are different than those required for a single-subject K–12 dance, music, theatre, or visual arts credential. The multiple-subject teaching credential authorizes the holder to teach all subjects in a self-contained classroom, such as the classrooms in most elementary schools, preschool, TK–12, or in classes organized primarily for adults. As such, multiple-subject credentialed teachers are certified to teach the arts within their contained classroom. As discussed earlier in this chapter, gaps in multiple-subject teachers' arts education preparation can be addressed through ongoing professional learning that expands their capacities in standards-based arts teaching. There are numerous district approaches for delivery models including both single- and multiple-subject teachers being responsible for providing arts instruction, as well as approaches that rely on a multiple-subject teacher as the sole provider of arts instruction.

In all effective approaches, arts educators are recognized as part of the school community and equal members in providing students with a well-rounded education. They are supported in the same manner as teachers of other content areas, with resources and materials necessary to teach the arts, and with ongoing professional learning. It is paramount that arts educators be included and invited to contribute as equal members in district and school efforts, initiatives, and decisions.

## Best Delivery Models

The best delivery model at the elementary level effectively and comprehensively includes basic arts education in all five arts content areas, in every school, provided by both school-based single-subject arts teachers and multiple-subject teachers. Students benefit through foundational arts learning provided by the single-subject arts teachers that is then reinforced and expanded on by the multiple-subject teacher. This combined learning can be enhanced through additional supplemental arts learning offered by qualified community artists, museum educators, and professional artists.

The next desirable model is the multiple-subject teacher and single-subject arts teachers that travel between multiple schools. This learning can also be enhanced by qualified community artists, museum educators, and professional artists.

The National Board for Professional Teaching Standards recognizes the importance of developing, retaining, and recognizing accomplished teachers and the role this plays in generating ongoing improvement in schools. It offers National Board Certification (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link2>) in the disciplines of Art and Music (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link3>) in two developmental levels: Early and Middle Childhood and Early Adolescence through Young Adulthood (2021; n.d.).

## Facilities to Promote Authentic and Safe Arts Learning

Arts learning takes place within learning environments that are safe for artistic, physical, social, emotional, conceptual, intellectual, and technical skill development. Authentic learning in the arts requires dedicated, appropriate spaces for instruction that provide safe environments for students to learn, create, revise, and produce, perform, or present their work. Theatre and dance learning require safe spaces for individual, small-group, and large-group movement. Visual arts, media arts, and technical theatre require facilities to accommodate individual, small group, and collaborative art making and presentation spaces. Access to water, proper ventilation, space for safely using tools, cleaning areas, and storage areas are essential to arts classrooms. Making music is best in facilities that provide individual, ensemble, and whole group practice and rehearsal and also protect the hearing of teachers and students. Lighting, sound, climate control, and security elements are of special consideration within arts classrooms and performance/presentation venues. Artistic creation and study involve technology that ranges from the simple to the complex. Arts educators, other teachers of the arts, and students learning in the arts should have facilities with suitable space, power, and appropriate internet connections for multiple computers and other electronic equipment.

All arts learning requires facilities built and maintained to provide teaching, learning, and performing environments that are physically safe. Spaces that enable a creative, inclusive environment offer a foundation for students to authentically learn and safely thrive in the arts. While not all schools can provide studio-like spaces, classrooms can be effective arts teaching environments with a few strategic modifications.

Schools that provide safe spaces and appropriate opportunities for students to demonstrate, share, and present their arts learning support the development of creative and confident individuals. The discipline chapters provide additional guidance on safe and appropriate learning environments.

### **Physical Safety Considerations**

Physical safety within arts classrooms is a primary concern. Arts learning involves the use of the body as an instrument of learning. Students learning in the arts access resources, materials, and often mentors outside of the classroom. Students also engage with tools, equipment, materials, and performance venues within and outside of the school settings. Arts facilities must reflect safety codes and established health guidelines. It is essential that arts learning facilities and classrooms are maintained and cleaned for student and teacher safety. Students need to know, understand, and adhere to safety guidelines and codes within the arts classrooms and performance venues. They must follow the safety guidelines in art-making practices to protect themselves and others. Attention to the physical safety of all students and teachers is necessary.

Teachers and students require safety training in the appropriate use and handling of tools, facilities, artistic supplies, equipment, and materials. Access to appropriate and well-maintained safety apparel and equipment is required. Classrooms and creative making spaces should be equipped with safety kits and fire extinguishers. It is essential that all students, teachers, and support staff are aware of the location of safety equipment and trained in using such equipment. Fire, stage, and shop safety protocols must follow guidelines from the Occupational Safety and Health Administration (OSHA); this set of guidelines, and others, are available at the California Department of Education Health and Safety page (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link4>). Certified technicians should perform annual inspections of arts classrooms and creative spaces.

### **Access to Presenting, Performing, and Sharing Venues**

The standards call for informal and formal presenting and performing of creative works and works in progress, which means students require access to spaces and environments for this purpose. Regularly scheduled access to venues for student performances, productions, and presentations of student artworks provides students with authentic experiences and learning within the arts. Priority scheduling of such school and district spaces should be given to arts educators first, before outside groups or others wishing to utilize these specialized educational venues. When districts or schools construct new or refurbish facilities for arts learning, visual, performing, and media arts, educators should be consulted and included on planning committees.

Taking creative risks and sharing ideas and thoughts requires a safe and supportive environment. Students learn from the earliest grade levels in safe environments how to provide and receive critique on their creative works and the works of others. Principles inherent in learning, creating, and performing within the arts—combined with appropriate behavioral expectations within the arts classrooms and the wider school community—contribute to establishing safe and sustaining learning environments that enhance, respect, and honor students’ artistic growth. Administrators and teachers can benefit from accessing professional learning and resources that promote establishing safe, appropriate, and creative learning spaces. For additional information about the conditions for authentic, safe, and creative arts learning in each arts discipline, consult the discipline chapters.

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

Authentic learning and creating in the arts requires appropriate learning materials, supplies, equipment, tools, and facilities that allow students to achieve the standards and their full creative potential. Students require access to and choices of technologies to engage in the emerging and contemporary art practices called for in the standards. This expands students’ opportunities to create and demonstrate their arts learning and is a critical tool for students as they create, refine, present their work, respond, access other artworks, and receive feedback on developing works. Technology also is critical as students explore multiple approaches to developing portfolios. Technology expands students’ opportunities to join in teacher–student and student–student collaboration. Technology also provides students with access to additional instructional supports and ways to revisit demonstrations as often as needed.

The following note articulates technology needs in media arts learning.

#### **Technology and Media Arts**

To learn authentically in any of the arts disciplines, students require access to authentic and appropriate technology to create, respond, present, produce, and perform. With dedicated media arts standards, adopted in 2019, media arts will continue to evolve as a stand-alone arts discipline in California schools. LEAs need to ensure students have access to appropriate technology for students to develop artistic literacy in media arts along with dance, music, theatre, and visual arts. Other states have examined this issue. For example, the Connecticut State Department of Education in 2017 developed a draft program guide in support of the state’s adoption of the National Core Arts Standards. In the introduction to media arts, the guide outlines the central role of authentic emerging technologies.

If the tools and techniques (the means) of Media Arts are always evolving as emerging technologies build upon themselves, then the products and outputs (the ends) are in flux as well. Media Arts education is preparing students for jobs, creative venues, and media cultures that are unclear to us right now—in fact, they might not yet exist. Practical outputs might be inkjet

prints, interactive websites, design campaigns, multi-media installations, journalistic and documentary projects, or site-specific collaborative projects that engage with cultural issues through activism. This broad range of outputs require proficiency in, or at least experience with, tools such as digital image editing; basic computer programming; image and text layout; video editing; sound production and design; storyboarding, sequencing, and concept development; as well as more fundamental skills of research, online behavior, collaborative and group thinking, and digital file management. (Connecticut State Department of Education 2017)

Student access to necessary instructional materials cannot rely on fundraising or securing grants. District and school budgets should reflect allocated funds to support students' equal access to necessary expenditures related to arts education, instructional materials, and provide for ongoing maintenance of tools, equipment, and technology (California Department of Education 2020).

The California Department of Education Arts page (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link5>) provides guidance on ensuring safe and healthy arts materials. The California Office of Environmental Health Hazard Assessment (OEHHA) Art Hazards page (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link6>) includes a list of art materials that should not be purchased (2021).

Instructional materials used in California public schools must follow *Education Code* sections 60040–60045 and 60048, as well as the State Board of Education guidelines in *Standards for Evaluating Instructional Materials for Social Content, 2013 Edition*, which is found at the California Department of Education Social Content Review page (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link7>) (2021b). Chapter 10, "Instructional Materials," provides detailed guidance related to social content review, and the previous arts chapters (3–7) have discipline-specific guidance.

## Improving Arts Education Through Strategic Program Evaluation and Planning

As each LEA exists in its own distinctive local context, with strengths and challenges, there is not a one-size-fits-all approach to improving existing arts education programs that will work for all districts. Effective approaches engage teachers, school leaders, families, and interested community members 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. This approach mirrors and can even be embedded with the development of a Local Control and Accountability Plan (LCAP) and other educational improvement strategies. To ensure a smooth and successful conclusion, those who wish to assess, develop, implement, and sustain a district arts education plan should first determine if their district has specific practices for developing improvement plans. Conducting program assessment

and developing an improvement plan as a professional learning process increases the possibility for success and lasting change. Using the assessment data gathered, the district can then begin to develop an arts education improvement plan to strategically begin the journey of improving the district's arts learning for all students.

The following describes an approach to developing an arts education improvement plan that can be modified to meet individual LEA cultures, established processes, and requirements. The steps outlined in the approach can provide useful guidance for districts or schools that are or are not developing full improvement plans.

## **Establishing and Preparing a District Arts Team**

Establishing a core district arts team that engages in the entirety of the improvement process is necessary for collecting quality data, analyzing data, identifying learning gaps, and deciding equitable approaches to improvement. To be effective, the team should be representative of all schools and all arts subject areas within the district. Arts educators are critical team members. At least one art educator from each arts discipline and level, multiple-subject teachers, special education teachers, and district-level personnel should be included. This ensures a wide representation of various perspectives. It can be beneficial to broaden the team to include school board members, community members, families, students, and interested community members. In districts that have standing curriculum committees, representatives from the committee should be included. Often in these districts, the arts education team will function as a curriculum subcommittee.

Successful approaches typically begin with a small core leadership group. This group is responsible for convening the larger district arts team, communications, and meeting organization. The core team also is responsible for keeping the process on schedule, guiding the process, monitoring benchmarks, and finalizing the resulting plan. The core leadership group can be useful in identifying members or types of members needed for the larger district arts team. Successful approaches often engage the expertise and support from an outside facilitator knowledgeable about California arts education. Using an outside facilitator with expertise in standards-based arts education to work closely with the core team is helpful in guiding the process and allows all members of the core leadership group to participate in the process. The outside facilitator can provide arts education expertise that may be missing within the district and act as an impartial voice to ask the hard questions.

Once the structure of the team is determined and members are selected, the process typically begins with establishing a common understanding of what arts education is and what it is not. This leads to developing a shared vision of the goals, intent, requirements, and needs of an inclusive, equitable, standards-based arts education program for all students. The core leadership group plans for and includes the district arts team in this important foundational professional learning centered on topics such as the *California Education Code* relating to the arts and the arts standards and framework. This builds consensus, knowledge, improvement strategies, and advocacy of the district's arts education program.

## Assessing the District’s Arts Education Programs

An effective arts education program assessment provides students, teachers, site and educational leaders, families, and community members with information on student learning in each of the arts disciplines. The evaluation of the arts programs should provide overall and subject-specific data on the opportunities to learn in the arts for all students. The evaluation should also identify what is limited to specific schools or students, as well as barriers to instruction. Periodic assessment of the district’s existing arts education program is critical for program inclusion, improvement, expansion, and effectiveness.

Information gained from a districtwide systematic programmatic evaluation provides guidance for initial development or updating of an existing arts education improvement plan. Program evaluation can include data gained through enrollment numbers, course offerings, opportunities to learn for all students, and examination of student work related to grade level benchmark assessments. The assessment should provide data, identify strengths, and focus on areas that can clarify improvements needed to ensure all students receive an equitable, effective, and standards-based arts education.

The assessment can be administered by the core leadership group, the district arts team, or the district may utilize a self-evaluation approach. It is important that the assessment be conducted in a similar fashion and with common questions to ensure data can be analyzed. Whatever approach is used, the goal is to collect baseline data from each school. The important component is to make sure the survey is organized so that the prompts yield the necessary data. The assessment should

- ask the same prompts across all schools, with variations as needed for elementary, middle, and high school contexts;
- be administered in a consistent approach; and
- collect the data in a way that the results can be analyzed.

A variety of survey instruments have been developed over the years to support districtwide arts assessment and planning. These instruments share a common set of program aspects that reflect fundamental components needed for a comprehensive arts program (standard-based curriculum, scheduling, staffing, materials, equipment, and facilities). Assessment tools can also include aspects of finding out about the budget that funds arts education. Identifying district, school site, and outside funding sources at the individual school and district levels provides insight into any areas of inequity of arts education funding across and within the district. It can also provide successful funding ideas, approaches, or models that could be shared across all schools within the district.

Data gained through the assessment is useful in providing a school-by-school view of the current arts education programs as well as an overall district view. This yields information for a data-driven approach for the development of a district arts education plan that addresses gaps and builds upon strengths across and within each school. Common prompts asked of schools when assessing their existing arts education programs include:

- What arts disciplines are being taught?
- Which students have access to learn in dance, media arts, music, theatre, and visual arts? Which do not? What are the barriers or challenges preventing access?
- Who is teaching the arts?
- How much instructional time is allocated? Are there daily, weekly, or other scheduling formats?
- How is the instruction aligned to the *California Arts Standards*?
- What arts classroom and programmatic assessment strategies are in place?
- What arts facilities, equipment, materials, and supplies exist? Who has access?
- How are the arts education programs funded?
- If there is funding expended, what does it pay for? What does it not pay for?
- Who is responsible for the arts education programs?

Responses to the assessment survey should come from a variety of sources including the school and district staff, administrators, teachers (multiple subject, single subject, and special education), support staff, and arts resource teachers responsible for the arts education program. The district may use information gained from other district or school site data sources including California Accountability Model and School Dashboard, California Basic Educational Data System (CBEDS), Local Control Accountability Plan (LCAP), or Western Association of Schools and Colleges Report (WASC), or annual financial data. For districts with secondary schools, the California Department of Education and the Arts Education Data Project provide a set of tools that offer school, district, county, and statewide levels of secondary data from information submitted by schools to the California Longitudinal Pupil Achievement Data System (CALPADS).

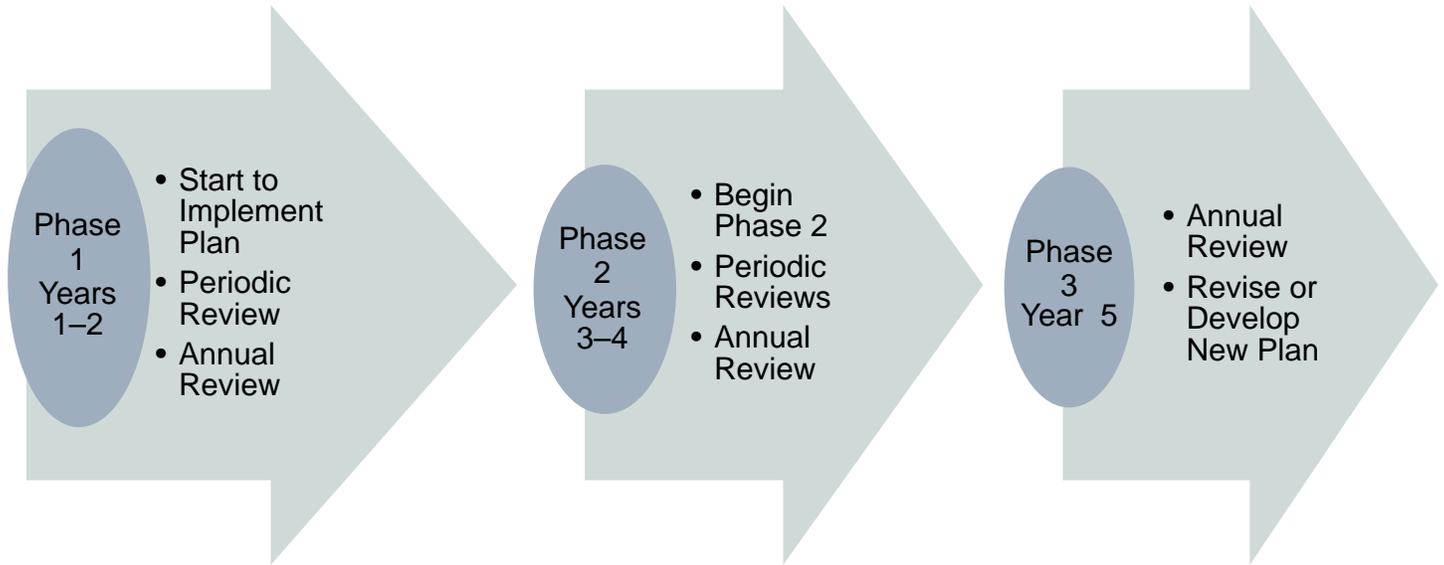
The compilation of data gathered from each school should result in a school-by-school comparison as well as a districtwide view of the current arts education program. From this data, gaps and strengths can be identified to provide direction for the improvement plan. Assessment findings should be made public and shared widely to inform families, students, teachers, administrators, and community members. When approached as a process, assessment of a district's arts education program provides an opportunity to inform all interested parties, build leadership, and advocate an effective arts education program.

## Developing the District Arts Education Improvement Plan

The next step in the process is to develop a district arts education improvement plan. The plan is based on the goals identified for arts education and on the data obtained in the arts assessment. The improvement plan may take the form of other district subject area improvement plans, or it can be created as a customized plan for arts education. Successful plans often span three to five years, provide quarterly accountability checks, and outline yearly evaluation reports on progress.

Figure 9.3 is an example of a five-year timeline from a district arts education improvement plan that has three implementation phases.

**Figure 9.3: District Arts Education Improvement Plan Phase Timeline**



[Long description of figure 9.3](#)

Many districts include as part of their plan the adoption of a district arts education policy by the school board. An arts education policy can state the district’s commitment to inclusive and equitable access for all students to arts education and indicate the expected elements of arts education programs. It can also be useful in guiding administrators’ vision for arts education in individual schools. Whatever format the plan takes, with or without a district arts education policy, most plans are structured to address or include the following sections:

- Executive summary
- District vision
- Goals
- Description of the district’s existing arts education programs, based on assessment data of the following:
  - Standards-based arts curriculum and instruction
  - Scheduling/time to learn
  - Personnel/staffing
  - Facilities
  - Materials, equipment, and resources
  - Professional learning
  - Program assessment/evaluation
  - Partnerships and collaborations

- A detailed, reasonable, and actionable improvement timeline, often in phases, with improvement action steps in the areas identified through the needs assessment
- A budget that includes identifying funding needs and sources
- Identification of responsible personnel or entities
- An accountability report, outlining implementation benchmarks aligned with the areas identified in the needs assessment
- Strategies to address unexpected delays to the implementation timeline

## Presenting/Adopting the Plan for Implementation

Once the plan is developed and written, gaining necessary approval to begin implementation is critical. Districts vary in requirements for approval and in implementation methods. While some districts may have a process that includes a review, input, and formal approval by the school board, in other districts the plan becomes actionable through the curriculum and instruction committee or approval by an administrative cabinet at the district level. In whatever manner the plan moves into implementation, the core district arts education group should research the necessary implementation process as part of their initial steps of the process and work toward that end.

## Plan Implementation and Progress Evaluation

Once the plan moves into the implementation phases, the district arts education leadership team, the core leadership group, or those identified as responsible for monitoring and assessing the progress should carry out periodic and annual reviews. If the district has an ongoing process for periodic and annual progress reviews, the arts education plan should be included, or the district process utilized. The *Insider's Guide to Arts Education Planning* (third edition) (<https://www.cde.ca.gov/ci/vp/cf/ch9.asp#link8>) sample quarterly review agenda allocates time for revisiting the progress toward the district's goal or vision as identified in the improvement plan, and for identifying challenges to attaining the goal, implementation directions, or the action plan calendar for the period under review (California Alliance for Arts Education and Los Angeles County Arts Commission 2016). The reviewers confirm or adjust the upcoming period's action plan and set a time for the next review. This approach continues each quarter throughout the year, culminating in an annual review. The year-end review captures and reviews the year's findings, accomplishments, and identifies adjustments or develops new action steps to support ongoing improvement. This work informs the development of the next year's action plan. The annual review findings and next year's action plan are reported and shared with the district and community.

# Professional Learning in Support of Effective and Equitable Arts Learning

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“For most educators working in schools, professional learning is the singular most accessible means they have to develop the new knowledge, skills, and practices necessary to better meet students’ learning needs.”

—*Learning Forward, in Standards for Professional Learning (2011)*

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Flourishing, responsive, intellectually challenging, and creative arts learning for all students requires a learning community in which teachers and school leaders engage in a cycle of learning, reflecting on, and improving their own practice (Little 2006; Ermeling and Gallimore 2013; Garmston and Zimmerman 2013; Learning Forward 2011). To create arts instruction that embodies the goals, meets expectations of the arts standards, and takes place within effective, safe, and supportive learning environments, teachers and school leaders should participate in a learning culture with these qualities. This section holistically discusses professional learning needs for arts educators. It examines professional learning in relation to the various roles teachers and leaders have in arts education, the qualities of effective professional learning, and professional learning models that build capacities needed for arts education.

## Professional Learning Critical to Establishing a Vision for Arts Education

Professional learning is a critical ongoing part of every administrator and teacher’s career and a leading factor in student success in any content area. School leaders and teachers who understand the *what* and the *why* of arts education are better able to provide effective leadership. Administrators and teachers need professional learning that includes an overview on quality indicators of standards-based arts education that supports them in gaining an understanding of the intent and goals of the *California Arts Standards and Framework*. The professional learning content for leaders should highlight the overlapping and expanded literacy development students gain through the arts, include insight into effective teaching in the arts, and provide illustrations of the benefits gained by all students from a sequential, standards-based arts education. When administrators and other school leaders understand these aspects, they are able to articulate the vision for arts education, make decisions, and create policies that support the conditions needed for quality arts learning.

Providing professional learning that addresses arts educators’ needs is often a challenge for districts given past educational priorities that emphasized some subjects over others and the limited number of arts educators, representing five different subject areas, within

a district or school site. Investing time and allocating resources is necessary for effective professional learning to take place. To create, implement, and evaluate classroom instruction that is motivating, intellectually challenging, respectful, and engaging, teachers should participate in a learning culture that embodies the same qualities. To guide and support improvement of an arts education program, arts teachers need professional learning targeted to their role, their needs, and their students' needs. Provided with effective and ongoing professional learning, multiple-subject teachers can build their capacity to provide standards-based arts education for their students. Access to relevant and discipline-specific professional learning for single-subject arts teachers fosters opportunities for arts teachers to collaboratively address problems of practice, acquire new skills and strategies to support their students, and stay current on best practices and the latest research in arts education.

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**“Effective districts invest in the learning not only of students, but also of teachers, principals, district staff, superintendents, and school board members.”**

**— Southern Regional Education Board, in *The Three Essentials: Improving Schools Requires District Vision, District and State Support, and Principal Leadership* (2010)**

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## **Qualities of Effective Professional Learning Models**

Effective professional learning models, including establishing learning communities to support educators and administrators responsible for the arts, mirrors effective qualities for all professional learning. Two documents, *Effective Teacher Professional Development Report* and *The Superintendent's Quality Professional Learning Standards*, provide insight into effective professional learning models and related attributes that are useful for arts education. The Learning Policy Institute's *Effective Teacher Professional Development Report* reviewed 35 studies to ascertain characteristics of effective professional development models and identified seven design elements of effective professional learning (Darling-Hammond, Hyler, and Gardner 2017). These elements were present in most or all of the effective professional learning experiences they reviewed. Darling-Hammond, Hyler, and Gardner found effective professional learning

1. is content focused;
2. incorporates active learning utilizing adult learning theory;
3. supports collaboration, typically in job-embedded contexts;
4. uses models and modeling of effective practice;
5. provides coaching and expert support;

6. offers opportunities for feedback and reflection; and
7. is sustained in duration (2017).

*The Superintendent's Quality Professional Learning Standards*, which was revised in 2015 (the standards are also known as QPLS), provides a cornerstone to guide systems of professional learning at the state, regional, district, and local school levels. It details seven standards that identify and describe the characteristics of professional learning that are "... most likely to support educators in building individual and collective capacity to meet professional, school, and student performance expectations" (California Department of Education 2015). The characteristics provided are important guidance when making choices or designing professional learning activities for arts educators. The seven interdependent standards explain that professional learning should be:

1. Rooted in student and educator needs demonstrated through data
2. Focused on content and pedagogy
3. Designed to ensure equitable outcomes
4. Designed and structured to be ongoing, intensive, and embedded in practice
5. Collaborative with an emphasis on shared accountability
6. Supported by adequate resources
7. Coherent and aligned with other standards, policies, and programs (California Department of Education, Professional Learning Services Division 2015)

The seven elements identified in the first document, combined with the seven standards in the second, articulate effective professional learning attributes that should be present to support arts educators and administrators. The design elements and standards are useful guides for administrators in designing or selecting professional learning for the diverse range of teachers of the arts, teaching roles, and various delivery systems and teaching contexts that lead to increased student learning results in arts education. Teachers of the arts will find the elements and standards descriptions useful when choosing professional learning activities that meet their needs and enhance their practice.

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**"It is clearer today than ever that educators need to learn, and that's why professional learning has replaced professional development. Developing is not enough. Educators must be knowledgeable and wise .... They must become learners, and they must be self-developing."**

**—Lois Brown Easton, in "From Professional Development to Professional Learning" (2008)**

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All teachers can benefit from sustained professional learning that is related to their teaching role; provides time for peer collaboration; provides support during implementation of new content, assessments, or approaches; and offers feedback and time for reflection. Teachers' knowledge of both the subject-matter content they teach and the pedagogical content (effective ways to teach students a specific subject) are critical for student success. Attention to and considerations of the professional learning content, skill development, and pedagogical approaches should be made to address the distinctive individual needs of the multiple-subject teachers, single-subject teachers, or teachers of other subjects. An orchestra music teacher's professional learning needs differ from a second-grade multiple-subject classroom teacher, just as an elementary media arts teacher's needs differ from a high school sound design teacher. At the same time, all teachers of the arts benefit from professional learning focused on understanding the structure, content, and intent of the standards.

Professional learning should support teachers in understanding and actualizing their role in developing artistically literate students. This includes professional learning that supports teachers in gaining new strategies for inclusion, expanding teachers' expertise in creating and implementing authentic formative and summative assessments, and in evaluating student work. Teachers of other subjects striving to include arts processes, content, and practices benefit from professional learning focused on their needs. This requires the content of the professional learning to address the underlying arts pedagogies, arts academic language, foundational arts skills, and authentic artistic process of the arts discipline(s) they are incorporating into their subject area. Development of the teachers' own confidence and technical skills in the arts discipline supports their success incorporating the arts for deeper student learning.

## **Professional Learning for Administrators and School and District Leaders**

Professional learning is a critical and necessary support for school and district administrative personnel, school board members, and counselors. In many districts, as discussed earlier, personnel assigned to be responsible for arts education may not be fully prepared, knowledgeable about current arts education policies, or empowered to facilitate change. In some contexts, administration and supervision of the arts education program is an additional duty assigned to an administrator, or to a Teacher on Special Assignment, or a department chair. These leaders may have disciplinary expertise, teaching experience, or a credential in one of the arts content areas, but not all five. School board members and counselors also play critical roles in creating and supporting policies, and implementing practices that provide or prohibit students' access to arts education. Yet they also may not fully understand the needs, incentives, accountability, unintentional barriers, or benefits of learning in the arts.

These varied leaders present different experiences and knowledge bases, yet the arts are included as part of their portfolio of work. An effective method for fostering collaborative professional learning and support among district and school administrators and other leaders is these leaders participating in professional learning communities (PLCs) that are regional or district-based and focused on arts education. Given the multiple demands on their time, participating in regional or local networks (PLCs) that meet for a few hours monthly or a full day quarterly offers opportunities for ongoing support. The addition of an outside arts education expert to help facilitate the PLC, provide guidance, and offer information is an effective approach. PLCs can be organized through partnerships or collaborations between established arts education agencies.

PLCs provide opportunities for leaders to explore the standards and framework, examine district or school data, observe classroom arts learning in action, share successes and challenges, network, and engage in arts learning themselves. In a PLC, leaders can examine current research to inform the ongoing examination of instructional practices and programmatic structures. Administrators and leaders gain insight through learning from and examining examples of successful district and school approaches in implementing best practices. PLC participants can have focused conversations about how to overcome challenges such as time, funding, and lack of human resources. PLCs provide a supportive learning environment in which to explore successful approaches on how to identify and address barriers that exist to implementing effective, inclusive, and equitable arts education. Through a culture of collaboration and support, PLCs promote leadership in the arts, improve student learning in the arts, and help identify and remove barriers to a sequential, comprehensive arts education for all students.

District-level arts leaders benefit from professional learning time dedicated to their specific role. Utilizing the expertise or consultation services from a qualified arts education expert can fill in gaps that may exist within district leadership. Attending arts education conferences, workshops, and seminars offers administrators and leaders opportunities to learn in short time periods; they can benefit even more if sent with others as part of a district team of administrators and arts educators. After a professional learning experience, it is important to provide time and a method for the team members to share their learning, participate in dialogue on topics presented, and reflect upon possibilities for implementation. This follow-up collaboration promotes them applying their new learning in ways that benefit their district or school.

**Note:** California’s four arts education professional learning associations, The California Arts Project (TCAP), the California County Superintendents Arts Initiative, and many individual county offices of education annually provide professional learning for administrators and other leaders of arts education. For more information about these opportunities, see appendices G–J.

## Professional Learning for Multiple-Subject Teachers

**Note:** The following multiple-subject teacher professional learning discussion includes guidance that addresses the needs of teachers that teach in self-contained or pull-out settings, such as special education or resource. These teachers have content-focused professional learning needs related to arts education that mirror the multiple-subject teachers' needs. The professional learning for these teachers needs to address their teaching context and also support them to implement modifications or accommodations aligned to their students' distinct needs within the context of the expected student learning articulated in the *Arts Standards*.

The standards require teachers to be artistically literate, have academic foundations in the arts content areas, and have basic to advanced technical skills aligned to the arts subject area they teach. For multiple-subject teachers, this means literacy in all five disciplines. Many TK–6 educators have not been prepared to fully implement the arts standards in their general classrooms, thus making professional learning more important. In the 2007 SRI International research report by Woodworth et al., *An Unfinished Canvas*, subject matter preparation in the arts disciplines for prospective elementary teachers was found to be limited and lacking consistency of course work required across institutions of higher education. Teachers who feel limited in their own content knowledge and artistic skills may face significant challenges when tasked with increasing classroom opportunities for students to learn in the arts.

Ongoing professional learning that focuses on the content knowledge, language, skills, and pedagogical content knowledge aligned to the arts standards is critical in providing multiple-subject teachers the foundation they need. Multiple-subject teachers gain understanding and confidence when engaged as learners in the arts. In self-contained classrooms, arts instruction should happen as discrete, sequential learning. Arts instruction can additionally be integrated with other content areas to deepen student conceptual understanding and offer multiple means of expression. Learning in the arts equips students with the skills and approaches that offer them additional ways to demonstrate their learning. Students gain the most from these approaches when their teachers have participated in professional learning that provides effective models of integration and guidance in choosing the appropriate model for the intended learning target and also demonstrates methods of assessment matching the learning target.

Chapter eight, “Transcending Disciplinary Boundaries—Arts Integration,” provides a fuller discussion of the value of arts learning for students within and across a well-rounded education. The chapter provides guidance and support on three categories of integrated curriculum approaches; multidisciplinary, interdisciplinary, and transdisciplinary are also covered, with examples of models within each of the three categories. Professional learning can equip multiple-subject teachers with the knowledge and understanding to determine which approach can be used to best meet their students' learning needs and

specific learning goals. Multiple-subject teachers are capable of using their foundational artistic learning and, through facilitation, develop instructional units based on the arts standards. Effective professional learning models support teachers as they begin to implement instructional units and provide opportunities for professional sharing, examining student learning, and reflection.

While there is a need to provide multiple-subject teachers with professional learning so that all students experience sequential, comprehensive, standards-based arts education, it is often difficult for LEAs to provide it. The challenges range from a lack of available substitute teachers to competing professional learning needs related to other content areas. Nevertheless, some LEAs are finding creative solutions. The following examples illustrate creative solutions to the issue of time.

### ***Building District Elementary Capacity Over Time One Discipline at a Time***

Several districts in California have created successful plans to provide professional learning for TK–6 classroom teachers. The districts' goals are to develop their multiple-subject teachers' arts content knowledge, confidence, and artistic literacy through a cohort model. Each plan has an implementation approach that meets the district's specific context. Some of the districts are small in size, while others are large. The professional learning plans reflect common goals and district specific approaches.

A large suburban two-year district plan is outlined in table 9.1. The district's planning process identified providing professional learning for their classroom teachers in visual arts over a two-year period as the first step in building internal arts teaching capacity. This approach could be utilized for any of the arts disciplines.

The district is collaborating with a regional university-based arts professional learning project provider. Teachers are divided into four cohorts of 40 teachers. Over time, each cohort completes three levels of professional learning in visual arts. Each cohort completes five full days of professional learning aligned to the visual arts standards, focused on acquiring basic visual arts skills, concepts, academic vocabulary, pedagogy, and developing the confidence needed to begin teaching visual arts to young students. Teachers develop classroom visual arts units, implement the units in their classroom, and return to share the resulting teacher and student learning. The district is finding success and high teacher interest with this professional learning model. The implementation of professional learning will continue for additional levels in visual arts, as well as starting cohorts in dance and theatre in following years.

**Table 9.1: First Example—Building Capacity Over Time**

Year	Fall	Spring
Year 1	Cohort 1: Five days of professional learning in Visual Arts Level 1	Cohort 2: Five days of professional learning in Visual Arts Level 1
Year 2	Cohort 3: Five days of professional learning in Visual Arts Level 1	Cohort 4: Five days of professional learning in Visual Arts Level 1

### *A Schoolwide Elementary Approach to Building Capacity*

Several elementary schools in one California county have rebranded themselves as Visual and Performing Arts Schools by placing arts education at the core of the school’s identity and mission. To do this, the sites’ leadership recognized that ongoing professional learning is necessary to support the teachers’ artistic literacy, content knowledge, and skill level in order to ensure all students have quality opportunities to learn. They also recognized that, if they are to fulfill their vision of being a Visual and Performing Arts School, all administrators and instructional support staff require professional learning in the arts. The result is that teachers, administrators, and instructional support staff are attending professional learning together to build schoolwide capacity.

The school sites have partnered with a regional university-based arts professional learning provider to establish and implement individual professional learning plans. The schools’ plans illustrate approaches that meet their school and teachers’ needs. One school site has implemented a seven-year plan that begins with a three-year focus on visual arts that is followed in a similar format with the focus on dance. Table 9.2 outlines the school’s approach to providing capacity-building professional learning over seven years and two arts disciplines. This approach could be utilized for any of the arts disciplines.

**Table 9.2: Second Example—Capacity-Building Professional Learning Over Seven Years**

Year	Professional Learning Focus
Year 1	<p>All teachers, administrators, and instructional support staff at the site (28 total) engage in six days of visual arts Level 1 professional learning.</p> <p>The first three days are in June, just as summer begins; two days are in August, just before school restarts.</p> <p>A final day is in late fall. Additional coaching days continued throughout the spring.</p>
Year 2	<p>All teachers, administrators, and instructional support staff at the site (28 total) engage in six days of visual arts Level 2 professional learning.</p> <p>At the request of the teachers, this professional learning block takes place in the school year.</p> <p>The staff is divided into two cohorts by grade level teams.</p> <p>The first three days of professional learning happen in the second week of September and the other cohort had its first three days the following week.</p> <p>The additional days of the professional learning are distributed throughout the fall with each cohort receiving a half day of professional learning.</p> <p>This configuration creates the opportunity for the site to utilize full-day substitute teachers with each cohort receiving half days of professional learning.</p>
Year 3	<p>All teachers, administrators, and instructional support staff at the site (28 total) will engage in six days of visual arts Level 3 professional learning.</p> <p>The site anticipates a similar scheduling structure as in Year 2.</p>
Years 4 and 5	<p>The site will receive professional learning in dance following the same structure used with visual arts.</p>
Years 6 and 7	<p>The site will receive professional learning in dance following the same structure used with visual arts.</p>

Another elementary school site is working at a faster pace than the previous example and including theatre and music. Its five-year plan provides all the teachers, administrators, and instructional support staff professional learning in all the arts disciplines. Its professional learning plan also has a more accelerated pace than the first example, moving from visual arts to theatre, then dance, and ending with music in the fifth year.

The professional learning focuses on developing teachers' own basic artistic literacy in each discipline, equipping them with necessary discipline-specific content knowledge,

pedagogies, confidence, and skills, all of which enables them to collaborate in grade-level teams to plan and implement sequential, standards-based instruction for their students.

**Table 9.3: Third Example—Accelerated Five-Year Plan**

Year	August–November	January–March	April–June
Year 1	n/a	n/a	All staff (21 total) receive five days of professional learning in visual arts Level 1
Year 2	All staff (21 total) receive five days of professional learning in visual arts Level 2	All staff (21 total) receive five days of professional learning in visual arts Level 3	All staff (21 total) receive five days of professional learning in theatre Level 1
Year 3	All staff (21 total) receive five days of professional learning in theatre Level 2	n/a	n/a
Year 4	All staff (21 total) receive five days of professional learning in dance Level 1	All staff (21 total) receive five days of professional learning in dance Level 2	n/a
Year 5	All staff (21 total) receive five days of professional learning in music Level 1	All staff (21 total) receive five days of professional learning in music Level 2	n/a

Multiple-subject teachers develop capacities for teaching to the arts standards through effective and sustained professional learning models. These models support and focus on developing teachers’ subject-matter content and technical artistic skills in the arts, as well as acquiring disciplinary language, literacy, creative abilities. Effective professional learning models also develop the pedagogical content knowledge teachers need to prepare for and build confidence when teaching to the standards.

**Note: Pedagogical Content Knowledge**

The term ‘pedagogical content knowledge,’ coined in the mid-1980s by [Lee S.] Shulman ... captures a notion that dates to John Dewey in the early twentieth century: that teachers must find a way to connect the subjects they teach to students’ ideas and experience in ways that yield deep conceptual understanding and build skill and competence. Broadly defined, pedagogical content knowledge is the practical knowledge that enables teachers to transform the content and epistemology of a subject discipline for purposes of teaching. (Little 2006)

## Professional Learning for Single-Subject Arts Teachers

Single-subject arts educators, compared to multiple-subject teachers, generally need less content-focused professional learning on basic learning of their content area. Single-subject arts teachers have expertise, content knowledge, and technical artistic skills in disciplines they teach. Professional learning can provide single-subject arts teachers with continued growth in areas such as contemporary arts practices, new technologies, and new skill development. Additionally, professional learning focused on topics related to *teaching* the arts is critical in meeting student learning needs. Professional learning that brings all a school's or district's arts teachers together for dialogue and learning around cross-cutting topics such as the standards, effective assessment strategies, and approaches to designing standards-based instruction, is advantageous. These professional learning models should include time for discipline-specific processing, conversations, and collaboration—collaboration is one of the indicators of effective professional learning.

Professional learning for single-subject arts educators focused on specific academic technical artistic development or instructional needs can be accessed by arts teachers in several ways. Arts educators can address specific needs by attending state or national arts education professional organization conferences, taking university-based courses, engaging in the arts subject matter project, participating in summer studio-type settings, and finding quality online resources.

Arts educators thrive when they are engaged in professional learning and collaborating with other arts educators. Effective professional learning for single-subject arts teachers addresses the content and the arts subject area they teach. Models of blended professional learning that combine face-to-face interaction with online video conferencing can help alleviate the time limitations of single-subject arts teachers and offer additional possibilities of learning and networking with other arts educators from across the state or nation. Beginning with a face-to-face session creates trust and a community of learners that prepare the group for the online sessions. Often these models focus on a single topic, limit online sessions to three hours or less, and span a set amount of time.



### **Snapshot: Reflection on In-Depth Professional Learning**

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I came away from the institute with [the discovery of] the value of anchoring your curriculum unit to multiple standards and an enduring understanding and the power of learning with other arts educators. I discovered how to layer the standards in my teaching units to support my students' theatre literacy development. In participating in the lesson study, we were able to observe the student learning and identify potential refinements in the lesson to deepen that learning. If you want to recharge and even evolve as a teacher, do it in collaboration with other arts teachers.

—A single-subject theatre teacher

The reflective quote above from a single-subject theatre teacher after attending an in-depth, collaborative, yearlong professional learning institute illustrates the value teachers find in learning over time and in collaboration with other educators. The institute focused on standards-based instructional design utilizing the combination of the *California Arts Standards* specific to their discipline, the *English Language Development Standards*, and the Content Literacy for Technical Subject Standards.

The professional learning institute's structure included individual action research, cadre lesson studies, development of findings, and a presentation of cadre findings to the larger institute group. Teachers found the dedicated time to conduct research related to their teaching practice valuable, as was meaningful cadre and across-cadre dialogue. In discipline and grade-level cadres alike, teachers designed instructional units, developed related lessons individually to meet their specific students' needs, and implemented the unit within their own classrooms. The last session focused on sharing the resulting findings and celebrating the new learning gained through the institute.

### ***Single-Subject Professional Learning Communities***

In some districts an arts teacher may be the only teacher in their subject area on their campus, which may mean there is not often another teacher to collaborate with. In these situations, it is a useful strategy for collaborative professional learning to cross school sites with like-subject area arts teachers. Professional learning communities can be organized in a variety of ways such as by grade level (vertical and horizontal), disciplines, and by teaching contexts (such as within a pathway, multiple schools, or self-contained classrooms). Professional learning communities that provide ongoing or periodic articulation (vertical and horizontal) and grade-level and discipline-area opportunities are beneficial for student learning and reducing teacher isolation. These organized groupings should be ongoing, learning focused, inquiry based, and action orientated to improve student learning.



#### ***Snapshot: The Three Big Ideas of Professional Learning Communities***

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Richard DuFour articulates three “big ideas,” or concept principles, of effective professional learning communities (2004). These are useful considerations for any configuration of arts professional learning communities focused on student achievement.

#### **Big Idea 1: Ensuring That Students Learn**

The professional learning community focuses on the success of each student's learning. This focus on student learning—a shift from focusing on teaching—has profound implications for schools. Together, teachers focus on three critical questions.

1. What do we want each student to learn?
2. How will we know when each student has learned it?
3. How will we respond when a student experiences difficulty in learning?

### **Big Idea 2: A Culture of Collaboration**

The process of engaging in systematic collaboration as professionals is not only critical to student success but necessary to break the isolation of arts educators. Spending time with colleagues working in an ongoing cycle of (1) inquiring on practice, (2) performing action research, and (3) examining results that promote deep teacher learning requires a focus on building and sustaining a collaborative culture in the school and district.

### **Big Idea 3: A Focus on Results**

Professional learning communities focus on improving student achievement. They then can judge their effectiveness based on the level of student achievement. This requires improvement goals, teaching toward those goals, and periodically examining evidence of progress. The professional learning community then uses the data to shift or refine its goals.

DuFour recognizes that adhering to the big ideas of effective and ongoing professional learning communities takes hard work, commitment, and persistence to focus on learning by educators.

Source: Adapted from DuFour (2004)

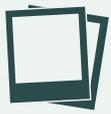
## **Finding Ways to Form Community**

Several large urban districts have established such systems to provide collaborative professional learning time for teachers in discipline-specific groupings. Examples of such professional learning communities are all the district's choral teachers, or all video production media arts teachers, or technical theatre teachers. In smaller districts, professional learning communities can be formed around wider groupings such as all visual arts teachers or dance teachers. Professional learning communities may also be formed to address grade-level-specific topics, such as all elementary, middle, or high school arts teachers.

Implementing districtwide professional learning communities provides opportunities for arts teachers—of the same discipline throughout the district, grade level, or teaching context—to meet periodically to examine student learning, teaching practices, ensure standards-based curriculum, and share best practices for the communities in which they serve. Through arts-specific professional learning communities, districts have also been able to implement and address districtwide goals, such as support for English-language

learners or students with special needs, providing time for arts teachers to address broader district goals within the unique contexts of the arts classrooms.

The following snapshot is an example of regional professional learning community structure with the arts focused on problems of practice.



### **Snapshot: Focus on Practice**

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Arts teachers are engaging in a professional learning model that focuses on identifying and exploring problems of practice relating to teaching the arts. Dance, media arts, music, theatre, and visual arts teachers from across a region come together to self-identify challenges they are facing, discuss approaches to improve student achievement, research effective strategies that specifically target the problem of practice, and then select strategies to implement in their classrooms. Through inquiry, collaborative lesson studies, and action research, teachers document and analyze findings. These findings are shared with the larger group.

In this model arts teachers form either discipline-alike cohorts or join mixed cohorts focused on a common issue, such as students unwilling to take risks in their arts learning. Through a focus on authentic problems of practice, arts teachers are able to identify the barriers to learning evident in their specific teaching contexts and collaborate as a community of practice to identify effective solutions for their students.

**Note:** See appendix H for a listing of professional learning resources.

## Engaging in Leadership and Advocacy for Arts Education

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“‘Access’ is the lowest threshold measure for arts education.”

—Morrison et al. in *Arts Education Data Project California Executive Summary Report (2016, 8)*

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Advocating for arts education has proven to be a necessary ongoing activity for arts educators, community members, families, students, and industry leaders. California’s Local Control and Accountability Plan (LCAP), which all local educational agencies are required to follow, provides an authentic process for districts and communities to provide advocacy leadership for arts education while ensuring a well-rounded education that meets the needs of all students.

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“The arts are not a frill. The arts are a response to our individuality and our nature, and help to shape our identity. What is there that can transcend deep difference and stubborn divisions? The arts. They have a wonderful universality. Art has the potential to unify. It can speak in many languages without a translator. The arts do not discriminate. The arts can lift us up.”

—Barbara Jordan, former congresswoman

---

Arts education has a role in each of the Local Control Funding Formula (LCFF) priorities that are aimed at serving the needs of the whole child. LEAs that attend to their arts education needs as they craft their LCAP goals, plan actions, and leverage resources can address the local priorities and improve and expand arts education for all students.

### Note: LCFF Priorities and Arts Education

The following list provides helpful insight for an LEA in determining if its arts education program aligns with the LCFF priorities.

**Priority 1: Basic Services.** Teachers teaching the arts are fully credentialed, have access to arts-standards-aligned instructional materials and resources, and school facilities for arts education are maintained in good repair.

**Priority 2: Implementation of State Standards.** Resources as allocated for implementation of *California Arts Standards* for all students.

**Priority 3: Parent Involvement.** Resources are included for family engagement and participation in their student’s arts education.

**Priority 4: Student Achievement.** Ensuring access to courses in the arts (F) that support completion of the entrance requirements courses for University of California and California State University.

**Priority 5: Student Engagement.** Arts education provides students with positive connections to school that can support school attendance and completion of high school graduation requirements.

**Priority 6: School Climate.** A thriving arts education program supports a positive school climate and culture and provides students with creative outlets for the expression.

**Priority 7: Course Access.** All students must have access to learning in the arts that is inclusive, flexible, meets their specific needs, and promotes potential areas of growth.

**Priority 8: Student Outcomes.** Student achievement in dance, media arts, music, theatre, and visual arts is measured through a variety of authentic means. The assessment data informs decision-making related to instruction. The academic progress in these content areas is shared with educators, students, and families.

**Priority 9: Expelled Youth.** Arts education is included in the coordination of instruction of expelled students.

**Priority 10: Foster Youth.** Foster youths' arts education needs and rights are addressed in the coordination of services.

Informed leadership advocacy can overcome barriers and lead to arts education programs improving. The following have been working at advancing the benefits of a comprehensive, sequential, standards-based arts education for all students for years:

- Arts education professional organizations
- The California Arts Project (TCAP), the subject-matter project for the arts
- Nonprofit alliances, coalitions, and associations such as:
  - California County Superintendents (CCSESA)
  - CreateCA
  - Stand Up 4 Music
  - Arts Education Partnership (AEP), and groups such as the
  - Parent Teachers Association (PTA)
  - California Alliance for Arts Education (CAAE)

Arts advocates and leaders point to research that continues to demonstrate and support the claim that arts make a difference in students' lives. Advocates emphasize that an education in the arts provides students with skills needed for their future, opens a doorway into the creative economy, supports social and emotional well-being, promotes a sense of belonging to a wider community, and provides a constructive creative outlet for self-expression. These groups expend time, energy, and resources in support of the existence of equitable and inclusive opportunities for all students to learn in dance, media arts, music, theatre, and visual arts. Informed leadership advocacy engages with communities through combined efforts, the empowerment of student voices, and the daily acts of arts educators.

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“Advocacy-oriented administration and leadership is essential to implement system-wide mechanisms to focus [interested parties] on the diverse visual and performing arts needs and assets of each specific group of students.

These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.”

—California County Superintendents Arts Initiative (2021)

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California’s Local Control Funding Formula (LCFF) and passage of ESSA in 2015 brought renewed opportunities for full inclusion of the study of the arts as part of a student’s well-rounded education. California’s LCFF and related Local Control Accountability Plan offer opportunities for school districts to identify their own local priorities from input gathered from the community. These windows of change have activated and reenergized arts leaders at all levels across the state and have led to the development of resources for engaging districts and communities in ensuring every student’s TK–12 education includes education in the arts.

The California County Superintendents Arts Initiative provides educators with advocacy-oriented leadership resources and toolkits. The California Arts Project (TCAP), the state’s subject-matter project, develops, nurtures, and supports multiple professional learning opportunities to develop teacher and administrator leadership through open, regional, district-based professional learning communities. The ongoing need for advocating for arts education is not an activity unique to California alone. There are many national advocacy and leadership organizations that address and provide education on issues in arts education that work in combination with state, local, and regional efforts.

## Conclusion

Effective arts education is equitable and inclusive; it thoughtfully implements the *California Arts Standards* in grade levels TK–12 and supports all students in developing their artistic voice while becoming prepared for college and their career. Authentic and meaningful arts learning requires that all students have access to arts education programs that are supported by districts’ families and communities, have been carefully planned and implemented, and are continuously evaluated for improvement. Implementation of the *California Arts Standards* takes well-prepared, credentialed teachers who are supported with resources, materials, professional learning, and facilities.

Through learning in effective dance, media arts, music, theatre, and visual arts programs, California students develop as creative, multiliterate, knowledgeable, and responsible citizens.

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## Long Description of Graphics for Chapter Nine

### Figure 9.3: District Arts Education Improvement Plan Phase Timeline

Phase 1, Years 1–2: Start to Implement Plan, Periodic Review, and Annual Review

Phase 2, Years 3–4: Begin Phase 2, Periodic Reviews, and Annual Review

Phase 3, Year 5: Annual Review and Revise or Develop New Plan

[Return to figure 9.3](#)

# Chapter 10: Instructional Materials

## Introduction to Instructional Materials

High-quality instructional materials are essential components of effective arts education. They are tools designed to help teachers with classroom instruction and to ensure all students can access standards-aligned content both in the classroom and at home. Instructional materials should be selected with great care with the needs of all students in mind. They should also provide support for educators who teach dance, media arts, music, theatre, or visual arts to California’s diverse student population and guide implementation of the *California Arts Standards*. Instructional materials are broadly defined to include textbooks, technology-based materials, other educational materials, and assessments. While this chapter is intended for the publishers of instructional materials, it should be noted that instruction in the arts often requires resources beyond those provided by publishers—for example: instruments for music, make-up kits for theatre, paint and brushes for visual arts, and other discipline-specific resources.

This chapter also provides guidance on the selection of instructional materials. It includes the evaluation criteria for the State Board of Education adoption of instructional materials for students in kindergarten through eighth grade, guidance for local districts on the adoption of instructional materials for students in grade levels nine through twelve, and information regarding the social content review process, supplemental instructional materials, and accessible instructional materials.

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## State Adoption of Instructional Materials

The State Board of Education adopts instructional materials for use by students in kindergarten through eighth grade. Because there is no state-level adoption of instructional materials for use by students in transitional kindergarten and grade levels nine through twelve, local educational agencies (LEAs) have the sole responsibility and authority to adopt instructional materials for those students. LEAs are encouraged to utilize this chapter as a tool when adopting instructional materials for students in transitional kindergarten and grade levels nine through twelve.

LEAs, which include school districts, charter schools, and county offices of education, are not required to implement state-adopted instructional materials. If an LEA chooses to use instructional materials that are not adopted by the State Board of Education, it has the responsibility to adopt resources that are aligned to the arts standards, meet the requirements for social content, best meet the needs of its students, and have demonstrated evidence of effectiveness.

The selection of instructional materials at any grade level is an important process guided by local and state policies and procedures. As part of the process for selecting instructional materials, *Education Code (EC) Section 60002* requires the LEA to promote the involvement of parents and other members of the community in the selection of instructional resources, in addition to substantial teacher involvement.

The primary resource to be used when selecting instructional resources is the Criteria for Evaluating Instructional Resources for Arts Education Instruction in Kindergarten Through Eighth Grade (Criteria) found in the next section. The Criteria include comprehensive descriptions of elements required for effective instructional programs that are aligned to the arts standards for the discipline covered and will be the basis for the next state adoption of arts education instructional resources.

## Criteria for Evaluating Instructional Materials for Arts Education in Kindergarten Through Eighth Grade

The state adoption of new arts instructional materials will be guided by the Criteria described below. To be adopted, instructional materials must meet Category 1, Alignment with the California Arts Education Performance Standards, in full. Instructional materials will be evaluated holistically for strengths in the other categories of Program Organization, Assessment, Access and Equity, and Instructional Planning and Support. This means that while a program may not meet every criterion listed in those categories, to be eligible for state adoption, it must meet the intent stated in the introductory paragraph of each category. Programs that do not meet Category 1 in full and do not show strengths in each one of the other four categories will not be adopted. These criteria are designed to be a guide for publishers in developing their instructional resources and for local educational agencies when selecting instructional materials. To assist in the evaluation of instructional

materials, publishers must use the State Board of Education–approved standards maps and evaluation criteria map templates, developed and supplied by the California Department of Education, to show evidence that the program provides students a path to meet the appropriate discipline-specific grade-level or grade-span standards of the *California Arts Standards* by the end of the grade level or grade span.

It is the intent of the State Board of Education that these criteria be neutral on the format of instructional materials. Print-based, digital, interactive online, and other types of programs may all be submitted for adoption as long as they are aligned to the evaluation criteria. Any gross inaccuracies or deliberate falsification revealed during the review process may result in disqualification, and any found during the adoption cycle may subject the program to removal from the list of state-adopted instructional materials. Gross inaccuracies and deliberate falsifications are defined as those requiring changes in instructional content. All authors listed in the instructional program are held responsible for the content. Beyond the title and publishing company’s name, the only name(s) to appear on a cover and title page shall be the actual author or authors.

## Criteria for the Evaluation of Instructional Materials Aligned to the California Arts Standards and Framework

### Category 1: Alignment with the California Arts Education Performance Standards

Instructional materials include content as specified in the *Arts Standards*. To be eligible for adoption, programs must include a discipline-specific, well-defined sequence of instructional opportunities that provides a path for all students to become proficient in all grade-level or grade-span standards.

All programs must include the following features:

1. Instructional materials, as defined in *EC* Section 60010(h), must align to the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve*, adopted by the State Board of Education in January 2019.
2. Instructional materials are consistent with the content of the *California Arts Education Framework for Public Schools, Transitional Kindergarten Through Grade Twelve*.
3. Instructional materials must include instructional strategies and student activities that incorporate skill development and authentic sequential, discipline-specific learning in all four artistic processes (Creating, Performing/Producing/Presenting, Responding, Connecting) over time leading to artistically literate individuals.
4. Instructional materials must be consistent with current state statutes and support statutorily mandated instruction as noted in these criteria.

5. Instructional materials shall be accurate and use proper grammar and spelling (*EC Section 60045*).
6. Instructional materials shall include standards-aligned opportunities, including culturally and linguistically responsive activities for engaging students in the arts processes, to increase students' knowledge of the arts through their study of the historical, contemporary, and multicultural artistic concepts and the lives, contributions, and innovations of various artists and arts movements.
7. Instructional materials shall include opportunities for students to study the connections among the arts disciplines to support development in the designated performance standards for dance, media arts, music, theatre, and the visual arts at various grade levels.
8. Instructional materials shall include clear procedures and explanations of underlying concepts, artistic processes, language, and theories integral to and supportive of the teaching and learning of arts disciplines so that artistic skills are learned in the context of specific performance standards.
9. Instructional materials examine humanity's place in ecological systems and the necessity for the protection of the environment (*EC Section 60041*) and include instructional content based on the California Environmental Principles and Concepts developed by the California Environmental Protection Agency and adopted by the State Board of Education (*Public Resources Code Section 71301*) where appropriate and aligned to the *California Arts Standards*.

## Category 2: Program Organization

Instructional resources support instruction and learning of the arts standards and include such features as the organization, coherence, and design of the program; chapter, unit, and lesson overviews; and glossaries. Sequential organization and a coherent instructional design of the dance, media arts, music, theatre, or visual arts education program provide structure for what students should learn at each grade level or grade span and allow teachers to facilitate student learning of the content efficiently and effectively. The content also reflects the variety of instructional models, staffing, and facilities at a given school site. Instructional resources must have strengths in these areas to be considered for adoption:

1. An organizational structure that provides logic and coherence to facilitate efficient and effective teaching and learning within the discipline-specific unit, lesson, and grade level or grade span, consistent with the guidance in the *Arts Framework*
2. Tables of contents, indexes, glossaries, technology-based resources, support materials, content summaries, and assessment guides designed to help administrators, teachers, parents or guardians, and students navigate the program
3. An overview of the content in each chapter or unit that describes how it supports instruction and learning of the arts standards

4. An overview of the content in each chapter or unit that outlines the arts concepts, processes, and skills to be developed
5. Graphics (e.g., pictures, maps, charts) that are accurate, are well annotated or labeled, and enhance students' focus and understanding of the content.
6. Support materials that are an integral part of the instructional program and are clearly aligned with the arts standards
7. A well-organized structure that provides students with opportunities to achieve the discipline-specific grade-level or grade-span standards
8. A structure that builds on knowledge and skills acquired at earlier grade levels and makes explicit the connections between the discipline-specific arts education essential concepts and processes and the other standards across the grade levels and grade spans
9. A list of the discipline-specific grade-level or grade-span standards in the teacher's guide together with page number citations or other references that demonstrate alignment with the performance standards

### Category 3: Assessment

Instructional resources include multiple models of diagnostic, formative, and summative assessment tasks for measuring what students know and are able to do, while also providing guidance for teachers on how to interpret assessment results to guide instruction. The program provides teachers with discipline-specific assessment practices at each grade level or grade span necessary to prepare all students for success in later grade-level or grade-span arts education. Instructional resources must have strengths in these areas to be considered suitable for adoption:

1. Strategies or instruments that teachers can use to determine students' prior knowledge
2. Formative and summative assessments
3. Multiple measures of individual student progress at regular intervals to evaluate students' attainment of grade-level or grade-span knowledge and artistic skills
4. Multiple measures of students' ability to independently apply discipline-specific arts concepts, processes, and principles
5. A broad array of assessment strategies that allow students to demonstrate what they know, understand, and are able to do
6. Guidance for teachers on how to adapt instruction on the basis of evidence from assessment and make adjustments that yield immediate benefits to student learning
7. Guiding questions to monitor student understanding of the arts

## Category 4: Access and Equity

The California *Education Code* requires that all students are provided equal access to public education (e.g., *EC* 200 et seq., *EC* 221.5(f)). The goal of arts education in California is to ensure universal and equitable access to high-quality curriculum and instruction for all students so they can meet or exceed the artistic literacy goals as described in the *Arts Standards*. Resources should incorporate recognized principles, concepts, processes, and research-based strategies to meet the needs of all students and provide equal access to learning. Instructional resources should include suggestions for teachers on how to differentiate instruction to meet the needs of all students. In particular, instructional resources should provide guidance to support 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 non-visible disabilities. Instructional resources must have strengths in these areas to be considered for adoption:

1. Appropriate for use with all students, including students who are English learners, at-promise students, students with visible and non-visible disabilities, and regardless of gender, gender identity, gender expression, nationality, race or ethnicity, culture, religion, sexual orientation, body type/physical appearance, or living situation
2. Suggestions based on current and confirmed research for adapting the curriculum and the instruction to meet students’ assessed instructional needs
3. Comprehensive teacher guidance and differentiation strategies, based on current and confirmed research, to adapt the curriculum to meet students’ identified special needs and to provide effective, efficient instruction for all students, including students who are English learners, at-promise students, students with visible and nonvisible disabilities, and regardless of gender, gender identity, gender expression, nationality, race or ethnicity, culture, religion, sexual orientation, body type/physical appearance, or living situation
4. Strategies for students who are English learners that are consistent with the *California English Language Development Standards: Kindergarten Through Grade 12* adopted under *EC* Section 60811
5. Strategies for English learners in lessons and teacher’s editions, as appropriate, at every grade level and grade span
6. Strategies to help students who are below grade level in reading, writing, speaking, and listening in academic English to understand the arts content
7. Suggestions for advanced learners that are tied to the *California Arts Framework* and that allow students to study content in greater depth
8. Images that are age-appropriate and depict students at the grade level or grade span of instruction, reflect the diversity of California’s students, and are affirmatively inclusive

## Category 5: Instructional Planning and Support

The information and resources should present explicit, coherent guidelines for teachers to follow when planning instruction and are designed to help teachers provide effective standards-based instruction. The resources should be designed to help teachers provide instruction that ensures opportunities for all students to learn the discipline-specific arts concepts, processes, skills specified in the *Arts Standards*. The resources must have strengths in these areas of instructional planning and teacher support to be considered suitable for adoption:

1. Lesson plans, suggestions for organizing resources in the classroom, and ideas for pacing lessons
2. A pacing guide or scope and sequence for planning instruction
3. A variety of pedagogical and instructional strategies to accommodate/include multiple learning modalities
4. Suggestions for connecting arts education concepts with other areas of the curriculum and examples of interdisciplinary (across the five arts disciplines) instruction within the appropriate grade level or grade span
5. Technical support and suggestions for appropriate use of electronic resources, audiovisual, multimedia, and information technology resources associated with a unit
6. User-friendly components and platform-neutral electronic materials
7. Homework assignments, if included in the program, that support classroom learning, give clear directions, and provide practice and reinforcement for the discipline-specific skills taught in the classroom
8. Homework assignments, if included in the program, that support parent, guardian, and caretaker engagement
9. Clearly written and accurate explanations of discipline-specific arts content
10. Clear procedures and explanations of underlying concepts, principles, and theories integral to and supportive of the teaching and learning of the discipline-specific art forms so that performance skills are learned in the context of specific performance standards
11. Guidelines for presentations/performances/productions of student work and other artwork focused on demonstrating the formal and informal artistic elements and principles in the specific discipline, thereby aiding meaningful learning
12. Guidelines for a safe online environment when used in the instruction of the arts
13. Guidelines for a safe physical facility appropriate to the level of physical performance and training called for in the arts curriculum

14. Guidelines for the implementation of the discipline-specific instructional content that reflect general or specialized facilities, varied staff expertise, and a range of school resources.

## Guidance for Local Educational Agencies on the Adoption of Instructional Materials for Students in Grade Levels Nine Through Twelve

The Criteria (above) are intended to guide publishers in the development of instructional materials for students in kindergarten through grade level eight. They also provide guidance for selecting instructional materials for students in grade levels nine through twelve. The five categories in the Criteria are an appropriate lens through which to view any discipline-specific arts instructional materials an LEA is considering.

The process of selecting and implementing new instructional materials should be thoroughly planned, publicly conducted, and well documented. LEAs must adhere to *EC* Section 60002, which states the following: “Each district board shall provide for substantial teacher involvement in the selection of instructional materials and shall promote the involvement of parents and other members of the community in the selection of instructional materials.”

It is the LEA’s responsibility to ensure that instructional materials comply with state laws and regulations. This responsibility includes addressing content and skills mandated by such laws as the Fair, Accurate, Inclusive, and Respectful (FAIR) Education Act and the laws and regulations regarding social content. Instructional materials must meet *EC* sections 60040–60045 as well as the State Board of Education guidelines in the *Standards for Evaluating Instructional Materials for Social Content*. State laws and the State Board of Education guidelines require that instructional materials used in California public schools reflect California’s multicultural society, avoid stereotyping, and contribute to a positive, safe, and inclusive learning environment.

### 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 State Board of Education’s *Standards for Evaluating Instructional Materials for Social Content*. All instructional materials that are adopted by the State Board of Education meet the social content requirements. The California Department of Education 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 California Department of Education, then the LEA must complete its own social content review.

Information on the State Board of Education's social content requirements and review process, and the database of instructional materials that have met the social content standards, is posted on the California Department of Education Social Content Review web page.

## Supplemental Instructional Materials

The State Board of Education traditionally adopts only basic instructional materials programs, which are programs designed for use by students and their teachers as a principal learning resource and meet, in organization and content, the basic requirements of a full course of study (generally one school year in length). LEAs select supplemental materials for local use more frequently. Supplemental instructional materials are defined in *EC* Section 60010(l) and are generally designed to serve a specific purpose, such as providing more complete coverage of a topic or subject, addressing the instructional needs of groups of students, and providing current, relevant technology to support interactive learning.

## Accessible Instructional Materials

The California Department of Education Clearinghouse for Specialized Media and Technology (CSMT) provides access to state-adopted instructional materials in meaningful formats for students who have vision impairments, including blindness, or other print disabilities. The CSMT produces and distributes accessible versions of textbooks, workbooks, literature books, and other student instructional resources to help students overcome challenges, connect with others, and become independent. Specialized formats of instructional materials include braille, large print, audio recordings, digital talking books, and electronic files that are free for teachers and other educators to order and/or download online through the CSMT Instructional Materials Ordering and Distribution System (IMODS). To become an IMODS registered user and access instructional materials and other resources, visit the California Department of Education CSMT web page.

## Student Privacy

LEAs and publishers of instructional materials must observe carefully all laws regarding student privacy. State law is very restrictive in the collection, storage, management, and use of student data. LEAs and publishers must work closely to ensure compliance with all associated laws. See *EC* sections 49073–49079.7 and Business and Professions Code sections 22584–22585.

## Resources

California Department of Education. 2015. *Guidelines for Piloting Textbooks and Instructional Materials*. Sacramento, CA: California Department of Education.

California Department of Education. 2013. *Standards for Evaluating Instructional Resources for Social Content*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/cr/cf/lc.asp>.

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# Appendix A: *Education Code* References for the California Arts Framework

## Areas of Study

### *Education Code*

CHAPTER 2 Required Courses of Study, Article 2 SECTION 51210, Areas of study, grades 1–6

#### **Description:**

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: (e) 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. *(Amended by Stats. 2001, eff. Oct. 11, 2001.)*

### *Education Code*

CHAPTER 2 Required Courses of Study, Article 3 SECTION 51220, Areas of study, grades 7–12

#### **Description:**

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. *(Amended by Stats. 2001, eff. Oct. 11, 2001.)*

## Graduation Requirements

### *Education Code*

CHAPTER 2 Required Courses of Study, Article 3 SECTION 51225.3, Requirements for graduation

#### **Description**

(a) A pupil shall complete all of the following while in grades 9 to 12, inclusive, in order to receive a diploma of graduation from high school: (E) One course in visual or performing arts, world language, or, commencing with the 2012–13 school year, career technical education.

## Content Standards

### *Education Code*

CHAPTER 5 CA Assessment of Academic Achievement, Article 2 Program Provisions  
SECTION 60605.1, Visual and performing arts curriculum; content standards

#### **Description**

- (a) No later than June 1, 2001, the State Board of Education shall adopt content standards, pursuant to recommendations developed by the Superintendent of Public Instruction, in the curriculum area of visual and performing arts.
- (b) The content standards are intended to provide a framework for programs that a school may offer in the instruction of visual or performing arts. Nothing in this section shall be construed to require a school to follow the content standards.
- (c) Nothing in this section shall be construed as mandating an assessment of pupils in visual or performing arts.

### *Education Code*

CHAPTER 5 CA Assessment of Academic Achievement, Article 2 Program Provisions  
SECTION 60605.13, Revisions to visual and performing arts content standards:  
recommendation of visual and performing arts standards in media arts

#### **Description**

- (a) The Superintendent, in consultation with the Instructional Quality Commission, shall recommend to the state board revisions to the visual and performing arts content standards in the subjects of dance, theater, music, and visual arts adopted by the state board pursuant to Section 60605.1, and shall recommend visual and performing arts standards in the subject of media arts.
- (b) In consultation with the Instructional Quality Commission and the state board, the Superintendent shall select a group of experts in visual and performing arts for purposes of assisting the Superintendent in developing recommendations pursuant to this section. A majority of this group of experts shall be current public school elementary or secondary classroom teachers who have a professional teaching credential that is valid under state law.
- (c) The National Core Arts Standards in the subjects of dance, theater, music, visual arts, and media arts developed by the National Coalition for Core Arts Standards shall serve as the basis for deliberations regarding revisions to the visual and performing arts content standards and regarding recommended standards in media arts.
- (d) (1) The Superintendent, in consultation with the Instructional Quality Commission, shall hold a minimum of two public hearings in order for the public to provide input on the

standards recommended pursuant to this section and the state board shall adopt, reject, or modify those recommendations at a subsequent public meeting.

(2) The public hearings and meetings required by this subdivision shall be held pursuant to the Bagley-Keene Open Meeting Act

(Article 9 (commencing with Section 11120) of Chapter 1 of Part 1 of Division 3 of Title 2 of the Government Code).

(e) On or before November 30, 2018, the Superintendent shall present to the state board the revised visual and performing arts content standards and recommended standards in media arts based on the work of the group of experts convened pursuant to subdivision (b), conducted in consultation with the Instructional Quality Commission.

(f) (1) On or before January 31, 2019, the state board shall adopt, reject, or modify the standards recommended by the Superintendent pursuant to subdivision (a). If the state board modifies the standards recommended by the Superintendent, the state board shall explain, in writing, the reasons for modifying the recommended content standards to the Governor and the Legislature. (2) If the state board modifies the visual and performing arts content standards recommended by the Superintendent pursuant to subdivision (e), the state board shall, in a meeting conducted pursuant to the Bagley-Keene Open Meeting Act (Article 9 (commencing with Section 11120) of Chapter 1 of Part 1 of Division 3 of Title 2 of the Government Code), provide written reasons for its revisions. The state board shall not adopt revised visual and performing arts content standards at the same meeting it provides its written reasons, but, instead, shall adopt these revisions at a subsequent meeting conducted no later than March 31, 2019.

(3) If the state board rejects the visual and performing arts content standards recommended by the Superintendent pursuant to subdivision (e), the state board shall transmit to the Superintendent, the Governor, and the appropriate policy and fiscal committees of the Legislature a specific written explanation of the reasons for the rejection of the standards presented by the Superintendent.

(g) If the visual and performing arts content standards are adopted pursuant to subdivision (f), the state board shall consider the adoption of a curriculum framework and evaluation criteria for instructional materials that are aligned to the visual and performing arts content standards no later than July 31, 2020, based on recommendations of the Instructional Quality Commission.

(h) If the visual and performing arts content standards are adopted pursuant to subdivision (f), the state board may adopt instructional materials for kindergarten and grades 1 to 8, inclusive, that are aligned to the visual and performing arts content standards no later than November 30, 2021, based on recommendations of the Instructional Quality Commission.

## Instructional Materials

### *Education Code*

CHAPTER 4 Prohibited Instruction, Article 2 SECTION 51511, Religious matters properly included in courses of study

#### **Description**

Nothing in this code shall be construed to prevent, or exclude from the public schools, references to religion or references to or the use of religious literature, dance, music, theatre, and visual arts or other things having a religious significance when such references or uses do not constitute instruction in religious principles or aid to any religious sect, church, creed, or sectarian purpose and when such references or uses are incidental to or illustrative of matters properly included in the course of study. *(operative April 30, 1977. Amended by Stats. 2001, eff. Oct. 11, 2001.)*

## Art and Craft Materials

### *Education Code*

CHAPTER 1 School Safety – Public and Private Institutions, Article 6 SECTION 32060, Legislative findings, declarations, and intent, Toxic art supplies in schools

#### **Description**

(a) The Legislature finds and declares that art supplies which contain toxic substances or which are potential human carcinogens pose a significant danger to the health and safety of school children. The Legislature also finds and declares that school children are not sufficiently protected by present health laws in so far as materials which may be seriously harmful re not so labeled and therefore children are not properly warned as to the dangers inherent in the use of those materials.

(b) The Legislature intends by this article to ensure that elementary school children are protected by prohibiting the sale of these toxic substances to schools, school districts, and private schools for use in kindergarten and grades 1 to 6, inclusive, and that the toxic substances may be purchased by schools, school districts, and private schools for students in grades 7-12, inclusive, only if the materials are properly labeled, as described in Section 32064. *(operative June 1, 1987)*

## *Education Code*

CHAPTER 1 School Safety – Public and Private Institutions, Article 6 SECTION 32061, Definition of “art or craft material”

### **Description**

“Art or craft material” means any raw or processed material or manufactured product marketed or being represented by the manufacturer or repackager as being suitable for use in the demonstration or the creation of any work of visual or graphic art of any medium. These media may include, but shall not be limited to, paintings, drawings, prints, sculpture, ceramics, enamels, jewelry, stained glass, plastic sculpture, photographs, and leather and textile goods. (operative June 1, 1987)

## *Education Code*

CHAPTER 1 School Safety – Public and Private Institutions, Article 6 Toxic Art Supplies in Schools, SECTION 32064, Order or purchase of art or craft materials containing toxic substance or toxic substance causing chronic illness; labeling standards; exemption of products; presumption

### **Description**

(a) For the 1987-88 academic year and for each academic year thereafter, no art or craft material that is deemed by the State Department of Health Services to contain a toxic substance, as defined by the California Hazardous Substance Act, Chapter 4 (commencing with Section 108100) of Part 3 of Division 104 of the Health and Safety Code, or a toxic substance causing chronic illness, as defined in this article, shall be ordered or purchased by any school, school district, or governing authority of a private school in California for use by students in kindergarten and grades 1 to 6, inclusive.

(b) Commencing June 1, 1987, any substance that is defined in subdivision (a) as a toxic substance causing chronic illness shall not be purchased or ordered by a school, school district, or governing authority of a private school for use by students in grades 7 to 12, inclusive, unless it meets the labeling standards specified in Section 32065.

(c) If the State Department of Health Services finds that, because the chronically toxic, carcinogenic, or radioactive substances contained in an art or craft product cannot be ingested, inhaled, or otherwise absorbed into the body during any reasonably foreseeable use of the product in a way that could pose a potential health risk, the department may exempt the product from these requirements to the extent it determines to be consistent with adequate protection of the public health and safety.

(d) For the purposes of this article, an art or craft material shall be presumed to contain an ingredient that is a toxic substance causing chronic illness if the ingredient, whether an intentional ingredient or an impurity, is 1 percent or more by weight of the mixture

or product, or if the State Department of Health Services determines that the toxic or carcinogenic properties of the art or craft material are such that labeling is necessary for the adequate protection of the public health and safety.

### ***Education Code***

CHAPTER 1 School Safety – Public and Private Institutions, Article 6 SECTION 32065, Warning labels; standards; disclosure of information by manufacturer to department

#### **Description**

(b) The warning label shall contain information on the health-related dangers of the art or craft materials

## **Implementation of Curriculum/Extracurricular Activity**

### ***Education Code***

CHAPTER 2 Governing Boards, Article 13 Excursions and Field Trips, SECTION 35330, Excursions and field trips

#### **Description**

The governing board of any school district or the county superintendent of schools of any county may:

(a) Conduct field trips or excursions in connection with courses of instruction or school-related social, educational, cultural, athletic, or school band activities to and from places in the state, any other state, the District of Columbia, or a foreign country for pupils enrolled in elementary or secondary schools. A field trip or excursion to and from a foreign country may be permitted to familiarize students with the language, history, geography, natural sciences, and other studies relative to the district's course of study for such pupils.

(b) Engage such instructors, supervisors, and other personnel as desire to contribute their services over and above the normal period for which they are employed by the district, if necessary, and provide equipment and supplies for such field trip or excursion.

(c) Transport by use of district equipment, contract to provide transportation, or arrange transportation by the use of other equipment, of pupils, instructors, supervisors, or other personnel to and from places in the state, any other state, the District of Columbia, or a foreign country where such excursions and field trips are being conducted; provided that, when district equipment is used, the governing board shall secure liability insurance, and if travel is to and from a foreign country, such liability insurance shall be secured from a carrier licensed to transact insurance business in such foreign country.

(d) Provide supervision of pupils involved in field trips or excursions by certificated employees of the district.

No pupil shall be prevented from making the field trip or excursion because of lack of sufficient funds. To this end, the governing board shall coordinate efforts of community service groups to supply funds for pupils in need of them.

No group shall be authorized to take a field trip or excursion authorized by this section if any pupil who is a member of such an identifiable group will be excluded from participation in the field trip or excursion because of lack of sufficient funds.

No expenses of pupils participating in a field trip or excursion to any other state, the District of Columbia, or a foreign country authorized by this section shall be paid with school district funds. Expenses of instructors, chaperones, and other personnel participating in a field trip or excursion authorized by this section may be paid from school district funds, and the school district may pay from school district funds all incidental expenses for the use of school district equipment during a field trip or excursion authorized by this section.

The attendance or participation of a pupil in a field trip or excursion authorized by this section shall be considered attendance for the purpose of crediting attendance for apportionments from the State School Fund in the fiscal year. Credited attendance resulting from such field trip or excursion shall be limited to the amount of attendance which would have accrued had the students not been engaged in the field trip or excursion.

Credited attendance shall not exceed 10 school days except in the case of pupils participating in a field trip or excursion in connection with courses of instruction, or school-related educational activities, and which are not social, cultural, athletic, or school band activities. *(operative April 30, 1977)*

### ***Education Code***

Elementary and Secondary Education, Local Administration, CHAPTER 4 Miscellaneous Provisions, Article 1 SECTION 38120, Use of school band equipment on excursions to foreign countries

### **Description**

The governing board of any school district may lend school band instruments, music, uniforms, and other regalia to persons who are or have been, during the prior school year, members of the school band for use by them on excursions to foreign countries whether or not such an excursion is sanctioned by the governing board.

The governing board may require the borrower to make a deposit or take other measures to insure that the items borrowed will be returned in usable condition. *(operative Jan. 1, 1998)*

## Appendix B: University of California and California State University Admission Requirements

### University of California: F Visual and Performing Arts Requirement

The University of California (UC) has established A-G subject areas admission requirements. 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.

For additional UC admission requirement information visit the UC Subject Requirement page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link1>).

Additional information and guidance for teachers and district office administrators on managing and submitting F courses can be found on the University of California website at its F: Visual and Performing Arts page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link2>).

### California State University: F Visual and Performing Arts Requirement

For admission as a first-time freshman into the California State University (CSU) system requires a minimum of a 15-unit pattern of courses called 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 the University of California system as a A-G course are accepted by the California State University system.

For additional CSU admission requirement information visit its Freshman: Admission Requirements page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link3>).

## Appendix C: California Content Literacy for Technical Subjects: The Arts

Developing literacy is a shared responsibility that requires all content areas provide instruction that supports students' literacy development. The California Common Core State Standards for English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects (CA CCSS for ELA/Literacy), combined with the *California Arts Standards*, provide guidance and expectations for literacy development in the arts.

**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.

Literacy in the arts includes the skills and capacities to read, write, and communicate effectively within linguistic language as well as read, write, and communicate effectively using the unique language and symbols of the arts discipline. Arts educators use expanded notions of text, reading, and writing to support students developing as artistically literate individuals.

### Students Who Are College and Career Ready

The descriptions provided in the *California Common Core State Standards: English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects* offer a portrait of students who meet the standards. The document notes: "As students advance through the grades and master the standards in reading, writing, speaking and listening, and language, they exhibit, with increasing fullness and regularity, the following capabilities of the literate individual" (California Department of Education 2013, 6).

#### **They demonstrate independence.**

Students can, without significant scaffolding, comprehend and evaluate complex texts across a range of types and disciplines, and they can construct effective arguments and convey intricate or multifaceted information. Likewise, students are independently able to discern a speaker's key points, request clarification, and ask relevant questions. They build on others' ideas, articulate their own ideas, and confirm they have been understood. Without prompting, they demonstrate command of standard English and acquire and use a wide-ranging vocabulary. More broadly, they become self-directed learners, effectively seeking out and using resources to assist them, including teachers, peers, and print and digital reference materials.

#### **They build strong content knowledge.**

Students establish a base of knowledge across a wide range of subject matter by engaging with works of quality and substance. They become proficient in new areas through research and study. They read purposefully and listen attentively to gain

both general knowledge and discipline-specific expertise. They refine and share their knowledge through writing and speaking.

**They respond to the varying demands of audience, task, purpose, and discipline.**

Students adapt their communication in relation to audience, task, purpose, and discipline. They set and adjust purpose for reading, writing, speaking, listening, and language use as warranted by the task. They appreciate nuances, such as how the composition of an audience should affect tone when speaking and how the connotations of words affect meaning. They also know that different disciplines call for different types of evidence (e.g., documentary evidence in history, experimental evidence in science).

**They comprehend as well as critique.**

Students are engaged and open-minded—but discerning—readers and listeners. They work diligently to understand precisely what an author or speaker is saying, but they also question an author’s or speaker’s assumptions and premises and assess the veracity of claims and the soundness of reasoning.

**They value evidence.**

Students cite specific evidence when offering an oral or written interpretation of a text. They use relevant evidence when supporting their own points in writing and speaking, making their reasoning clear to the reader or listener, and they constructively evaluate others’ use of evidence.

**They use technology and digital media strategically and capably.**

Students employ technology thoughtfully to enhance their reading, writing, speaking, listening, and language use. They tailor their searches online to acquire useful information efficiently, and they integrate what they learn through technology with what they learn offline. They are familiar with the strengths and limitations of various technological tools and media and can select and use those best suited to their communication goals.

**They come to understand other perspectives and cultures.**

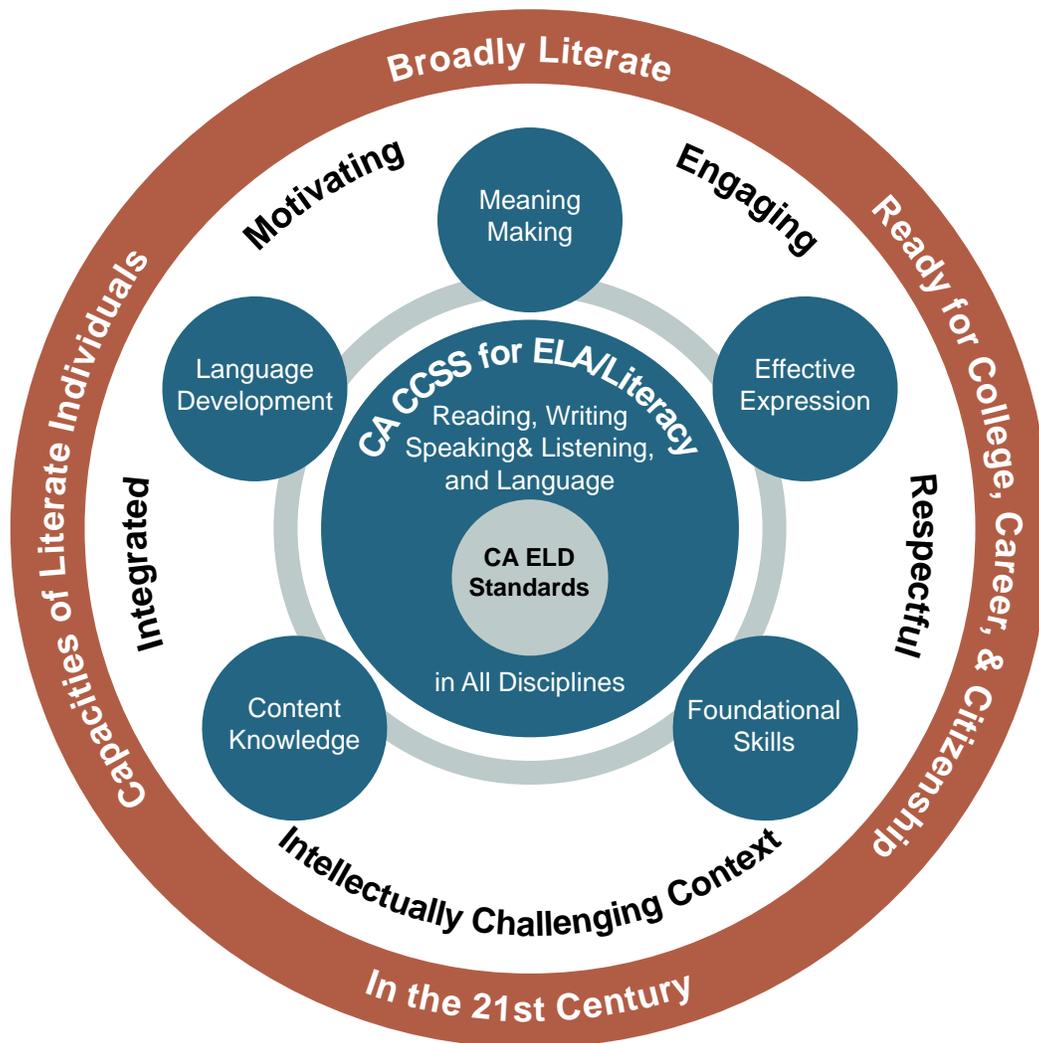
Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through reading and listening, and they are able to communicate effectively with people of varied backgrounds. They evaluate other points of view critically and constructively. Through reading great classic and contemporary works of literature representative of a variety of periods, cultures, and worldviews, students can vicariously inhabit worlds and have experiences much different from their own.

## Implementation of the CA CCSS Content Literacy Standards for Technical Subjects

The CA CCSS for ELA/Literacy call for a shared responsibility to integrate content, language, and literacy and to assess student progress and provide tailored instruction so that all students achieve. The CA CCSS for ELA/Literacy also call for increased rigor of thought and complexity of text; an intertwining of curriculum, instruction, and assessment. Teachers must provide rich instruction that skillfully combines related standards, inquiry-based learning, research, analysis of text and media, and using textual evidence and effective arguments in writing. Through this instruction, students develop “the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and nonprint texts in media forms old and new” (California Department of Education 2013).

Figure 11.1 illustrates how teachers can implement the standards. The outer ring of the figure represents the goals of Literacy and English Language Development (ELD) programs for all students. The next closest ring to the center identifies context characteristics of high-quality instruction for all students as called for by the CA CCSS Literacy and other content standards. At the center and core of the figure, are the CA CCSS for Literacy and the key themes they embody: Meaning Making, Language Development, Effective Expression, Content Knowledge, and Foundational Skills (California Department of Education 2015).

**Figure 11.1:** Circles of Implementation of ELA/Literacy and ELD Instruction



[Long description of figure 11.1](#)

Source: California Department of Education (2015)

## College and Career Readiness Anchor Standards

The following tables articulate the Reading and Writing Anchor Standards for Content Literacy in Technical Subjects. The anchor standards translate into grade level or grade span specific standards, which can be found in the full document (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link4>).

**Table 11.1a: CA CCSS Content Literacy Anchor Standards for Technical Subjects: Reading**

Category	Anchor Standards for Reading
<b>Key Ideas and Details</b>	<ol style="list-style-type: none"> <li>1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</li> <li>2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</li> <li>3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.</li> </ol>
<b>Craft and Structure</b>	<ol style="list-style-type: none"> <li>4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.</li> <li>5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</li> <li>6. Assess how point of view or purpose shapes the content and style of a text.</li> </ol>
<b>Integration of Knowledge and Ideas</b>	<ol style="list-style-type: none"> <li>7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</li> <li>8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.</li> <li>9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</li> </ol>
<b>Range of Reading and Level of Text Complexity</b>	<ol style="list-style-type: none"> <li>10. Read and comprehend complex literary and informational texts independently and proficiently.</li> </ol>

**Table 11.1b: CA CCSS Content Literacy Anchor Standards for Technical Subjects: Writing**

Category	Anchor Standards for Writing
<b>Text Types and Purposes</b>	<ol style="list-style-type: none"> <li>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</li> <li>2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</li> <li>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</li> </ol>
<b>Production and Distribution of Writing</b>	<ol style="list-style-type: none"> <li>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> <li>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</li> <li>6. Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.</li> </ol>
<b>Research to Build and Present Knowledge</b>	<ol style="list-style-type: none"> <li>7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</li> <li>8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</li> <li>9. Draw evidence from literary and/or informational texts to support analysis, reflection, and research.</li> </ol>
<b>Range of Writing</b>	<ol style="list-style-type: none"> <li>10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</li> </ol>

## Works Cited

California Department of Education. 2015. *English Language Arts/English Language Development Framework for California Public Schools: Kindergarten Through Grade Twelve*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link5>.

California Department of Education. 2013. *California Common Core State Standards: English Language Arts and Literacy in History/Social Studies, Science, and Technical Subjects*. Sacramento, CA: California Department of Education. <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link6>.

# Appendix D: California Arts Framework Assessment Terminology

The following list is intended to define select assessment terms found in the *California Arts Framework*. The short definitions are related to the term's contextual use in the *Framework*. The definitions are not meant to be an exhaustive list or used as curriculum.

## Definitions

### **analytic rubric**

See *rubric*.

### **assessment**

Assessment is the process of collecting and analyzing data for the purpose of measuring and evaluating achievement. Assessment involves describing, collecting, recording, scoring, and interpreting a student's demonstration of learning. A complete assessment of student learning should include developmentally appropriate multiple measures. Assessment processes are usually classified by how the data are used; either formative, diagnostic, benchmark or interim, and summative.

### **assessment as learning**

Assessment as learning occurs when students self-assess their understanding, learning, and achievement. Students monitor their own learning, ask questions, and use a range of strategies to decide what they know and can do, and how to use assessment results to guide new learning.

### **authentic assessment**

Authentic assessments emulate the thinking, actions, process, products, and behaviors that would be required of the student in real-life situations.

### **cornerstone assessment**

Cornerstone assessments are curriculum-embedded assessment tasks that are intended to engage students in applying their knowledge and skills in an authentic context. These tasks are described as

- *curriculum embedded* (as opposed to externally imposed);
- *recurring across the grades*, becoming increasingly sophisticated over time;
- *establishing authentic contexts* for performance;
- *calling for understanding and transfer* via genuine performance;

- used as rich learning activities or assessments;
- *integrating twenty-first century skills* (e.g., critical thinking, technology use, teamwork) with subject area content;
- evaluating performance with established *rubrics*;
- engaging students in *meaningful learning* while encouraging the best teaching; and
- providing content for student portfolios so that students graduate with a *résumé* of demonstrated accomplishments rather than simply a transcript of courses taken. (Jay McTighe, as cited in *National Core Arts Standards: A Conceptual Framework for Arts Learning* [NCCAS 2014])

## **criteria**

Criteria are the traits, attributes, or guidelines used for categorizing or judging; in arts assessment, the guidelines used to judge or determine the quality of a student's demonstration of learning.

## **critique**

Critique is a process that can be used to evaluate a technique or practice in a detailed and analytical way.

## **diagnostic assessment**

Diagnostic assessment is a form of pre-assessment that allows a teacher to determine students' individual strengths, weaknesses, knowledge, and skills prior to instruction. It is primarily used to anticipate potential learning challenges. Diagnostic data is used to guide lesson and curriculum planning.

## **evaluation**

Evaluation is a judgment about the worth or quality of something. In education, data from assessments, tasks, and/or performances are used to make judgments about the achievement of the student or success of the program.

## **extended written response**

Extended written response (also known as an essay) is a type of assessment where the answer is constructed in response to a question or task rather than selected from a list.

## **formative assessment**

(Sometimes referred to as “assessment for learning”)

Formative assessment is a process used by teachers and students during instruction. It provides feedback that can be used to adjust ongoing teaching and learning to improve students’ achievement of intended instructional outcomes. Formative assessments are short interval and usually classroom based and provide immediate information for teachers and students. The results are used to inform the instructional process and determine what comes next in the learning process.

## **generalized (general) rubric**

See *rubric*.

## **grading**

Grading is a rating system for evaluating student work; grades are usually letters or numbers, and their meaning varies widely across teachers, subjects, and systems.

## **holistic rubric**

See *rubric*.

## **performance assessment**

Assessment is a task/event/performance designed to measure a student’s ability to directly demonstrate particular knowledge and skills. For example, a student may be asked to demonstrate some physical or artistic achievement: play a musical instrument, create or critique a work of art, or improvise a dance or a scene. These kinds of assessments (e.g., tasks, projects, portfolios) are scored using **rubrics**: established criteria for acceptable performance.

## **portfolio**

Portfolios are a purposeful collection of student work across time which exhibits a student’s efforts, progress, or level of proficiency. Some types include project, growth, achievement, competence, and celebration portfolios.

## **rubric**

A rubric is an established, ordered set of criteria for judging student performance/products; it includes performance descriptors of student work at various levels of achievement.

### *analytic rubric*

An analytic rubric is a method of scoring performance assessments that yields multiple scores for the same task/performance. The performance task is separated into major components, traits, or dimensions and each is independently scored. Analytic scoring is especially effective as a diagnostic tool.

### *generalized (general) rubric*

A generalized or general rubric contains criteria that are general across tasks. A teacher can reuse these for different tasks but the feedback from general rubrics may not be very specific.

### *holistic rubric*

A holistic rubric is a scoring tool which is used to determine a single score based on an overall appraisal or impression of performance rather than analyzing the various dimensions separately. A holistic scoring rubric can be specifically linked to focused (written) or implied (general impression) criteria. Some forms of holistic assessment do not use written criteria at all but rely solely on anchor papers for training of assessors and in scoring of student work.

### *task-specific rubric*

A task-specific rubric is unique to a specific task. A task-specific rubric is a reliable assessment of performance on a specific assessment task.

## **selected response**

Selected response is a type of assessment/test item which asks students to select the best or correct answer from a list of options (multiple choice, etc.) or indicate the truth or falsity of a statement.

## **summative assessment**

(Sometimes referred to as “assessment of learning”)

Summative assessment is a process of measurement used to synopsise or to capture student learning at a particular point in time such as the end of a chapter, unit, grading period, semester, year, or end of course.

## task-specific rubric

See *rubric*.

## Works Cited

National Coalition for Core Arts Standards (NCCAS). 2014. *National Core Arts Standards: A Conceptual Framework for Arts Learning*. Concord, NH: State Education Agencies Directors of Arts Education (SEADAE). <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link7>. For more resources regarding the National Core Arts Standards, visit <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link8>.

## Appendix E: Safety Information and Resources

The following list provides arts classroom safety information and resources. Additionally, the Opportunities to Learn Standards (see [appendix I](#)) contain information on safety considerations.

### Art Hazards Program

The California Department of Education provides guidance on ensuring safe and healthy arts materials. A list of art materials that should not be purchased is found on the California Office of Environmental Health Hazard Assessment (OEHHA) Art Hazards page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link9>). As it says on that page:

The California *Education Code* Section 32064 prohibits schools from ordering or purchasing any product that contains toxic or carcinogenic substances for use in grades K–6. The law also restricts the purchase of such products in grades 7–12, allowing the use only if the product bears a label informing the user of the presence of hazardous ingredients, the potential health effects, and instructions for the safe use. This restriction applies whether or not the product is included on the list of unacceptable art and crafts supplies.

Section 32066 of the *Education Code* requires that OEHHA develop a list of art and crafts materials “which cannot be purchased or ordered” for use in kindergarten or grades one through six.

Accordingly, we are providing you with a list of unacceptable products—those which “cannot be purchased” for use in kindergarten through sixth grade. The products are those listed among the Arts and Creative Materials Institute’s (ACMI) determinations of products that require a “Caution Label,” dated June 1, 2018. Additionally, we include products that have been recalled as reported by the US Consumer Product Safety Commission.

For more information, you can refer to the guidelines that OEHHA has developed for the purchasing and safe use of art and craft materials in schools, along with a fact sheet with quick tips for the safe use of art and craft materials. (California Office of Environmental Health Hazard Assessment 2021)

### National Art Education Association (NAEA) Position Statement on Physical Safety in the Art Classroom

A 2017 NAEA position statement (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link10>) on physical safety provides an overview of aspects of safety consideration for the visual arts classroom.

## Occupational Safety and Health Administration (OSHA)

Fire, stage, and shop safety protocols must follow guidelines from the Occupational Safety and Health Administration (OSHA). The California Department of Education Health and Safety page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link11>) lists many resources, including information from OSHA.

## Works Cited

California Department of Education. 2020. Health and Safety. <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link12>.

California Office of Environmental Health Hazard Assessment (OEHHA). 2021. Art Hazards. <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link13>.

National Art Education Association. 2017. NAEA Position Statement on Physical Safety in the Art Classroom. <https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link14>.

## Appendix F: Universal Design for Learning (UDL) Resources

The following table provides an annotated list of some of the many resources that can be found online for Universal Design for Learning (UDL).

Resource	Description
Center for Applied Special Technology (CAST) ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link15">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link15</a> )	This link is to the main CAST website. CAST is an organization with the mission to remove barriers to learning. CAST coined the term UDL and articulated the UDL principles.
About Universal Design for Learning CAST web page ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link16">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link16</a> )	This is an informative section of the CAST website. It contains many resources including videos, graphics, and other supports related to UDL.
CAST: The UDL Guidelines ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link17">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link17</a> )	This is a link to the UDL Guidelines page from CAST. It also includes a video that explains more in depth the guidelines that make up UDL and offers specific examples of using UDL in the classroom.
CAST Learning Resources ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link18">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link18</a> ) (UDL free resources and tips from CAST)	This is a useful resource for all teachers, regardless of experience level. It discusses specific ways to design instruction with UDL, how to assess, and implement. It has useful, clear handouts.
Understood.org: What Is Universal Design for Learning (UDL)? ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link19">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link19</a> ) by Amanda Morin	This web page offers a basic understanding of UDL and discusses common misconceptions to understand the intended uses of UDL. It also offers a video explanation of how to use UDL from a teacher's perspective.
"UDL: Reducing Barriers" video ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link20">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link20</a> )	This UDL video presentation addresses reducing barriers in the classroom to support all learners.
"Universal Design for Learning (Part 1): Definition and Explanation" video ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link21">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link21</a> )	This video explains what UDL is and its origins. This video has multiple parts that address additional aspects of UDL.
"Universal Design for Learning (Part 2): UDL Guidelines" video ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link22">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link22</a> )	This video explains the three principles of UDL and how to implement UDL in the classroom.

Resource	Description
“Universal Design for Learning (Part 3): Engagement Strategies” video ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link23">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link23</a> )	This video provides strategies for engagement, one of the UDL principles.
Understood.org: The Difference Between UDL and Traditional Education ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link24">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link24</a> )	This resource, on the Understood.org website, explains the differences between what is considered “traditional” and UDL education.
“Making Sense of Universal Design for Learning” video ( <a href="https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link25">https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link25</a> )	This video is one in a series of videos by Alberta Education on inclusive education topics.

# Appendix G: Arts Education Professional Organizations

## California's Arts Education Professional Organizations

### California Art Education Association (CAEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link26>

CAEA promotes visual arts education in all educational levels through advocacy, leadership, professional development, and professional recognition. Connections through CAEA build stronger visual art advocacy and stronger visual art programs in schools and districts. CAEA makes available to students scholarships, summer programs, and Youth Art Month showcase exhibitions. CAEA is a membership organization.

### California Dance Education Association (CDEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link27>

CDEA provides advocacy and professional development opportunities in diverse educational areas throughout California. CDEA promotes knowledge, appreciation, and support of the processes of dance education and promotes excellence in practice, performance, and presentation of dance. CDEA acts as a clearinghouse and for issues directly related to the quality of dance arts education, TK–Higher Education. CDEA is a membership organization.

### California Educational Theatre Association (CETA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link28>

CETA promotes quality, equity, and access to theatre education. CETA's vision is that every California student will experience the highest standards of theatre arts education taught by credentialed theatre arts educators as an essential component of a well-rounded education. CETA promotes equity and access to standards-based theatre arts courses, TK–12. CETA honors theatre excellence through awards and scholarships and provides professional development, leadership, networking opportunities, and advocacy tools through annual events for students and teachers. CETA is a membership organization.

### California Music Educators Association (CMEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link29>

CMEA advocates access to a sequential music education for all. CMEA supports and improves current music programs and promotes quality pre-service music teacher preparation programs. CMEA's purpose is to create a greater awareness of the value of music education through advocacy among state and local agencies. CMEA is a membership organization.

## National Arts Education Professional Organizations

### Educational Theatre Association (EdTA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link30>

EdTA's mission is for every student to have access to theatre taught by qualified educators as a vital part of a well-rounded education. EdTA honors student achievement in theatre, supports educators by providing professional development, networking opportunities, resources, and recognition. EdTA advocates by influencing public opinion and policymakers that theatre education is essential and builds like skills. EdTA is a membership organization.

### National Art Education Association (NAEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link31>

NAEA advances visual arts education to fulfill human potential and promote global understanding. NAEA believes that all students benefit from a balanced and sequential learning in the visual arts, led and taught by qualified teachers who are certified in visual art education. NAEA is a membership organization.

### National Association for Music Education (NAfME)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link32>

NAfME advocates at the local, state, and national levels to ensure that every student has access to a well-rounded, comprehensive, and high-quality program of music instruction taught by qualified teachers. NAfME provides resources to teachers, parents, and administrators, professional development events, and offers a variety of opportunities for students and teachers. NAfME is a membership organization.

### National Dance Education Organization (NDEO)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link33>

NDEO provides professional development, networking forums, honor societies, professional journals, research in dance, and advocacy. Tools for teachers, administrators, and students are available in the field of dance education. NDEO supports the teaching of multiple dance genres in PK–12 and college. The NDEO community promotes excellence in teaching the art of dance. NDEO is a membership organization.

## International Arts Education Professional Organizations

### World Alliance for Arts Education (WAAE)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link34>

WAAE is committed to advancing arts education for all learners, at all age levels, in formal and informal settings, and across all arts disciplines. International Drama/Theatre and Education Association (IDEA), International Society of Education through Art (InSEA), International Society for Music Education (ISME) and World Dance Alliance (WDA) have joined together to create the World Alliance for Arts Education— a powerful voice for advocacy, networking, and research. Working as a united force for arts education, the partnership of the four organizations is uniquely designed to work alongside one another. WAAE is a membership organization.

- IDEA website (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link35>)
- InSEA website (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link36>)
- ISME website (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link37>)
- WDA website (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link38>)

### United States Society for Education Through Art (USSEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link39>

USSEA leads and supports multicultural and cross-cultural initiatives that foster teamwork, collaboration, and communication among diverse constituencies in order to achieve greater understanding of the social and cultural aspects of the arts and visual culture in education.

USSEA is an affiliate of the International Society for Education Through Art (InSEA) and the National Art Education Association (NAEA). It is a national association representing persons working in curriculum development, teaching, and research related to art education and cultural knowledge. USSEA is a society of art educators who share interests in multicultural and cross-cultural concerns in art education with others nationally and internationally to promote greater understanding and respect for learners from all backgrounds through research, art curricula, instruction, and practices that are inclusive and sensitive. USSEA is a membership organization.

## International Society For Education Through Art (InSEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link40>

The International Society for Education Through Art (InSEA) is a nongovernmental organization and official partner of the United Nations Educational, Scientific, and Cultural Organization (UNESCO). InSEA has established an international community dedicated to advocacy, networking, and the advancement of research and praxis in art education by providing a worldwide networking platform for its members. InSEA aims to help members share ideas and projects in addition to promoting dialogue about the contribution art can make to education. Our members share methods and practices in art education; collaborate on international projects promoting awareness of cultural diversity and can publish reports of research and praxis in the InSEA peer-reviewed journals. InSEA is a membership organization.

## Appendix H: Arts Education Professional Learning Resources

The following list provides links to arts education professional learning resources. Additional professional learning guidance and resources can be found in chapter nine.

### California Arts Education Professional Organizations

California's arts education professional organizations offer discipline-specific professional learning opportunities and events in regional and statewide formats, including annual conferences. See [appendix G](#) for more information on each of the organizations.

#### The California Arts Project

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link41>

TCAP is the state professional learning project for the arts. TCAP is one of the nine California Subject Matter Projects (CSMP) with a network of university-based regional professional learning centers across the state. TCAP provides professional learning, teacher leadership development, and technical assistance in support of arts education. Professional learning programs, discipline-specific and multidisciplinary, are differentiated to meet the needs of single-subject, career, and multiple-subject teachers. Professional learning programs are offered in open, regional, and customized school, district, or county based formats across the state. For regional or statewide information contact The California Arts Project Statewide Office.

#### California County Superintendents Arts Initiative

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link42>

As part of the California County Superintendents Educational Services Association (CCSESA), the California County Superintendents Arts Initiative's regional arts leads implement the goals of the Arts Initiative and serve on the Visual and Performing Arts (VAPA) Subcommittee. Through the county offices the Arts Initiative provides arts education service and support to schools and districts. Many online resources are located on the website as well as contact information for the 11 arts leads. For more information contact the CCSESA Statewide Arts Initiative Office.

# Appendix I: Opportunities to Learn Standards

## Opportunities to Learn Standards Links

The national arts education organizations for teachers—National Dance Education Organization (NDEO), National Association for Music Education (NAfME), Educational Theatre Association (EdTA), and National Art Education Association (NAEA)—have articulated specific Opportunities to Learn Standards within the respective disciplines.

The book, *Purposes, Principles, and Standards for School Arts Programs* (No. 330), by NAEA, contains the Opportunities to Learn Standards and other resources useful in assessing visual arts programs.

The other three discipline-specific sets of standards can be accessed at the following pages:

- Dance: NDEO *Opportunity-to-Learn Standards for Dance* (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link43>)
- Music: NAfME *National Opportunity to Learn Standards: Facilities, Personnel, and Curricular Resources* (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link44>)
- Theatre: EdTA *Opportunity-to-Learn Standards for Theatre Education* (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link45>)

# Appendix J: Additional Arts Education Resources

## Arts Education Journals

- Arts Education Policy Review (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link46>)
- International Journal of Education Through Art (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link47>)
- International Journal of Education and the Arts (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link48>)
- Journal of Aesthetic Education (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link49>)
- Journal of Cultural Research in Art Education (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link50>)
- Journal of Museum Education (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link51>)
- Journal of Social Theory in Art Education (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link52>)
- Educational Theatre Association Journals
  - *Dramatics* (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link53>)
  - *Teaching Theatre* (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link54>)
  - Educational Theatre Association Research and Reports (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link55>)
- National Art Education Association Journals
  - Art Education (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link56>)
  - Studies in Art Education (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link57>)
- National Dance Education Organization Journals (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link58>)
- National Association for Music Education Research Journals (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link59>)
- Visual Arts Research (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link60>)

## Additional Arts and Arts Education Organizations

### Arts Education Partnership (AEP)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link61>

Arts Education Partnership is committed to furthering the arts in education through research, policy, and practice.

### California Arts Council

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link62>

The mission of the California Arts Council is to advance California through arts and creativity.

### National Endowment for the Arts (NEA)

<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link63>

The National Endowment for the Arts is the independent federal agency that provides funds and support to promote and improve Americans' participation in the arts.

### VSA

VSA web page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link64>), part of The Kennedy Center Education web page (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link65>)

VSA, the international organization on arts and disability, was founded more than 35 years ago by Ambassador Jean Kennedy Smith to provide arts and education opportunities for people with disabilities and increase access to the arts for all.

## Useful Links

- California Preschool Learning Foundations, Volume 2, Visual and Performing Arts appendixes (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link66>)
- The Kennedy Center Digital Resources Library, formally known as ARTSEDGE The Digital Resources Library provides free digital learning resources for individuals, families, communities, and schools. (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link67>)

- The Otis Report on the Creative Economy  
“The Otis Report on the Creative Economy” 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. This report gives clear indication that arts education is vital for California. (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link68>)
- Project Zero, Harvard Graduate School of Education  
Project Zero has many free resources, such as articles, books, and videos, on many topics including arts education. (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link69>)

## Career-Related Links

- California Career Resource Network  
(<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link70>)
- University of California, Berkeley, Career Center: Career Field - Arts and Entertainment (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link71>)

## Copyright and Fair Use Links

- Library of Congress (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link72>)
- Library of Congress—US Copyright Office  
(<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link73>)
- National Archives (<https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link74>)

## Long Descriptions of Graphics for Appendices

### Figure 11.1: Circles of Implementation of ELA/Literacy and ELD Instruction

The outer ring identifies the overarching goals of ELA/literacy and ELD instruction. By the time California’s students complete high school, they have developed the readiness for college, careers, and civic life; attained the capacities of literate individuals; become broadly literate; and acquired the skills for living and learning in the twenty-first century. The white field represents the context in which instruction occurs. The *ELA/ELD Framework* asserts that the context for learning should be integrated, motivating, engaging, respectful, and intellectually challenging for all students.

Circling the standards are the key themes of the standards: Meaning Making, Language Development, Effective Expression, Content Knowledge, and Foundational Skills. These themes highlight the interconnections among the strands of CA CCSS for ELA/Literacy (Reading, Writing, Speaking and Listening, and Language) and the parts of the *CA ELD Standards* (“Interacting in Meaningful Ways,” “Learning About How English Works,” and “Using Foundational Skills”). The themes are organizing components for the grade-level discussions.

In the center of the graphic are the CA CCSS for ELA/Literacy and the CA ELD Standards, which define year-end expectations for student knowledge and abilities and guide instructional planning and observation of student progress. The *CA ELD Standards* also identify proficiency level expectations (Emerging, Expanding, and Bridging) and ensure that students who are English learners have full access to the CA CCSS for ELA/Literacy and other content standards. These standards are the pathway to achievement of the overarching goals. [Return to Figure 11.1](#)



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