

CALIFORNIA

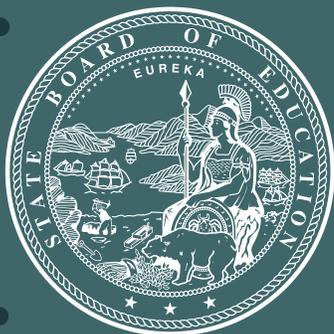
Arts Education

FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS
TRANSITIONAL KINDERGARTEN
THROUGH GRADE TWELVE

Dance ■ Media Arts ■ Music ■ Theatre ■ Visual Arts

Appendices



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Appendices

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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.

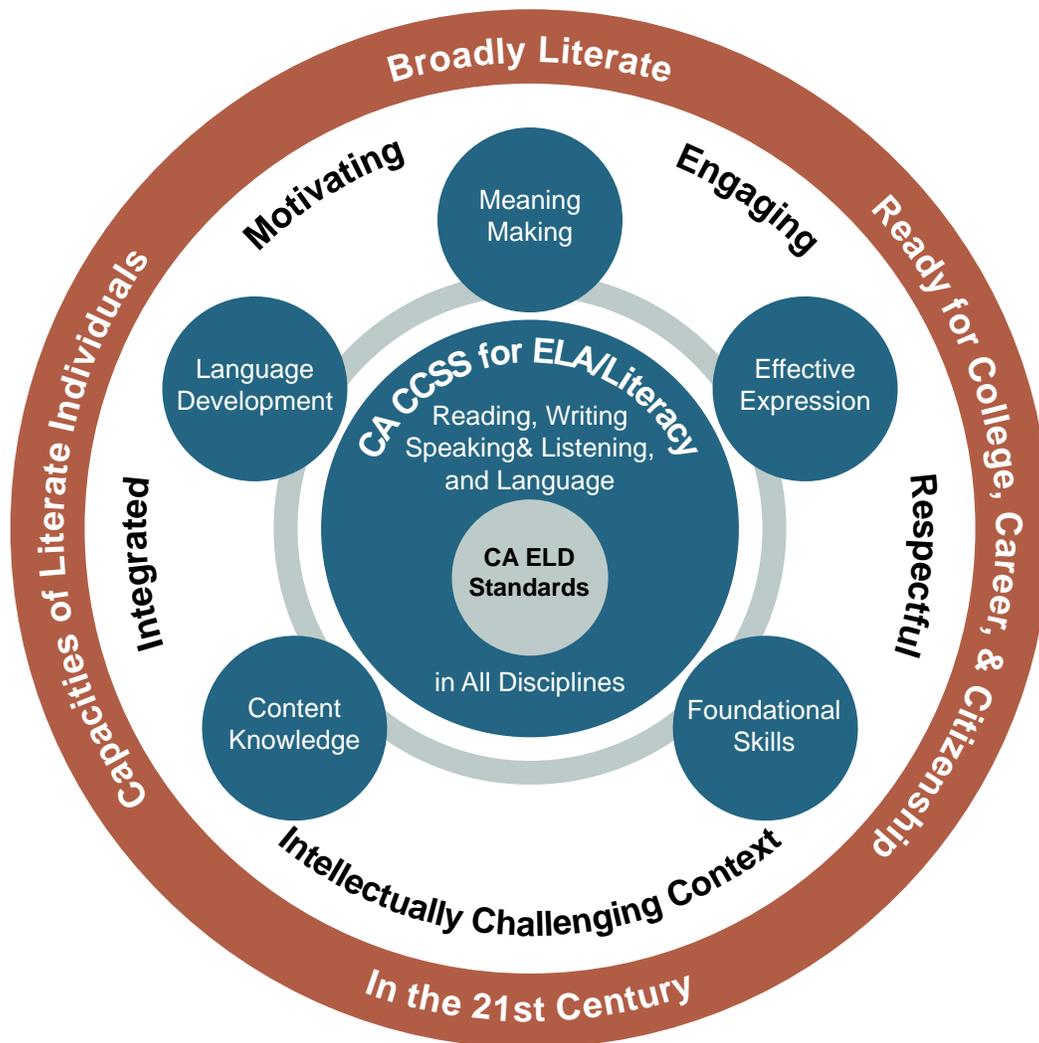
Students appreciate that the twenty-first-century classroom and workplace are settings in which people from often widely divergent cultures and who represent diverse experiences and perspectives must learn and work together. Students actively seek to understand other perspectives and cultures through 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
Key Ideas and Details	<ol style="list-style-type: none"> 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. 2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas. 3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
Craft and Structure	<ol style="list-style-type: none"> 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. 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. 6. Assess how point of view or purpose shapes the content and style of a text.
Integration of Knowledge and Ideas	<ol style="list-style-type: none"> 7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words. 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. 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.
Range of Reading and Level of Text Complexity	<ol style="list-style-type: none"> 10. Read and comprehend complex literary and informational texts independently and proficiently.

Table 11.1b: CA CCSS Content Literacy Anchor Standards for Technical Subjects: Writing

Category	Anchor Standards for Writing
Text Types and Purposes	<ol style="list-style-type: none"> 1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. 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. 3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
Production and Distribution of Writing	<ol style="list-style-type: none"> 4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. 5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. 6. Use technology, including the internet, to produce and publish writing and to interact and collaborate with others.
Research to Build and Present Knowledge	<ol style="list-style-type: none"> 7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation. 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. 9. Draw evidence from literary and/or informational texts to support analysis, reflection, and research.
Range of Writing	<ol style="list-style-type: none"> 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.

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) (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link15)	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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link16)	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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link17)	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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link18) (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)? (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link19) 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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link20)	This UDL video presentation addresses reducing barriers in the classroom to support all learners.
"Universal Design for Learning (Part 1): Definition and Explanation" video (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link21)	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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link22)	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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link23)	This video provides strategies for engagement, one of the UDL principles.
Understood.org: The Difference Between UDL and Traditional Education (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link24)	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 (https://www.cde.ca.gov/ci/vp/cf/ch11.asp#link25)	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](#)