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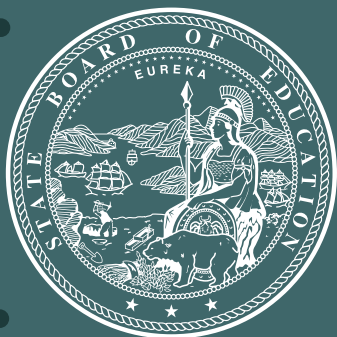
# Arts Education

FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS  
TRANSITIONAL KINDERGARTEN  
THROUGH GRADE TWELVE

Dance ■ Media Arts ■ Music ■ Theatre ■ Visual Arts

Chapter 2  
The Instructional Cycle



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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.

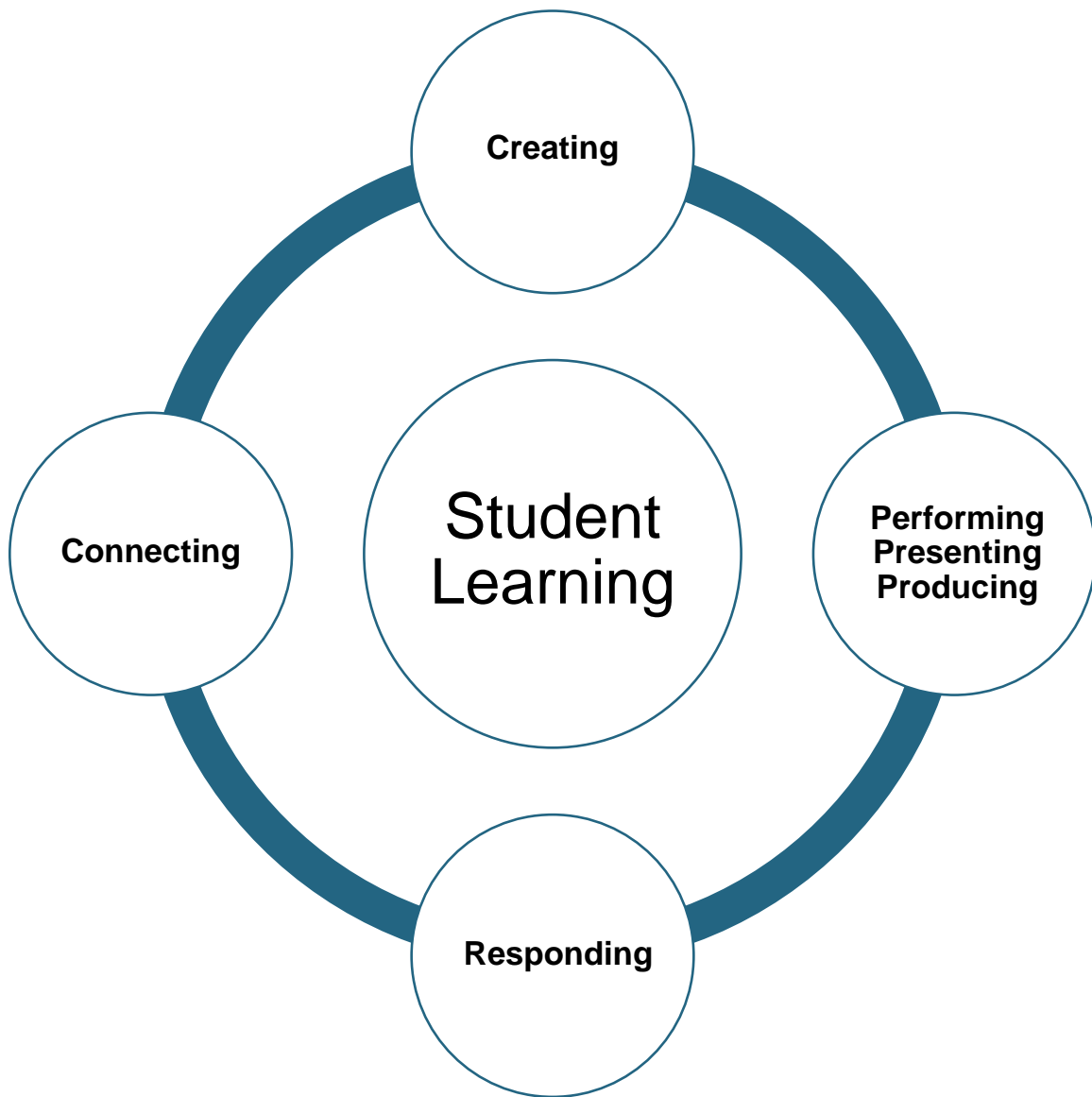
## Connecting (Cn)

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**

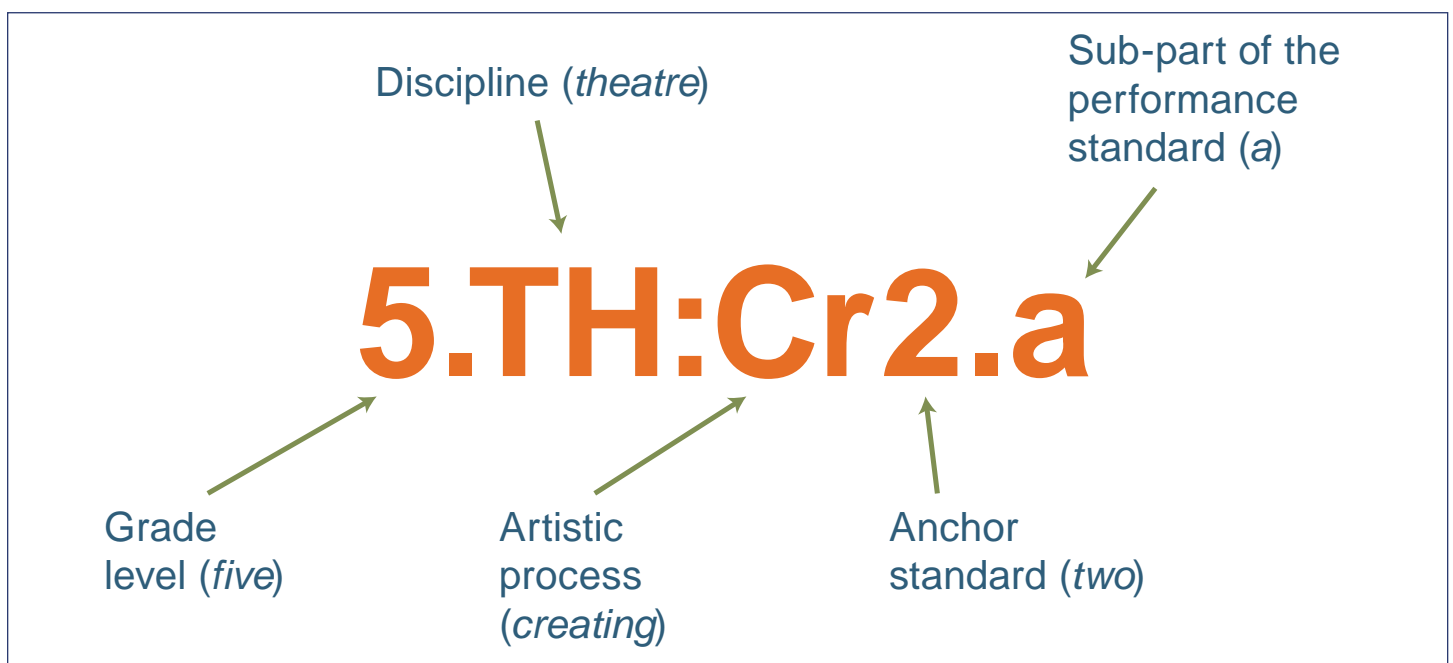
Mr. R uses the *Arts Standards* to plan units of instruction for his class. He starts with selecting the artistic processes and related performance standards for the unit. He then begins to explore the other arts standards elements related to his selections. The enduring understandings and essential 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)

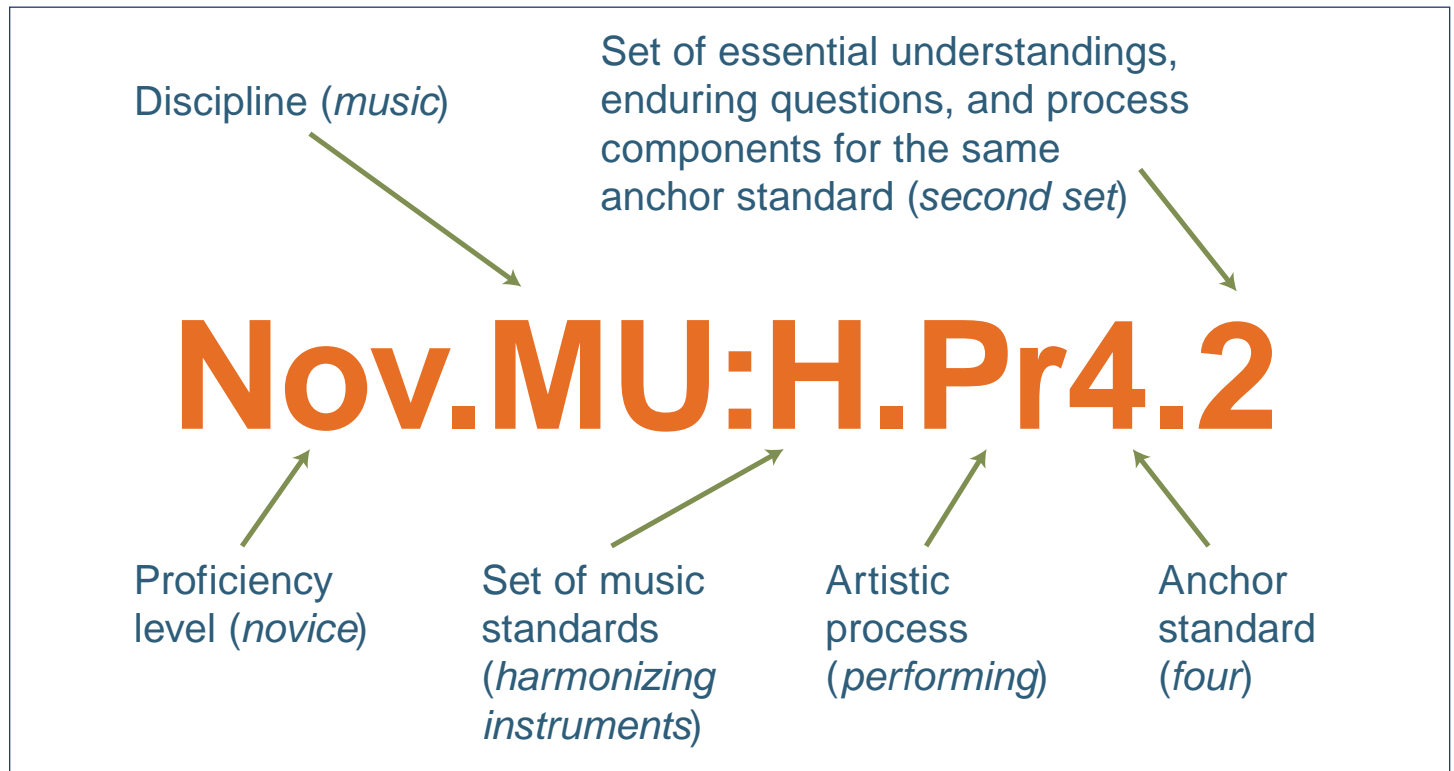
The order of coding for the standards is provided below with the codes indicated in parentheses:

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
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.	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 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

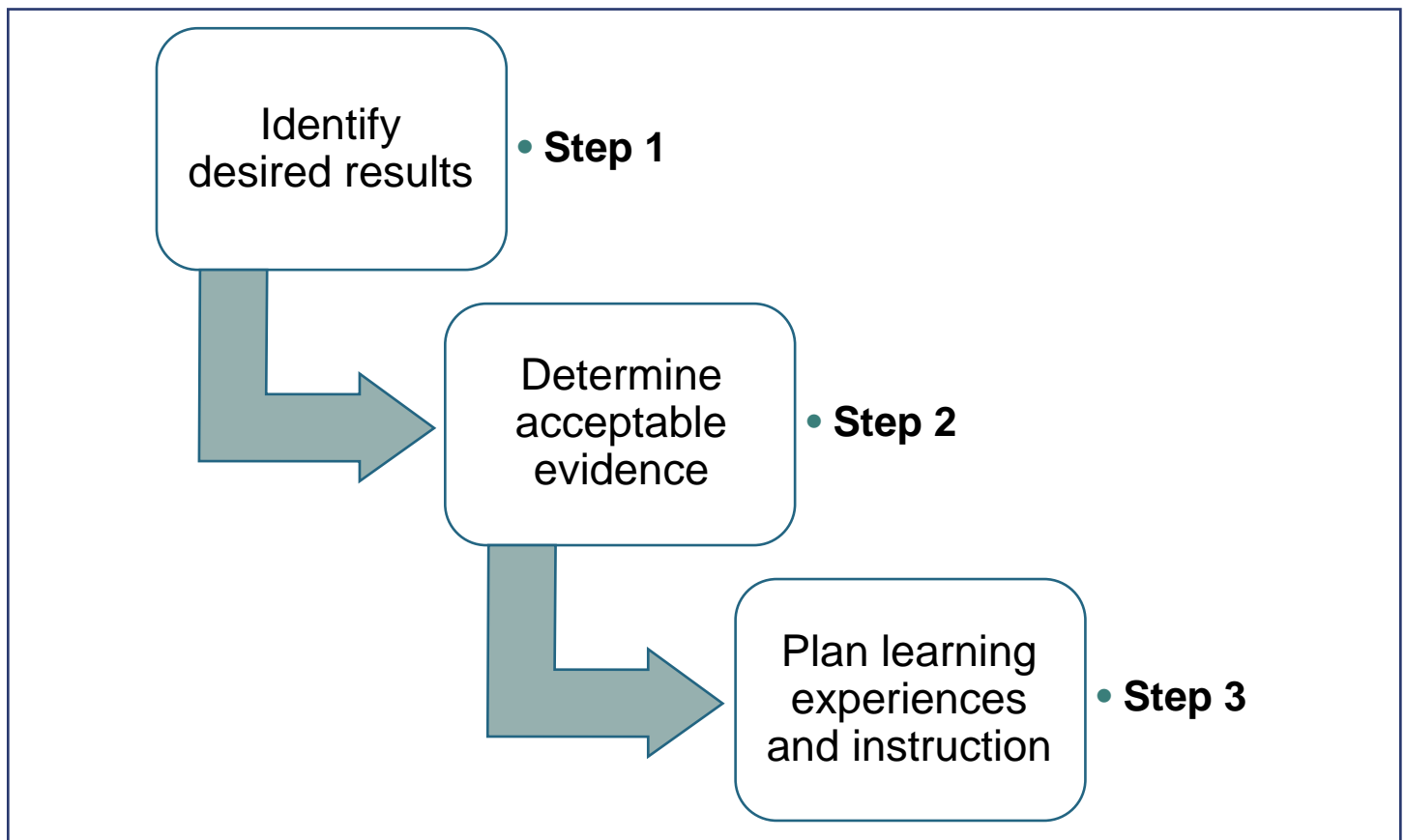
The arts standards are designed to cultivate artistically literate, creative, and capable students. They are

- 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:

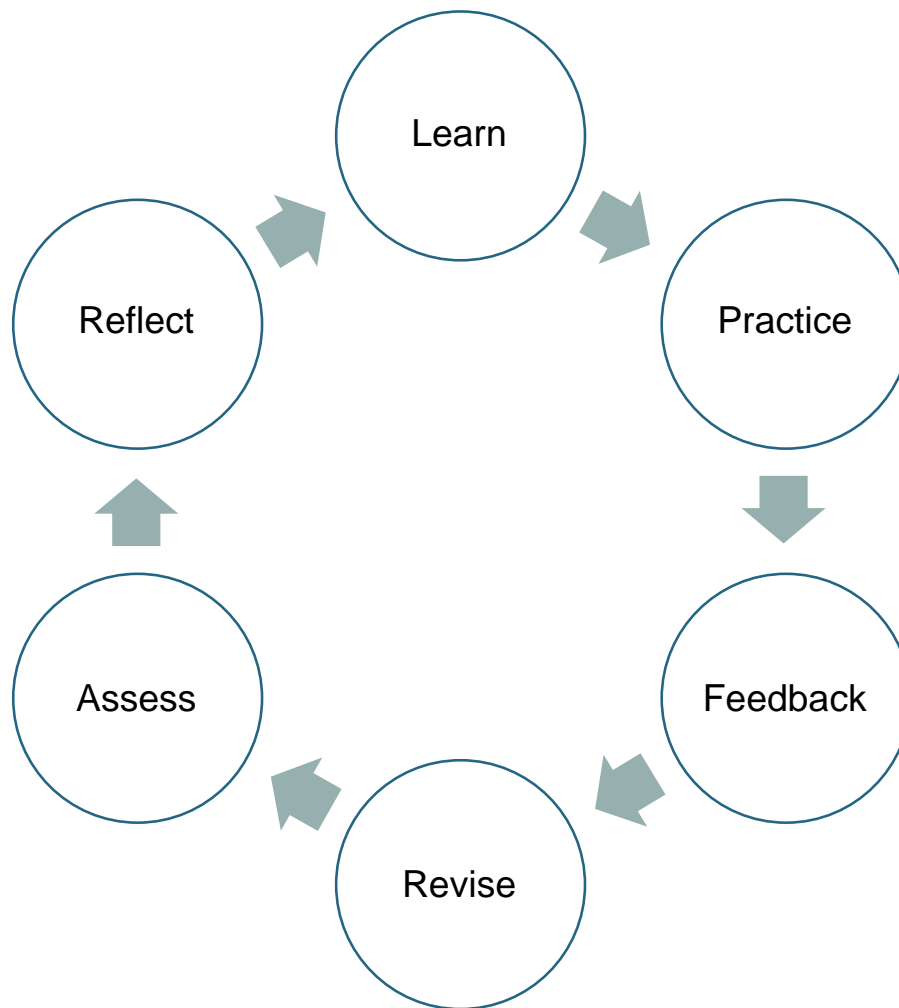
- What type of assessments are needed? Formative assessment or summative assessment? Or a combination?
- Will the assessment(s) be formal or informal? Or a combination?
- How will the assessments provide options for action and expression?
- What are the possible actual assessment tasks that will provide 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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