# Visual and Performing Arts Framework Focus Group Report



A summary of Oral Comments Received at the August–September 2018 Visual and Performing Arts Framework Focus Group Meetings Regarding the 2020 Revision of the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve*

Table of Contents

[Introduction 2](#_Toc525552029)

[Arts Framework Focus Group Discussion Questions 3](#_Toc525552030)

[Summary Report of Oral Comments 4](#_Toc525552031)

[Focus Group 1, San Diego County Office of Education 8](#_Toc525552032)

[Focus Group Members Present 8](#_Toc525552033)

[Focus Group Discussion Notes 8](#_Toc525552034)

[Public Comments, San Diego 13](#_Toc525552035)

[Focus Group 2: Santa Clara County Office of Education 14](#_Toc525552036)

[Focus Group Members Present 14](#_Toc525552037)

[Focus Group Discussion Notes 14](#_Toc525552038)

[Public Comments, Santa Clara 19](#_Toc525552039)

[Focus Group 3: California Department of Education 21](#_Toc525552040)

[Focus Group Members Present 21](#_Toc525552041)

[Focus Group Discussion Notes 21](#_Toc525552042)

[Public Comment: CDE 27](#_Toc525552043)

[Focus Group 4: Los Angeles County Office of Education 31](#_Toc525552044)

[Focus Group Members Present 31](#_Toc525552045)

[Focus Group Discussion Notes 31](#_Toc525552046)

[Public Comment: Los Angeles 37](#_Toc525552047)

[Comments Received by Email 39](#_Toc525552048)

## Introduction

As part of the process for revising curriculum frameworks, the *California Code of Regulations*, Title 5, Section 9511(c) requires the California Department of Education (CDE) to convene four public focus groups of educators in different regions of California to provide comment to the Instructional Quality Commission (IQC), Curriculum Framework and Criteria Evaluation Committee (CFCC), and State Board of Education (SBE). The Visual and Performing Arts Focus Group Report encapsulates the comments from the focus group meetings and serves as a starting point for the 2020 revision of the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (*VAPA Framework*).

The report begins with this introduction followed by the list of discussion questions that served as the basis for the focus group discussion and the oral and written comments. Beginning on page three, the report is divided into three sections. The first section is a summary of the oral comments reorganized to emphasize comments that were offered by multiple focus group members at more than one focus group meeting. The second section contains a summary of all oral comments made at the each of the focus group meetings by both focus group members and members of the public. The third section of the report is a compilation of written comments received by email in August and September 2018. The written comments are unedited, though the formatting has been altered for consistency and web accessibility, and personal contact information has been removed. Any errors are those of the authors.

The focus group meetings were held on the following dates in the following locations:

* Focus Group 1: August 16, 2018, San Diego County Office of Education, San Diego
* Focus Group 2: August 22, 2018, Santa Clara County Office of Education, Santa Clara
* Focus Group 3: August 30, 2018, California Department of Education, Sacramento, and via videoconference at Humboldt, Siskiyou, and Tulare County Offices of Education
* Focus Group 4: September 12, 2018, Los Angeles County Office of Education, Downey

All of the meetings were audio recorded, and copies of those recordings are available from the CDE upon request.

## Arts Framework Focus Group Discussion Questions

2020 Revision of the *Visual and Performing Arts Framework for California Public Schools, Kindergarten Through Grade Twelve* (*Arts Framework*)

The discussion questions were sent to all focus group members prior to the meetings and were posted on the CDE web page for public review. With a minimum amount of time available for discussion at each meeting (about two hours), the questions were crafted around major instructional and content shifts resulting from the pending adoption of new standards for the arts in 2019.

**1. Conceptual Shifts**: Major conceptual shifts in the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (*CAS*) include a focus on process and student learning framed by enduring understandings and essential questions. What guidance should the revised framework provide to teachers to support standards-based instruction?

**2. Supporting All Students**: How should the *Arts Framework* support providing access to standards-based arts curriculum for all students, including students with disabilities, English language learners, gifted students, and other student groups?

**3. Assessment**: Assessment of student learning is essential for teaching and learning. What information would you include in the *Arts Framework* to support effective assessment of student learning in the arts within the classroom?

**4. Developing Arts Programs**: What type of guidance should the *Arts Framework* provide for a Local Education Agency that is developing arts programs including discrete and integrated programs, and regarding how to bridge instruction in the grades between K–5 and 9–12 to allow for general arts instruction and for specialization in an arts form?

**5. Arts Integration**: How should the *Arts Framework* support educators, especially multiple subject credentialed teachers, in designing and implementing instruction for arts integration while also ensuring sequential learning in the arts?

**6. Media Arts**: Media arts standards may be embedded in the instruction of other arts disciplines, and media arts are now considered a discrete arts form. What guidance should the *Arts Framework* provide to support the distinction between creating through the use of technology in other arts forms and addressing the media arts standards?

**7. Additional Guidance**: Finally, what other guidance, that does not fit in any of the questions above, would you suggest to ensure the *Arts Framework* will support sequential kindergarten through grade twelve standards-based instruction and curriculum aligned to the *CAS*?

## Summary Report of Oral Comments

This summary is a condensed report of oral comments that were offered by multiple focus group members at more than one focus group meeting. Several themes and topics emerged from the focus group discussions regarding what information should be included in the revised arts framework.

### A Practical Tool

The framework should serve different functions for different audiences. Teachers should find the framework accessible, motivating, and helpful in transitioning to the 2019 arts standards. It should be easy to read, not overwhelming in length, free of jargon, and accessible for teachers who are not arts educators. It must be helpful to both specialists and generalists and perhaps even have separate sections for this purpose. The framework should not be presented as a “must teach” document or take the autonomy out of teaching.

The framework should also offer guidance to administrators, especially those who are not arts teachers, to know what to look for in arts instruction. It must also provide strategies for leadership and advocacy and ensuring access to arts education within schools and districts for all kindergarten through grade twelve (K–12) students.

### Implementation of the New Arts Standards

Details for implementation of the new standards should be provided in the framework. The framework should provide guidance on backwards design and explanations of all the components of the standards and how they work together, including anchor standards, Enduring Understandings (EUs), Essential questions (EQs), process components, and performance standards. Special guidance should be provided for media arts, as a new discipline, and music, having five subsets of standards. Discussions of professional integrity, intellectual property, and other issues related to the arts and the internet should also be in the framework.

The framework should provide explicit guidance on what is media arts, including a discussion of specific media arts aesthetics. It should highlight best practices and provide examples of discrete media arts lessons, as well as what embedded media arts looks like in each art form. It should address subsets of concepts within media arts, such as photography. It should include a discussion of the interdisciplinary nature of media arts and various ways that media can be used, including in other arts disciplines. The framework should also include discussions of media arts in the context of Career Technical Education (CTE) and Science, Technology, Engineering, the Arts, and Mathematics, known as “STEAM.”

### Instructional Support

The new arts standards are open-ended and process-based. The guidance provided in the framework should support teachers to make this shift. The framework should provide suggestions and examples for different arts disciplines and different classroom settings. Examples of what student success with process-based standards looks like should be provided, especially for teachers accustomed to planning instruction around performance, such as music teachers. The framework should include a discussion of how process-based instruction intersects with performance-based instruction.

The framework should acknowledge the arts as a vehicle for deeper learning and emphasize the connection to, and the continued support of, the common core standards and should include examples of how the arts standards tie in to common core.

The framework needs to provide guidance to teachers on how to support students who receive no arts instruction in grades kindergarten through grade eight, including how high school teachers may address the scenario of students just beginning their education in an art form or of being placed in an arts class to fulfill their graduation requirement.

Professional development is crucial, especially for non-arts teachers. The framework should include a discussion of different models, such as professional learning communities, to support the instruction in the middle grades and vertical teams that connect elementary and high school. Professional learning resources should be provided in the framework, including links to resources for learning the basics of arts disciplines as well as arts integration.

### Arts **Integration**

For the framework to be a tool to support authentic integration, a discussion of “why” do arts integration should be included along with a statement about the importance of professional learning for success. The philosophical foundations and lifelong goals section of the standards introduction should help ground the framework’s discussion of arts integration. The framework should define the difference between arts-integrated and arts-enhanced lessons and provide examples for both. It should include guidance and examples of what arts integration IS and IS NOT. Models and examples should be provided so that teachers and administrators know what arts integration looks like.

The framework should discuss how arts teachers can address integration by collaborating with non-arts teachers, or arts specialists, on common core and other concepts and subjects. It should suggest using collaboration time to build capacity by co-designing integrated lessons and units. Standards maps or matrices would be helpful for elementary teachers to see alignment and connections across subject areas.

### Access for All Students

The framework should provide guidance to teachers on Universal Design for Learning principles. It should include models of planning instruction and examples of what student learning looks like for different classroom scenarios or student groups (English learners, students with disabilities, gifted and talented, advanced placement, etc.). It should include guidance on differentiation, which is key in performing arts classrooms that tend to have students with a wide range of needs, abilities, and experiences in one class.

The framework should acknowledge that arts teachers are teachers of language and discuss how arts teachers can embed language objectives into their lessons to help with English language development (ELD). It should include guidance on culturally and linguistically relevant pedagogy. Where appropriate, it should connect and align to Multi-tiered System of Supports, Sheltered Instruction Observation Protocol, Specially Designed Academic Instruction in English, and with key themes in ELD, gifted and talented education, and special education.

The framework should include explanations and examples of modifications and accommodations for serving different student groups, including students who are exceptional learners (students with disabilities, students with special needs, and students who are gifted and talented) for each discipline.

### Assessment

The framework should describe how to measure the arts performance standards and provide guidance on flexibility in assessment that matches the open-ended and process-oriented nature of the arts standards. It should include templates for designing and guidance on the use of formative and summative assessments, including some that help teachers connect across disciplines. It should include examples of multiple modes of assessment for both discrete and integrated arts instruction as well as how to build and use both product and process-based rubrics. The framework should provide guidance on authentic assessment and how teachers may ensure a wide range of possibilities for student responses in work outcomes.

Sample assessments, including the Model Cornerstone Assessments (MCAs) from the National Core Arts Standards should be provided in the framework, and the framework should have an online component where those can be accessed. Templates of how to build an MCA should be part of a toolkit for lesson planning in the framework. The framework should provide guidance on how to create these and why it is of value. Eventually California should also have a database of examples like this.

### Information and Support for Local Education Agencies

The framework should make a strong statement about the need for local education agencies (LEAs) to ensure access to the arts for all students because sequential, grade-level arts instruction is an expectation for all students in California. It should clearly spell out that access to quality arts instruction is key for access and equity and provide examples of what quality arts instruction looks like. It should also convey that arts education supports a bigger learning picture including social-emotional learning, that arts are a priority for all middle school students, and that supporting students via arts practices in middle school supports everything else they learn.

The framework should provide guidance to administrators about the vision, values, and facilities necessary to ensure optimal learning situations exist in schools so that all students in all grades have access to quality arts instruction. It should provide criteria for evaluation of arts programs that are in place and guidance on how educators and administrators can advocate for and develop new programs. It should include guidance on including the arts in local control accountability plan processes and goals to enable LEAs to access funding streams.

The framework should identify what resources are needed for arts instruction to be accessible to all students and the different people who play a role in providing an arts education—the generalist, specialist, artists in residence, etc. Community resources can shore up what the district is not able to provide. The framework should provide guidance to help facilitate community arts partnerships and how to develop and leverage resources in the community. It should include examples of partnerships and ways to support visiting artists.

### Digital Access and Flexibility of Format

Given the modern technological environment, teachers expect digital access to their teaching documents. In addition to a static PDF format, there is a need for flexible formats and digital access to the standards, framework, and other resources such as downloadable, customizable rubrics that are standards specific. Ultimately, there should also be a resource repository, such as CTE Online, where teachers should be able to upload lessons after a vetting process.

The framework should provide a myriad of examples and resources, including lessons, video, and other media/non-text-based resources. Glossaries and appendices, including ones that provide relevant California *Education Code*, lists of arts-related careers, lists of arts-related literature for the classroom, information about state and federal funding resources, and a bibliography with hyperlinks to enable quick access to additional research, should be included.

## Focus Group 1, San Diego County Office of Education

### *Focus Group Members Present*

| **Name** | **Affiliation** |
| --- | --- |
| Catherine Chiu | Ramona Unified School District |
| Jeff Kover | Sweetwater Union High School District |
| Matt Moody | San Diego Unified School District |
| Kim Read-Smith | San Pasqual Union Elementary School District |
| Gonzalo Ruelas | Diego Hills Charter School |
| Greg Solomon | Moreno Valley Unified School District |
| Martha Stegeman | San Diego Unified School District |
| Diana Stein | Classical Academy High School |
| Christine Timmons | Sweetwater Union High School District |
| Laura Williams | San Diego Unified School District |

### Focus Group Discussion Notes

**Question 1: Conceptual Shifts**: Major conceptual shifts in the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (*CAS*) include a focus on process and student learning framed by enduring understandings and essential questions. What guidance should the revised framework provide to teachers to support standards-based instruction?

* The overall shift embodied in the standards is positive and the standards are more comprehensive.
* Teachers need guidance on the Understanding by Design (UbD) approach to lesson planning. Some of the associated research should be provided.
* The standards discuss how the classroom should look and how students should be doing things but lack the guidance on discrete skills contained in the current standards. The framework should provide skill-related specifics to support teachers in backwards planning.
* The standards are open-ended and process-oriented, teachers will need support, including concrete suggestions for this approach.
* What does this look like in the classroom? Scenarios and examples, including in different classroom settings, are needed.
* The framework should motivate teachers to want to teach the standards and help students get to the big understandings.
* The framework should provide additional support for the five sets of music standards.
* The framework should not be too long. To help keep it shorter, it should include web-based resources.

**Question 2: Supporting All Students**: How should the *Arts Framework* support providing access to standards-based arts curriculum for all students, including students with disabilities, English language learners, gifted students, and other student groups?

* For students with disabilities (SWD) there may be different types of ensembles for different groups. The framework should provide examples of these.
* The framework should include charts with ways to serve different groups, including SWD, for each discipline.
* The framework should connect to Multi-tiered System of Supports (MTSS), Sheltered Instruction Observation Protocol (SIOP), and specially designed academic instruction in English (SDAIE)—similar to the Career and Technical Education (CTE) standards.
* Provide a simple chart to provide guidance to teachers on Universal Design for Learning (UDL) principles.
* Framework should provide detail about UbD and UDL and how teachers can utilize these principles to support all students. Examples in each discipline should be included in a way that is straightforward and organized with consistency of format across discipline so that teachers may access it with ease. If it is not easy to access, teachers will not use it. Consistency of format is especially important for generalists who have to teach more than one arts discipline.

**Question 3: Assessment**: Assessment of student learning is essential for teaching and learning. What information would you include in the *Arts Framework* to support effective assessment of student learning in the arts within the classroom?

* Assessment is vital. A topic that is not assessed is not considered important. The National Core Arts Standards (NCAS) has the Model Cornerstone Assessments (MCAs), which are the “meat and potatoes” of those standards. MCAs and sample assessments should be provided in the framework, and the framework should have an online component where those can be accessed.
* Creating an MCA helps teachers learn how their teaching practices are connecting back to the standards which helps teachers reflect on their practice and think about differentiation, etc. The framework should help teachers understand how to do this and why it is of value.
* The framework should include a discussion of how teachers might generate reportable data on student achievement to their district if that is what is needed.

**Question 4: Developing Arts Programs**: What type of guidance should the *Arts Framework* provide for a local education agency (LEA) that is developing arts programs including discrete and integrated programs, and regarding how to bridge instruction in the grades between K–5 and 9–12 to allow for general arts instruction and for specialization in an arts form?

* The framework should acknowledge the fact that general arts instruction and discrete arts instruction take place in both lower and upper grades, and there is not always a middle-grades bridge. For example, how might you teach music appreciation in high school when there are no general music standards beyond K–8?
* Wherever possible the framework should emphasize for LEAs that the arts are essential content that all students must master and that arts education is an expectation for all students in California. This includes an expectation of sequential, grade-level arts instruction. Middle school should not be a gap.
* The framework should discuss the importance of opportunities for students to explore different disciplines, so they have the opportunity to specialize in high school.
* The framework should help high school teachers address the scenario of students just beginning their education in an art form or of being placed in an arts class to fulfill their graduation requirement. Perhaps add a “fourth level” of instruction for those students—this might be theory or intellectually based.
* The framework should include a discussion about the connections between traditional arts and CTE arts to guide administrators when designing programs.
* In the framework, start-up guidance is needed for LEAs that have no K–8 instruction in the arts. This might include professional organizations and networks for teachers and LEAs.

**Question 5: Arts Integration**: How should the *Arts Framework* support educators, especially multiple subject credentialed teachers, in designing and implementing instruction for arts integration while also ensuring sequential learning in the arts?

* New standards are open, and conducive for integration opportunities. This is positive, but it also means the framework will need to support teachers without specialized knowledge. This may include glossaries, resource lists, etc.
* Arts integration needs to be clearly defined in the framework with guidance provided on how to honor both (or all) content areas addressed in a lesson. An online component could be really important for this.
* Provide examples of arts integrated lessons in the framework so that teachers know what arts integration looks like.
* The framework should reference other documents that define/address arts integration. For example, the Teaching Performance Expectations from the Commission on Teacher Credentialing have a component of arts integration. This would provide additional support to teachers and administrators as they support teachers.
* A discussion of “why” arts integration should be included in the framework along with the necessity for professional learning about how to do it.

**Question 6: Media Arts**: Media arts standards may be embedded in the instruction of other arts disciplines, and media arts are now considered a discrete arts form. What guidance should the *Arts Framework* provide to support the distinction between creating through the use of technology in other arts forms and addressing the media arts standards?

* The framework should treat media arts as an equal arts form just like the other four disciplines.
* Separate, smaller concepts within media arts, such as photography, should be a discussion in the framework.
* Explicit guidance should be provided on what is media arts and how it is distinct from technology.
* The framework should provide examples of what embedded media arts looks like in each art form versus what does a strictly media arts lesson look like? Links to other disciplines should be identified.
* The framework should discuss media arts in CTE versus not in CTE and the bridge between them. For example, with technical theatre—how does a specialized program connect to this set of standards?
* The framework should support a constructivist approach for media arts and include lower grades as well.
* Making good choices when choosing which media art to convey what the artist wants to convey is a topic that should be covered in the framework.

**Question 7: Additional Guidance**: Finally, what other guidance, that does not fit in any of the questions above, would you suggest to ensure the *Arts Framework* will support sequential kindergarten through grade twelve standards-based instruction and curriculum aligned to the *CAS*?

* Since it is the twenty-first century, the framework needs to be online! It also needs to be manageable and printer friendly—so you can print the pieces you need.
* The framework needs to be printable by *discipline* rather than by *grade level*.
* The framework should express that professional learning for teachers is important for all arts teachers.
* Designate a section of the framework specifically for general education that includes examples or crosswalks to other subject areas.
* Consider using grade bands to organize the framework. Have a rubric with “look fors” for teachers who use these bands.
* Suggested units of study or pacing guides would be useful for planning.
* The framework could contain a discussion on how to work with educators in other content areas to co-design integrated lessons/units.
* The framework needs to contain clear descriptions of the skills that each of the standards embody to support teachers with how to use the new “open” standards.
* Discussions of professional integrity, intellectual property, and other twenty-first century issues should be in the framework.
* Templates of how to build an MCA should be part of a toolkit for lesson planning in the framework.
* Include how to build and use rubrics in the framework.
* Maintain a balance between skill and process throughout the framework.
* The framework should avoid being overly prescriptive. It might discuss—how do we honor the rebel who will later become the avant-garde?

### Public Comments, San Diego

| **Name and Affiliation** | **Summary of Comments** |
| --- | --- |
| Stephen Burch, retired music teacher and former member of the VAPA Standards Advisory Committee | * Teaching the Arts can be overwhelming, especially for non-specialists.
* In the framework there is a need for specifics to flesh out the standards and address the needs of teachers with disparate arts background and different programs.
 |
| James Sepulvado | The goal is to create quality arts programs and teaching. The underlying assumption is how to do that. But art is bigger than the sum of its parts. Additional resources are needed in the framework—examples of whole products that are of high quality. Address the “quality component and not the check box approach. |

## Focus Group 2: Santa Clara County Office of Education

### *Focus Group Members Present*

| **Name** | **Affiliation** |
| --- | --- |
| Meredith Belany | West Contra Costa Unified School District |
| Nancy Coffey | Palo Alto Unified School District |
| Barbara Hughes | San Mateo Union High School District |
| Jessy Kronenberg | West Contra Costa Unified School District |
| Kelly Martin | Los Gatos Union School District |
| Rebecca Palmer | East Side Union High School District |
| Daniel Resz | San Jose Unified School District |
| Kaila Schwartz | Milpitas Unified School District |
| Julie Van Dewark | San Jose Unified School District |
| Brenda Young | Salinas Union High School District |

### Focus Group Discussion Notes

**Question 1**: **Conceptual Shifts**: Major conceptual shifts in the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (*CAS*) include a focus on process and student learning framed by enduring understandings and essential questions. What guidance should the revised framework provide to teachers to support standards-based instruction?

* The lack of teacher background in specific arts forms can be a challenge. The framework should include examples and links to video, perhaps in an appendix.
* The standards are more accessible to secondary teachers/specialists and less friendly to generalists. The framework should emphasize that teaching should come from the standards, which are meant to help teachers be intentional in their instruction.
* The framework should provide an explanation of structural terms (anchor standards, essential questions, etc.) and how they are used along with a simple way to read the standards.
* The enduring understandings and essential questions must be simple—perhaps the framework should recommend one or two per concept.
* For elementary and middle school teachers, process versus product is a big shift (choice-based art rather than product-based art). The standards promote teaching for artistic behaviors. Teaching arts as process really stands out as a shift, and this should be a focus in the framework.
* Include examples of what student success with process-based standards looks like in the framework.
* The standards are composed of big ideas. More specificity is needed in the framework. What are the particulars? What are the materials? Why? How?
* The framework needs to address how to support students who have no PK–8 background/experience in the arts, including support for high school teachers with first-time arts learners.

**Question 2: Supporting All Students**: How should the *Arts Framework* support providing access to standards-based arts curriculum for all students, including students with disabilities, English language learners, gifted students, and other student groups?

* Include a discussion about access points for students working at different grade levels and access points.
* The framework should provide guidance on how to use UDL to plan to meet the needs of all students.
* Mastery looks different along the way. Provide robust examples in the framework of what these levels might look like at different stages and for different students with different learning needs.
* The framework should provide guidance on how to meet the learning needs of students at different stages.
* The framework should provide differentiated examples and scenarios appropriate for different disabilities or learning challenges.
* Provide links to videos and examples for teachers in the framework, including clear examples for the secondary levels.

**Question 3: Assessment**: Assessment of student learning is essential for teaching and learning. What information would you include in the *Arts Framework* to support effective assessment of student learning in the arts within the classroom?

* Provide examples in the framework of different ways of approaching assessment, including formative and summative assessments and student portfolios.
* Provide downloadable, customizable rubrics that are standards-specific in the framework.
* The framework should provide guidance on flexibility in assessment that matches the open-ended and process-oriented nature of the standards.
* Provide guidance on how to frame learning targets in kid language, so that kids can verbalize their understanding.
* Sample milestone achievement goals should be included in the framework along with sample unit plans with focus in assessment.
* In the framework there should be a reminder that performance standards are end-of-term goals.

**Question 4: Developing Arts Programs**: What type of guidance should the *Arts Framework* provide for a local education agency that is developing arts programs, including discrete and integrated programs, and regarding how to bridge instruction in the grades between K–5 and 9–12 to allow for general arts instruction and for specialization in an arts form?

* Differentiate the language for the generalist teachers in the framework. If language is not accessible to PK–5 teachers, many of whom do not have a sequential arts program in their districts, they will be overwhelmed and not use it.
* Students in middle school need to have all of the arts, and arts programs are most often absent in middle school. State that arts are a priority for all middle school students in the framework.
* The framework should emphasize “exposure” to the arts in middle grades.
* Point out that there is a need for confidence building and critical thinking students have in middle school and how arts can fill this need. Cite the economic value of the arts in the state.
* Bridging the elementary to secondary mastery levels in middle grades needs to be stated as a priority in the framework.
* The framework should help with how to present previous standards when students have no background—how introductory language can be integrated into secondary programs.
* Teachers need examples—links to video.
* Provide guidance in the framework to help facilitate community arts partners coming to schools, including examples of partnerships and links to support visiting artists.
* Include advocacy links that educators and administrators can use with school boards in places with fewer arts supports in the framework.
* The framework should provide examples of how the arts standards tie in to common core in other subjects to help generalists in schools that lack specialists.
* Include Hess’ matrix of rigor in the framework to tie in with common core.

**Question 5: Arts Integration**: How should the *Arts Framework* support educators, especially multiple subject credentialed teachers, in designing and implementing instruction for arts integration while also ensuring sequential learning in the arts?

* For the framework to be a tool to support authentic integration, an equal and balanced presentation of each content area with examples of what this looks like needs to be included.
* Examples of what arts integration is and is not should be included in the framework.
* Examples and collaboration time provide opportunities for teachers to transfer learning and build capacity to design integrated lessons themselves. The framework should emphasize examples and the need for time for collaboration among teachers with different content expertise.
* Include how arts teachers can address integration by collaborating with non-arts teachers on common core concepts.
* State that professional learning is needed to support educators with arts integration.
* Include a “map” for how to integrate content in the framework.
* A CTE Online type of clearinghouse would help ensure teachers had access to high-quality arts integrated lessons.

**Question 6: Media Arts**: Media arts standards may be embedded in the instruction of other arts disciplines, and media arts are now considered a discrete arts form. What guidance should the *Arts Framework* provide to support the distinction between creating through the use of technology in other arts forms and addressing the media arts standards?

* Provide a discussion of media used in other arts disciplines, the interdisciplinary nature of media arts, and indicate some connections, especially to visual arts, in the framework.
* The framework can point out parallels and crossovers, and give teachers permission to look for connections across disciplines. Examples would help with this.
* With media arts the framework should link to CTE standards and stress that the technology used in the classroom should align with what the industry is using. There are lots of free products, and students should be familiar with what is used in the workforce.
* HS media arts standards language sounds like a tech manual.

**Question 7: Additional Guidance**: Finally, what other guidance, that does not fit in any of the questions above, would you suggest to ensure the *Arts Framework* will support sequential kindergarten through grade twelve standards-based instruction and curriculum aligned to the *CAS*?

* A book format for the framework is good but also plan for digital access, including a standards “app,” with good web design that makes it easy to find things quickly. There should be an investment in a high-quality, online platform for the framework.
* Teachers need to know where to find quality resources and lessons online, including non-text based resources.
* There is a need for vetted resources beyond a textbook, especially considering that newer teachers are not using textbooks.
* Consider two introductions (or video message) for the framework, one for those with general knowledge and one for specialists.
* Make sure current, good resources are included in the framework, such as the CCSESA Arts integration modules. A clearinghouse for teachers to access would be helpful.
* The framework should discuss providing professional learning, including the need for time for non-arts teachers to learn the arts standards with hands-on time to do art.
* The framework must make all teachers feel like arts teachers and want to advocate for arts education.
* The organization of the framework should consider similarity among disciplines, especially when discussing terminology, enduring understandings, and essential questions.
* The framework should discuss how students can “move” within standards, especially when there has been no arts. What are the baby steps? What flexibility do teachers have?

### Public Comments, Santa Clara

| **Name and Affiliation** | **Summary of Comments** |
| --- | --- |
| Amber Woodward, Salinas Unified, Former member of the Standards Advisory Committee | California *Education Code* 51210 and 51220 are referenced in the standards and should also be referenced in the framework. The framework will need to balance the needs of English learners and special education students. |
| Stacey Ardelene, President, American Alliance for Arts in Education | Be careful not to dilute content by simplifying language. Make sure to support generalists with experts in the room. Don’t forget about art for art’s sake. |
| Robin Mencher, Executive Director of Education Services for KQED | Include public resources in the framework. Implementing the standards are aligned to the mission of KQED. |
| Michele Lee, representing a coalition of non-profits serving spoken word and hip hop form | We have developed our own standards and frameworks. We would like to be at the table as creative writing, spoken word and hip hop becomes more of the fabric of K–12 cultural experience. Including the spoken word as a tool of resistance, with an explicit naming of the role of the artists and the context in which we create art, should be named in the framework. |
| Hugo Garcia, San Jose Jazz Progressions | How do beginners come in to the process? Include “novice” in the other disciplines. Consider renaming the Introduction chapter to “Handbook.” |

## Focus Group 3: California Department of Education

### Focus Group Members Present

*\* Attended via video conference from Tulare County*

*\*\*Attended via video conference from Humboldt County*

*\*\*\* Attended via video conference from Siskiyou County*

| **Name** | **Affiliation** |
| --- | --- |
| Milynda Andrus | Folsom Cordova Unified School District |
| Melissa Bramham | Elk Grove Unified School District |
| Gary Coartney | Sacramento City Unified School District |
| Bill Funkhouser\*\* | Eureka City Schools |
| Jodee Hartney | San Juan Unified School District |
| Ladislao Prado\* | Alta Vista Elementary School District |
| Jane Shetterly | West Contra Costa Unified School District |
| Kate Stover\* | Tulare County Office of Education |
| Marcheta Williams\* | Madera Unified School District |
| Kathryn Young\*\*\* | Scott Valley Unified School District |

### Focus Group Discussion Notes

**Question 1**: **Conceptual Shifts**: Major conceptual shifts in the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (*CAS*) include a focus on process and student learning framed by enduring understandings and essential questions. What guidance should the revised framework provide to teachers to support standards-based instruction?

* Common language is important for planning, and the standards provide a way to level content, making content fluid across disciplines. The framework should provide a common language for planning amongst members in different disciplines.
* Going back to process, a discussion of process needs to define the link between art and the learner. The framework should provide a myriad of additional essential questions to assist with backward design. This would make clear that there is not just one option, while also sparking creativity.
* Feeder essential questions are helpful because of how broad the standards are. The framework should discuss how professional development can help teachers understand how to measure creativity and how to introduce and assess studio habits of the mind.
* The framework needs to provide concrete tools to help teachers transition into the new model.
* The framework should provide common language across disciplines. Common core plus is a good example of a tool to help teachers.
* The framework should make clear that support is reciprocal—the arts support other content areas, and other content areas support the arts.
* The new arts standards are ambitious, open-ended, progressive and important for seeing art as more than skills in production. They emphasize conceptualizing, connections, etc. The framework should emphasize the connection to and the continued support of the common core standards and acknowledge the arts as a vehicle for deeper learning.
* The framework should support common language which is useful to new teachers and for those who are coming into teaching from industry.
* Using common language in the framework is useful, including references to MTSS, UDL, how we support across disciplines, and how the arts support a bigger learning picture including social-emotional learning.
* The framework, in illustrating the big picture, needs to reference and explain how enduring understandings and essential questions work within it.

**Question 2: Supporting All Students**: How should the *Arts Framework* support providing access to standards-based arts curriculum for all students, including students with disabilities, English language learners, gifted students, and other student groups?

* It is exciting to see the recommendation for UDL in the standards; it is an outstanding pedagogical recommendation. Having models in the framework for different groups (English learners, students with disabilities, gifted, Advanced Placement, etc.) would make it less daunting for teachers to adapt lessons.
* The framework should have embedded hyperlinks so that resources can be quickly and easily accessed and provide specific examples of lessons, including videos, with modifications for each discipline in a full range of levels of support, including gifted.
* There should also be a website that links to the framework document, including a resource repository (with a range of levels, high to low) where teachers should be able to upload lessons after an approval process, similar to CTE Online.
* The framework should provide guidance on differentiation, which is key in performing arts classrooms that tend to have a spectrum of levels. This should include how the language within the framework can be modified to differentiate. Teachers need explicit permission to change language to meet different learning needs of students.
* Project Based Learning (PBL) (and other similar structures for planning instruction) would be a good teaching framework to propose that works with UDL.
* An English Language Development supplement or “app” would be helpful to teachers to meet the needs of a range of learners.
* Consider providing links to state and federal funding resources in the framework.
* Use the framework to make LEAs aware of what resources are needed to reach ALL students so they can provide those resources.

**Question 3: Assessment**: Assessment of student learning is essential for teaching and learning. What information would you include in the *Arts Framework* to support effective assessment of student learning in the arts within the classroom?

* The framework should mention the possibility of standards culminating in recitals for assessment.
* The framework should provide options for different possibilities for assessment, such as digital portfolios, etc. Rubrics should be provided to measure performance (especially for digital media and visual arts).
* The framework should avoid using anecdotal stories for what works in teaching the arts and should support strategies that have high effect size.
* For formative assessment, midpoint critiques should be emphasized, and for summative—portfolios—with an emphasis on growth mindset.
* The framework should provide guidance on empowering student voice through authentic assessment and how to engage students in this process.
* Student-directed assessments should be included in the framework so that teachers can have guidance on giving students voice in their own assessments.
* In keeping with UDL, the framework should provide examples of multiple modes of assessment for both discrete and integrated. This should include how to use technology alternatives, such as multimedia, audio recording, peer-to-peer, or self-assessment for assessment with students for whom eye or whole-class contact is challenging.
* Providing a range of assessments in the framework is important and looking at how that is tied to the anchor standards.
* The NCAS cornerstone assessments are useful and should be referenced in the framework. Eventually California should also have a database of examples like this.
* Teachers could use resources on effective critique cycling and how to model and explore that with different levels of students and students who have not had much experience with the arts.
* The framework should provide a succinct model with simple language for helping students learn how to critique. The face-to-face aspect is important. Artists have a long history of oral critiques, and this is where Socratic seminar was derived from. There is a language of critique that needs to be used for this, and the framework should highlight this.

**Question 4: Developing Arts Programs**: What type of guidance should the *Arts Framework* provide for a Local Education Agency that is developing arts programs including discrete and integrated programs, and regarding how to bridge instruction in the grades between K–5 and 9–12 to allow for general arts instruction and for specialization in an arts form?

* The framework should offer guidance on how to scaffold down and spiral, and scaffold up to allow for bridging across different levels of instruction.
* Vertical articulation is important. The framework should provide guidance on creating pathways that students can navigate across grades.
* The framework should note that strategic planning is huge, and stakeholders should be involved. The framework should discuss how to develop a plan and develop a funding stream. An online resource would be helpful for this. Include suggestions and link to them so teachers do not have to go find them.
* The framework should provide administrators with advocacy tools and indicate the importance of bringing in stakeholders and different resources to build programs.
* Community resources can shore up what the district is not able to provide. The framework should discuss how to develop and leverage resources in the community or how to build organizations that can do that.
* Online resources related to this topic would help resource-poor areas.
* Professional development is crucial for developing arts programs. Professional learning resources should be provided in the framework, including links to resources for professional learning in the basics of arts disciplines as well as arts integration.
* When talking about developing arts programs, definitions for discrete and integrated instruction are important.

**Question 5: Arts Integration**: How should the *Arts Framework* support educators, especially multiple subject credentialed teachers, in designing and implementing instruction for arts integration while also ensuring sequential learning in the arts?

* We cannot underestimate the need for models and examples in the framework, especially online. This would include the options for specific disciplines to make teachers more comfortable with integrating arts.
* The framework should state that arts integration is very powerful and engaging for students and teachers, and helps with difficult concepts and with retention.
* With integration, the difficulty is finding resources, so specific resources would be good.
* The framework should provide crosswalks with other content (how NGSS lines up with VAPA, for example).
* Multiple-subject classrooms are the richest for arts integration but can be challenging in middle school and high school.
* Rarely included in teacher prep; not sure how effective written frameworks can be.
* The danger of replacing single-subject art program with arts integration should be noted. The framework needs to specify that the art specialist is not expendable and needs to be in schools. More teachers in elementary level teaching full-time arts are needed.
* The framework can provide models for integration, such as those from Kennedy Center and Artful Thinking by Project Zero.
* The framework should have structured language describing how to implement arts integration. This is especially important for multiple subject teachers who are already overwhelmed.
* A standards matrix would be helpful for elementary teachers to see alignment across subject areas and across anchor standards, and for horizontal and vertical articulation. This would also help generalist elementary teachers support arts specialists.
* Elementary generalist teachers are intimidated to teach the arts because they do not receive training in their credential programs. The framework should suggest teaming between these teachers and arts specialists.
* A digestible framework does not mean a watered-down framework.

**Question 6: Media Arts**: Media arts standards may be embedded in the instruction of other arts disciplines, and media arts are now considered a discrete arts form. What guidance should the *Arts Framework* provide to support the distinction between creating through the use of technology in other arts forms and addressing the media arts standards?

* Defining media in the context of media arts is important. Media is different in the context of CTE, library, and teachers of technology.
* It is important for the framework to define the various ways that media can be used (installation verses point-and-shoot recording verses use in performance, etc.).
* Though many terms are associated with media arts (for example, what is meant by transmedia and transdisciplinary production?), keep the media arts explanations simple in the framework and perhaps settle on two ways of thinking of media such as production versus integration.
* Media arts students should develop concert music programs for music teachers.

**Question 7: Additional Guidance**: Finally, what other guidance, that does not fit in any of the questions above, would you suggest to ensure the *Arts Framework* will support sequential kindergarten through grade twelve standards-based instruction and curriculum aligned to the *CAS*?

* The framework writer should keep in mind how important it is to know your audience. The framework needs to step in to help interpret standards for the users of the framework who are teachers and administrators. The language should be accessible and clear. The better people are able to understand the information in the framework, the more likely the information will make it into schools and classrooms.
* Publishing a paper framework in 2018 is like publishing a paper phone book. Given current technologies and expectations that users have when accessing information online, we should have an interactive website with dynamic capabilities that respond to different categories of users.
* The appendix in the current framework is very helpful, and it would be nice to keep some of it in the revised framework.
* The framework should note that using arts specialists is a good idea in terms of integration with generalist teachers because it works.
* The language (verbs) in the current framework for grades seven and eight (how they connected to depth of knowledge charts for example) seems much more accelerated than in high school. The framework needs to make the scope of intent clear across middle and high school grades to help avoid tunnel vision in teachers as they plan lessons.
* Administrators, county offices of education, and state policy movers would benefit from having an area in the framework that literally says “developing arts programs” and describes what that looks like.
* Concern was expressed about a database of assessments, rubrics, and lessons because of questions about who manages it and what are the criteria. Care must be taken so that compilations of resources are not misused by teachers as a substitute for the meaningful guidance on the “how” of instruction that should be in the framework.
* The framework should include VAPA in LCAP processes and goals to enable LEAs to access funding streams.
* The framework should provide guidance on how to assist, support, and build capacity in teachers.

### Public Comment: CDE

| **Name and Affiliation** | **Summary of Comments** |
| --- | --- |
| From Humboldt: Melanie Zapper, teacher at a theatre arts institute | * In terms of assessment, self-assessment is important for critique and where they are on the continuum.
* For arts integration, sample lesson plans are useful for teachers teaching multiple subjects.
 |
| From Humboldt: Aaron Stack | Assessment drives instruction for content areas. For the arts, we should also address why assessment is important. If there is no accountability, why assess? Accountability is important to ensure administrators support arts education. |
| From Humboldt: Dr. Jim Woglom, University of California, Humboldt | There is great disparity in how arts education is accessed in California. In the framework there should be a discussion about, in areas where art is not taught by a specialist, assessments should not be beholden to grade bands and curriculum may need to reflect this as well. |
| From Humboldt: Judy Shromburg, former music teacher | * How will folks from outside of Sac be able to participate in the Curriculum Framework Evaluation Criteria Committee if they have high expenses for attending?
* Arts integration is very overwhelming for multiple subject teachers. There is very little in coursework or summer professional learning offerings to help elementary teachers.
 |
| From Siskiyou: Marian Murphy-Shaw, Siskiyou County Office of Education | * Developing visual literacy is important, and civic literacy can come from that. The framework should include a frontispiece with a powerful vision about why the arts is so integral in every child’s education.
* The teacher support/professional learning section should include how community organizations can contribute.
* Vignettes, such as the ones included in the Science framework, are powerful tools and should be included—though with the caveat mentioned by the panel about not “shopping” for more lessons but how to effectively implement.
* The distinction between STEM and STEAM.
 |
| From Tulare: David Razner, theatre teacher | Performance anxiety is real, but we should not necessarily look to technology to help students escape it. Perhaps curriculum and standards can be developed that help students embrace fear and failure as part of our learning. This is also part of teaching how to critique. |
| Dr. Allison Cline-Stuber, California State University, Fresno | * There is a necessity for professional development. We have found that with 30 hours of training teachers can at least feel comfortable at a minimum level. The California Arts Project is an effective resource for professional learning.
* There are some excellent social media resources, such as Tricia Fugelstad and Art of Education online, that are doing great work with technology.
* When exploring exemplar programs, we also need to explore the legality of putting student faces online, especially when there are stalkers.
 |
| From CDE: Mary Beth Barber, California State Library | * The framework should ensure flexibility at the school level. For example, ballroom dancing cannot be counted as Physical Education and therefore is not included in the classroom. Perhaps look at how other frameworks ensure flexibility as permission for flexibility is crucial for LEAs and for teachers.
* For media arts, a new discipline, look to the field for advice.
* The framework should note to include the community, parents, and other teachers in the presentation of finished works.
 |

## Focus Group 4: Los Angeles County Office of Education

### Focus Group Members Present

| **Name** | **Affiliation** |
| --- | --- |
| Autumn Browne | Anaheim Union High School District |
| Jantre Christian | Los Angeles Unified School District |
| Connie Covert | Los Angeles Unified School District |
| Valerie Gutwirth | Berkeley Unified School District |
| Kim Hoj | Santa Barbara Unified School District |
| Lois Hunter | Los Angeles Unified School District |
| Dain Olsen | Los Angeles Unified School District |
| Lisa Ruiz | Hacienda La Puente Unified School District |
| Jessica Williams | Los Angeles Unified School District |
| Talisen Winder | Glendale Unified School District |

### Focus Group Discussion Notes

**Question 1**: **Conceptual Shifts**: Major conceptual shifts in the *California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve* (*CAS*) include a focus on process and student learning framed by enduring understandings and essential questions. What guidance should the revised framework provide to teachers to support standards-based instruction?

* Acceptance for a wide range of possibilities for student responses in work outcomes
* Teachers as facilitators of learning (in a constructivist manner).
* Specific examples of how the shifts above look in practice, especially a process- based approach and how that is different. For example, how does a teacher think about looking outward from their focus on teaching a particular dance to a particular song to the larger picture of getting the students to the EUs?
* Guidance on process-based instruction and the shift from more process-based instruction in lower grades to more traditional/technical or performance-based instruction in upper grades. How does the balance shift?
* Process-based examples are especially important for veteran teachers who are used to planning instruction around performance (especially music) and will need to understand what a process-based approach looks like. Examples should be provided in the framework.
* How to address gaps when students are not getting arts instruction in all of the grades.
* The framework should provide recommended literature materials and resources for the classroom.
* It should link to the SBE policy on teaching the arts in California public schools.
* The framework should include explanations of all the components of the standards and how they work together, including Enduring Understandings (EUs), Essential questions (EQs), process components, and Model Cornerstone Assessments (MCAs).
* For the generalist educator—how do the pieces of the new standards fit together? How do I approach the standards? What do I do first? How to read the document? Are there model lessons? Information about assessment? Is there flexibility?
* For administrators, what should be the vision for arts at a school? How can the framework open the door for the arts?
* For the generalists, how to address integration, similar to the Common Core? There are similar practices among disciplines. We need common vocabulary among disciplines. Generalists need help to recognize what they are already doing.

**Question 2: Supporting All Students**: How should the *Arts Framework* support providing access to standards-based arts curriculum for all students, including students with disabilities, English language learners, gifted students, and other student groups?

* For ELs, highlight certain vocabulary from the Glossary.
* Provide specific examples of modifications for students with disabilities (SWDs).
* A bibliography that would give readers quick access to research online.
* Inclusion and differentiation for students, including students who have experienced trauma.
* Directives for administrators about the way the arts benefit all students and to be proactive with teachers who may not have experience with differentiation. Arts teachers need to be included in team meetings, such as Individualized Education Program (IEP) meetings, about students as they are part of the team, and arts teachers should be compensated for that.
* Clear examples of modification versus accommodation. How does a teacher look at needs identified in an IEP, and what does that mean for instruction?
* For ELs, a recognition that arts teachers are teachers of language. How might arts teacher embed language objectives into their lessons to help with ELD?
* Guidance on Culturally and Linguistically Relevant Pedagogy.
* Key themes in ELD, GATE, SPED that can be aligned with the standards.
* Identify the roles of different people who play a role in providing an arts education—the generalist, specialist, and artists in residence.
* Students should not be deprived of their arts education by having no elective courses.
* Identify resources to help teachers meet different needs of different student groups.

**Question 3: Assessment**: Assessment of student learning is essential for teaching and learning. What information would you include in the *Arts Framework* to support effective assessment of student learning in the arts within the classroom?

* How to measure the performance standards, which are described as “measurable” in the standards introduction with rubrics. A sample rubric would be helpful to show teachers what criteria to look at.
* Provide examples of how classroom assessment can focus on the skills embedded in the curriculum and not isolated facts.
* Subdivisions of EUs that are applicable to different assignments and scalable to the higher-level EUs.
* Both product- and process-based rubrics.
* Goals and competencies associated with EUs and how to achieve them. EUs also need to be more specific since they are more universal across disciplines.
* The NCAS MCAs are already useful for teachers.
* Guidance on how to plan backwards from an EU for each discipline. Examples would be powerful for teachers who could reproduce that.
* Think about common Boards—and how the day is held together by the EQ.
* Include templates for designing assessments, including some the help teachers connect across disciplines.
* How to tie EUs and EQs to student appropriate objectives “I will…” along with check for understandings that teachers can maintain. If the teachers own it, the students need to own it, too.

**Question 4: Developing Arts Programs**: What type of guidance should the *Arts Framework* provide for a local education agency that is developing arts programs including discrete and integrated programs, and regarding how to bridge instruction in the grades between K–5 and 9–12 to allow for general arts instruction and for specialization in an arts form?

* Opportunity to Learn should be a model to use in the framework to frame what the ideal learning situation should look like in the arts. Access, optimal conditions, etc.
* The framework should convey that middle school is a critical juncture, arguably the most fertile place for artistic development. Supporting students via arts practices in middle school supports everything else they learn. Arts at this time is perhaps even more important than high school.
* When there is not enough funding to provide arts instruction in elementary school, we often lose students in high school. It is hard to ask general education teachers to do everything. If K–12 arts education can be provided, the standards are more attainable.
* A type of profile of model programs based on district size that details the roles and responsibilities for each. Call out the balance between arts integration versus discrete arts instruction in each as well as relationships with arts organizations that support the arts instruction in each model. But also emphasize the value of teachers with arts credentials.
* If we are talking about the reality versus the ideal in terms of funding—middle schools are set up like high schools but have less funding and attention—then integration provides an opportunity to focus on the connecting aspect, which is rich with opportunity. The framework should take a stance on that and provide suggestions on how to bring all teachers and disciplines together during these middle years. This would also provide support for the “lone” arts teacher at a site where other teachers could tap into the EUs. An LEA might find this powerful, useful, and possible.
* Think about suggesting a wheel scenario so middle school students can explore disciplines before specializing in high school.
* LEAs need to know what the legal requirements are for establishing programs as well as state and national organizations that can support LEA programs.
* The framework should provide criteria for evaluation of programs.
* The framework should address the different people who put programming in place including state, district, and local school sites––for example, the principal who puts programs in place. It is not just about money, it is also about vision, values, and facilities, and decision makers having the conviction to stick to it.
* Recommend a PLC model to support the instruction in the middle grades. This should include vertical teams that connect elementary and high school.

**Question 5: Arts Integration**: How should the *Arts Framework* support educators, especially multiple subject credentialed teachers, in designing and implementing instruction for arts integration while also ensuring sequential learning in the arts?

* The framework should provide specific guidance and examples of what arts integration IS and IS NOT. It should also include tables that show teachers (especially those without arts experience) of connections to other content.
* The framework should include a modified version of the Kennedy Center’s template for arts integration.
* The framework might provide specifics on this topic from the 2014 document, *The Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards*.
* The framework could recommend teachers enroll in local community college courses to further develop their understanding as arts practitioners and build their capacity to teach CTE and other arts courses.
* The framework should define the difference between arts integrated and arts enhanced lessons and provide examples for both. This would be especially helpful for generalists.
* The philosophical foundations and lifelong goals section of the standards introduction discusses connections among arts and other knowledge which might help ground the framework’s discussion of arts integration.
* The framework should provide video examples for teachers who currently spend a lot of time looking for examples on the internet.

**Question 6: Media Arts**: Media arts standards may be embedded in the instruction of other arts disciplines, and media arts are now considered a discrete arts form. What guidance should the *Arts Framework* provide to support the distinction between creating through the use of technology in other arts forms and addressing the media arts standards?

* The framework should focus on the aesthetics in the media arts. Just using media is not media arts. It should highlight the distinction between bad versus best practices.
* The framework should take an active role in explaining what science, technology, engineering, arts, and math (STEAM) mean to the arts and what the arts mean to STEAM. This would also benefit science teachers.

**Question 7: Additional Guidance**: Finally, what other guidance, that does not fit in any of the questions above, would you suggest to ensure the *Arts Framework* will support sequential kindergarten through grade twelve standards-based instruction and curriculum aligned to the *CAS*?

* The Common Core standards helped broaden the definition of text. The framework should give some attention to what constitutes “text” in the arts and reference text/media in discussions of text.
* The framework should not take the autonomy out of teaching. It is a guidance document not a “must teach” document.
* The framework should encourage teachers to think reflectively about their practice.
* It would be helpful if the framework would clarify what media arts is, including a discussion of media arts aesthetics.
* The framework must be written in language that is clear for non-arts teachers. The guidance in it should be understood by all who use it, including administrators.
* Teaching is both an art and a science. The framework should encourage the artistry of teaching, and teacher as artist of their pedagogy.
* The framework should confirm that a career in the arts is viable and that even teachers who are not CTE can carry this message. A list of careers should be included.
* The framework should be a resource for administrators who are not arts teachers, on how to evaluate arts lessons and provide lists of literature related to the arts.
* There should be a statement in the framework about providing times during the school days for students to practice their arts so that they are better able to apply their arts skills.
* The framework should include an online reference component so that teachers can easily see a standard both vertically and sequentially.
* The framework provides an opportunity for arts teachers to support all teachers in honoring the value of process-based instruction.
* Even with a shift to more process-based instruction, the framework still needs to provide support for performance and discuss how process works with performance.
* The framework is critical in helping administrators understand what arts teachers do, and video examples are needed for this.
* The framework should include an advocacy piece spelling out the value of the arts clearly spelling out that quality arts instruction is key for access and equity and provide examples of what quality looks like.

### Public Comment: Los Angeles

| **Name and Affiliation** | **Summary of Comments** |
| --- | --- |
| Pete Gidlund, Supervisor of VAPA for Berkeley Unified School District | The framework should provide* Guidance on the distinction between arts integrated and discrete arts instruction
* Examples of what process-based instruction looks like in each discipline, especially for music teachers for whom this is a huge shift (for example, specifics about music composition)
* Suggestions for culturally diverse content
 |
| Drew Chappell, Theatre Professor, Chapman University | The framework should* Highlight the cross-disciplinary connections among the arts disciplines and discuss how teachers can work together
* Outline the different career objectives and roles in arts professions
 |
| Amy Eriksen, Angel’s Gate Cultural Center | The framework should provide guidance about how teaching artists and classroom teachers can work together to address gaps in learning and, in general, how teaching artists and teachers can come together instead of competing to provide arts instruction. |
| Mary Dagani, Downey Unified School District | An exact definition and explanation of arts integration, arts enhancement, and STEAM must be provided in the framework. The framework should also stress the importance of the arts in social-emotional learning. |
| Gillian McCarthy, Los Angeles County Arts Commission (LACAC) | LACAC is excited about the possibilities with the new framework. With technology, we have an opportunity to create access to the framework, links to examples, and ways for teachers to collaborate. |

Additional Written Comments Submitted by Focus Group Member Lois Hunter are included in the *Comments Received By Email* section of this document.

## Comments Received by Email

**8/30/2018**

*FROM: Ariel Barrios*

*Subject: Public Comment for 8/30/18 Arts Framework Focus Group*

Good afternoon,

I would like to add comment for the fifth discussion question discussed in the focus group. I feel that we should create rubrics that are cross subject. In order to create a true integration of the arts in all areas of curriculum, we should create rubrics for every subject area with examples of art based standards that can cross over and be utilized. As an example: Showing how reading and understanding measures and beats in sheet music is also learning and understanding basic math concepts.

I feel the easiest way to help integrate the standards that have been created would be to help show other subject fields how easily we can integrate arts in existing curriculum standards, and also show how crossing over these subject areas can provide another option for further student retention of knowledge.

Ariel Barrios

Instructional Consultant Support Technician for Student Events | Theatre | VAPA |
Tulare County Office of Education

**9/10/2018**

*FROM: Scott Spector*

*Subject: VAPA Focus Group September 12 at LACOE*

As it pertains to the questions, I actually think that both Focus question 5 and 6 are rather pertinent to the STEM/STEAM realm.  Question #5 speaks to how to support teachers in their integration, while also ensuring sequential learning in the arts.  First, in the original question, it only identifies elementary education.  I realize that is the easiest to integrate since you have a multiple subject teacher teaching all content, far easier to get them to integrate then it would be a middle school or even high school teacher.  Most schools won't be like the STEAM school I was running where we had a full time arts teacher at 5 of our 7 campuses.  With that being the case, I think it calls for plenty of **professional development,** not just at the elementary level but at all secondary levels.  I think the next way to address that would then be a larger emphasis on Project Based Learning.  Once we got away from placing the standards you were working on each day on the board, and instead placing the project you were working on and what standards it covered, made a huge difference.

To address Focus question #6, the one thing that I try to get all people to understand as it pertains to using technology, especially now as it pertains to coding, programming and robotics, is that we need to get the kids away from just being **consumers of this technology** and need to get them thinking more along the lines of **producers of this kind of technology**.  In other words, stop buying all of this technology just to use, and let the kids create!  I think more of an emphasis needs to be placed on letting kids be creative, rather then making them do things just for grades to pass a course.  When creating courses for the secondary levels, and keeping in mind the UC course requirement, creativity needs to be a key.  Hard to convince them at UCCP of that sometimes when creating courses for a-g requirements at the secondary level.  But if we can start with that thought at the elementary level it might be easier to carry on at the secondary level.

Scott Spector

Coordinator of innovation and Academic Events

Santa Barbara County Education Office

**9/13/2018**

*FROM: Lois Hunter*

*Subject: VAPA Focus Group Responses in Los Angeles*

**Arts Framework Focus Group Discussion Questions**

**Conceptual Shifts*:*** *What guidance should the revised framework provide to teachers to support standard-based instruction?*

1. First of all, clearly state the basic overarching purpose, guiding principles and goals of the VAPA Framework.
2. Provide a course of sequence for the high school level based on the National Core Arts Standards and the newly revised California VAPA Standards.
3. Provide an overview of the National Core Standards in the Arts, with an explanation of how those standards are organized.
4. Provide a clear and concise narrative that reflects current and validated research and trends in the arts.
5. Include guidance on instructional strategies based on current research that supports student engagement in the arts.
6. Inform students about career pathways in the arts.
7. Provide guidance for teachers to implement the new VAPA standards K–12 that include recommended literature, materials and resources for the arts classroom.
8. Feature a glossary of relevant arts vocabulary for Theatre, Music, Visual Arts, Dance, and Media Arts.
9. Provide vignettes to show content and pedagogy in each grade level.
10. Provide links to State Board of Education Policy on the Teaching of Arts in Calif Schools ( Ed Code 51220)
11. Guidance on how to use technology, real world applications, project-based learning.

**Supporting All Students:** *How should the Arts Framework support providing access to standards-based arts curriculum for all students, including students with disabilities, English language learners, gifted students, and other student groups?*

1. The Arts Framework should look at key themes in Special Needs, ELD and Gifted instruction that are aligned with content knowledge in the arts areas outline in NACS and California VAPA standards. The Framework should provide a blueprint for implementing access to the standards-based arts curriculum that incorporates those key themes.

**Assessment:** *What information would you include in the Arts Framework to support effective assessment of student learning in the arts within the classroom?*

1. Provide examples of a variety of performance assessments that include grade level and sequence.
2. Standards should emphasize both process and product.
3. Provide examples as to how classroom assessment can focus on important skills and knowledge that is embedded in the curriculum, not isolated facts.
4. Show how assessments are designed to match the standards, with individual forms of assessment linked directly to specific indicators or benchmarks.

**Developing Arts Programs:***What type of guidance should the Arts Framework provide for a LEA that is developing arts programs including discrete and integrated programs, and regarding how to bridge instruction the grades between K-5 and 9-12 to allow for general arts instruction and for specialization in an arts form?*

1. Provide information on the legal requirements, especially public.
2. Include information about California arts educational organizations in both Northern and Southern California ( i.e. CAC, TCAP)
3. List National arts organizations that support and are sympathetic to the significance of artistic awareness, growth in K-12 education. (I.e. Americans for the Arts).
4. Include what types of facilities, materials and resources are needed for a comprehensive arts education program in each discipline.
5. Provide criteria for evaluating instructional resources, materials and programming for visual and performing arts education.

**Arts Integration:** *How should the Arts Framework support educators, especially multiple subject credentialed teachers in designing and implementing instruction for arts integration, while also ensuring sequential learning in the arts.*

1. The Kennedy Center has a document that could be tweaked to include in the Framework: ARTS INTEGRATION PLANNING TEMPLATE. It includes design, creative processes, assessments and reflection that are geared towards the generalist teacher of the arts.
2. Include web resources from ArtsEdge and National Arts Education Association on integrative and thematic lesson planning.

**Media Arts:** *What guidance should the Arts Framework provide to support the distinction between creating through the use of technology in other arts forms and addressing the media arts standards?*

1. The Framework should present a clear definition of Media Arts, since the revised CA –VAPA Standards now include Media Arts as a discrete discipline. The definition should reflect “time-related” art work, work that changes and “moves’ in contract to art forms that are static-stand still—like paintings, sculpture, etc. Digital art and filmmaking are examples of media arts.

**Additional Guidance**: *What other guidance would you suggest to ensure the Arts Framework will support sequential K-12 standards-based instruction and curriculum aligned to the CAS?*

1. Make clear that the Framework is the “how” not the “what.” It is a tool to guide development of curriculum that should be happening in the classroom. It is a means of organizing and managing content, especially policies, procedures, concepts, etc. --in systematic ways. It’s not about content, but how that content might be managed, providing a set of parameters. Its purpose is not to remove teacher autonomy. A framework is not curriculum. But I have used the framework as a guide, prior to developing curriculum.

Lois Hunter, Theatre Administrator

The Los Angeles County High School for the Arts

**9/14/2018**

*FROM: Mary Beth Barber*

*Subject: additional comments from member of the public for VAPA Framework focus group discussion*

Dear Visual and Performing Arts Education staff at the California Department of Education,

Thank you for allowing me to speak during the public comment period of the Arts Framework Focus Group for the 2020 Revision of the Visual and Performing Arts Framework for California Public School K–12 (Arts Framework).While I commented during the public-comment period during the focus group in Sacramento, I’d like to expand on my thoughts.

There are four main subjects that I’d like to address:

1. That the VAPA framework have flexibility for wide implementation,

2. The importance of gathering insight and information from the working professionals in the media-arts field as this discipline is included in VAPA,

3. The need to emphasize the project-based learning components of arts education, and

4. Include parents, family and community in the framework, especially for cumulative projects (performances, exhibits), as well as other students in the project-based learning production components of VAPA.

1. **Flexibility for implementation.** California needs visual and performing arts education in its schools, but until VAPA is considered a core subject for California education (which it should, but that’s a battle for another day), there will be competition with other subjects like language arts, English language development, science and history/social science. As much as possible the VAPA framework should allow for the exploration of VAPA to support other required instruction. The cross-requirement should never diminish the quality of the arts education, of course, but it is possible to fulfill more than one purpose, especially with arts education.

Further, the Arts Framework should not limit arts forms and formats through its descriptions. For example, the current VAPA framework specifically forbids ballroom dancing in VAPA (see page 205 at ~~https://www.cde.ca.gov/ci/cr/cf/documents/vpaframewrk.pdf~~) [link no longer valid] , as well as other dance and movement related forms of physical education. There was a philosophy behind this phrasing to emphasize the need for high-level discipline of the dance form and not approach dance as purely social or as calisthenics. But the language had unintended consequences. Ballroom dance was *de facto* forbidden as VAPA in California classrooms during the teaching day, even for high-quality artistically minded partner dance. This was during a decade when New York City’s acclaimed ballroom dance program for middle schoolers became world famous through the *Mad Hot Ballroom* documentary, yet California has significant roadblocks for its own program because of the language in the current Arts Framework.

During the focus groups’ discussion in Sacramento, one member talked about the importance of giving permission for educational staff to be flexible in implementation as long as the quality of the arts education is not diminished. It’s a very smart perspective.

2. **Get input from working media artists for the new discipline of media arts, especially concerning the balance between properly describing the medium and tools and the advancement in technology.** This will be the first time that the discipline of media arts will be included as its own discipline and not be awkwardly folded into theater (filmmaking) or visual arts (photography and graphic design). This is an excellent move, as the elements of this medium have some very unique qualities. All the arts disciplines are interconnected – the staging of a musical performance, the use of visual aspects of a theatrical performance, music utilized for dance, etc. But the mediums and tools for photography, graphic design, and filmmaking have qualities unique to media arts.

Further, the technology is changing rapidly, and many tools used today may be outdated five or ten years from now, and the framework developed in the next few years will still be in place. Working media artists and other media-arts experts can help provide valuable information for the development of the framework for this discipline, especially concerning the question of technology advancement and how to appropriately describe this issue in the Framework.

3. **Emphasize Project-Based Learning in VAPA.** Multiple educational and workforce development expert organizations have recognized the need for project-based learning (PBL) in schools, where students work on a project over an extended period of time, typically as part of a team, that engages them in completing a complex program or project. This is *exactly* the overall benefit of VAPA, and inclusion of PBL concepts and benefits in the Framework can only help justify robust VAPA in our schools.

4. **Don’t forget the parents, family, and community – as well as other students in non-artistic roles.** Putting on a theatrical production, dance performance or music concert takes dozens of supporters. Ditto with visual arts exhibits and media arts showings. The VAPA framework would serve schools well to give guidance on how to create community support and parental engagement (an LCAP/LCFF focus area!) through the implementation of VAPA.

Further, many of the roles in the production components of VAPA are non-artistic but 100% components of project-based learning. Students who master the teamwork, leadership, coordination, organization and discipline (meeting deadlines, job responsibility) can significantly benefit from VAPA education. Including these aspects of VAPA in the Framework can help guide administrators to include VAPA in their LCAP plans, as well as provide assistance for classroom teachers in the elements of project-based learning lesson plans based on quality VAPA.

Thank you again for the opportunity to comment as part of the public comment for the Arts Framework Focus Group discussion from August 2018.

Mary Beth Barber

Teaching Artist, Capitol Film Arts Alliance board member, formerly of the California Arts Council (communication director, then special projects incl arts education, creative economy, arts in corrections)

California Department of Education, November 2018