The Visual and Performing Arts

CORE PRINCIPLES

A TRANSFORMATIVE APPROACH FOR BUILDING THE FOUNDATION FOR SUSTAINABLE STUDENT SUCCESS IN THE ARTS

Reinvigorating Arts Education in California

An Initiative of the California County Superintendents Educational Services Association
At GE, we know that an education including the arts is vital. Because students who appreciate the conceptual as well as the analytical are the ones who’ll create the innovations of tomorrow.

GE Advertisement, 1996

Students engaged in the arts continue to outperform their non-arts peers on the Scholastic Aptitude Test (SAT), according to the College Entrance Examination Board. For the past several years, students who study the arts for four years or more score up to 59 points higher on the verbal and 44 points higher on the math portion of the test than students with no coursework or experience in the arts.

The College Board, Profile of SAT and Achievement Test Takers
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ACKNOWLEDGMENTS

THE VISUAL & PERFORMING ARTS CORE PRINCIPLES: A Transformative Approach for Building Sustainable Student Success in the Arts

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THE IMPORTANCE OF THE ARTS

Luis Valdez, the famous playwright, once said: “To whom does the future belong? It belongs to those who can imagine it.” There is no doubt that through the visual and performing arts, our students can give their imaginations life, and in doing this, they create something that never was before. They are fully capable, with our guidance and support, of designing a future that is richer because of their contributions. That is one of the reasons why, even in times of increased focus on accountability and student achievement, we cannot, we must not, leave the arts behind.

Rather, the arts can be a path to a new future that uses all of the power of our imaginations. Someone once said that if we can imagine it, we can build it. Imagination is that powerful. And artists, many of whom live in the bodies and minds of our own students, can unleash a powerful imaginative and creative force that can show us the way to a better world, and better lives for us in that world.

Works of art, and those who create them, should be at the center of our efforts to improve our schools and our society. But the arts are not only about imagination. They’re about the courage to create a world worth living in . . . to create new worlds that can embrace all of who we are and who we can be as human beings. After all, as Vincent Van Gogh reminded us, what would life be like if we had no courage to attempt anything?

As administrators, as teachers, as parents, as community members, the responsibility rests with us to nurture the creativity and imagination that lives in our children and our youth. We can help them transform their imaginings and their dreams into art works that all of us can treasure and appreciate and use to enrich our own lives. By our actions, we must say to them that we believe that dreams have the power to move the heart, and when we can set those dreams free, through the arts, we can change the world for the better. When we implement and support powerful and comprehensive arts education in our schools, we will provide paths and bridges to new, more profound understanding of the vital nature of arts education for each and every one of us.

THE CCSESA ARTS INITIATIVE: REINVIGORATING ARTS EDUCATION IN CALIFORNIA

The California County Superintendents Educational Services Association (CCSESA) supports the belief that every student needs and deserves a high-quality education in the arts, including the subject areas of dance, music, theatre, and the visual arts. The arts are an integral component of a comprehensive curriculum. The arts play an essential role in the daily lives of California citizens and influence expression, creativity, and imagination as they relate to the human experience. An understanding and appreciation of the arts, as well as the ability to participate in the arts, are key attributes of an educated person. The California County Superintendents Educational Services Association believes the arts contribute to children’s education and preparation for life in numerous ways.

“They are fully capable, with our guidance and support, of designing a future that is richer because of their contributions.”
The CCSESA Arts Initiative is working with county offices and school districts across the state to develop models for long-range planning, curriculum development, professional development, data gathering, policy development, and advocacy. CCSESA is pleased to partner with the William and Flora Hewlett Foundation to develop a statewide infrastructure utilizing pilot county offices to develop specific tools and protocols to be disseminated widely.

CCSESA will launch a 20-year plan and a powerful advocacy movement in order to strengthen and expand K-12 arts education in California. By working on both the state and local levels simultaneously, a strong mechanism and movement can be built and sustained. This effort is part of CCSESA’s mission to strengthen the service and leadership capability of California’s 58 County Superintendents in support of students, schools, districts, and communities.

VISUAL & PERFORMING ARTS CORE PRINCIPLES

Principles-based school reform is different from a school improvement process that is focused on implementing a new program or instructional approach. It does not prescribe a particular program or curriculum or structure or form of decision-making. Instead, principles-based reform engages school communities in a creative process of developing deeper and deeper understanding of how research applies to their particular school and students, in reflecting on what they are doing and the impacts on students, and it enables schools to select or design the particular mix of approaches that will be powerful for their own students and community.

At the heart of the CCSESA Arts Initiative is a vision of student success in the arts and a set of eight principles distilled from research on the needs of, and effective approaches for, comprehensive arts instruction and the research on school change. No single principle stands alone. They are inter-related, and reaching high levels of student success in the arts requires implementation of all eight principles.

This booklet describes these eight principles, and for each principle lists selected references from the research base behind that principle, and provides a vignette illustrating how one school or team went about programmatically implementing and infusing the principle into the life of the school. Following the descriptions of the principles is a matrix and summaries of some of the programs and approaches schools might utilize in making real the emerging statewide vision of learning in the arts for every student, every day, in every school.

This vision of comprehensive arts education is one that should not solely be dreamed of and sought after, but indeed, made REALITY for each student—ensuring a lifelong experience of success and fulfillment.
The visual and performing arts are an integral part of a comprehensive curriculum and are essential for learning in the 21st century. All California students from every culture, geographic region, and socio-economic level deserve quality arts learning in dance, music, theatre, and visual arts as part of the core curriculum. In support of this vision, eight core principles have emerged from the research. The following pages provide in-depth descriptions, research, and exemplars of each of these principles.

The research-based core principles to realize our powerful vision of arts education are:

- **ENRICHED & AFFIRMING LEARNING ENVIRONMENTS**
- **EMPOWERING PEDAGOGY**
- **CHALLENGING & RELEVANT CURRICULUM**
- **HIGH QUALITY INSTRUCTIONAL RESOURCES**
- **VALID & COMPREHENSIVE ASSESSMENT**
- **HIGH QUALITY PROFESSIONAL PREPARATION & SUPPORT**
- **POWERFUL FAMILY & COMMUNITY ENGAGEMENT**
- **ADVOCACY-ORIENTED ADMINISTRATIVE & LEADERSHIP SYSTEMS**

The California Visual and Performing Arts Framework and the State Board of Education-Adopted Visual and Performing Arts Standards also provide additional guidance and direction related to the design, implementation, and evaluation of powerful, comprehensive, and research-based arts education for students in grades K-12.
Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

**DESCRIPTION**

Visual and performing arts education provides all students with opportunities to learn the language of the arts, to grow artistically and cognitively, and to experience accomplishment and self-confidence as divergent, creative, and innovative learners and as solution seekers and problem solvers. The arts, more than other content areas, allow for a diversity of learning styles and abilities. In the visual arts, students are encouraged to respond in ways that are unique and personal. In the performing arts, collaboration and group performances encourage social attitudes and behaviors that are supportive and inclusive. The arts create a safe, affirming, and enriched environment with strategies for supporting students to understand and respect differences and to give voice and expression to their values and beliefs, actively imparting the value of diversity. The performing arts tend to place an emphasis on cooperative learning and instructional strategies that have students working together with peers and across ages and in activities that bring students together.

The arts can be an effective tool to ensure that students who are often marginalized in activities and on campus are seen as assets because of their languages, cultures, identities, and lived experiences. Arts educators need to use inclusion strategies with English Learners, students of color, special needs students, and other traditionally under-represented students so that they do not feel isolated because their linguistic or cultural backgrounds are seen as barriers. Arts educators need to assist newcomers in understanding the social norms and culture of the school, and in so doing model a culture of inclusion and welcoming acceptance. In turn, students must feel that their teachers and peers respect their unique gifts and that their classrooms and school are places that recognize their artistic capacities and build on these as the foundation for their success in school and beyond.

Enriched and Affirming Learning Environments in the arts promote:

**COMMUNITY**, so that students feel they belong and are able to establish positive relationships with other students, teachers, and other adults. In short, they feel connected to the classroom and the school.

**SELF-DETERMINATION**, so that students’ identities are affirmed, rather than eradicated; students are encouraged to be self-aware, to reflect, to be responsive to those around them, and to take responsibility for their own learning, including speaking out when what is happening in classrooms is not meeting their needs.

**TRUST AND RESPECT**, so that students can develop empathy for others and a certain generosity of spirit where every student can experience dignity, and where there is no room for selfishness, humiliation, or mean-spiritedness.

**DEMOCRACY**, so that students can be involved in decision-making and problem-solving both; where they are intrinsically motivated and not dependent on external punishments or rewards; where they see themselves and are seen as competent and able to make change; where their curiosities are taken seriously and so they learn to take pleasure in learning and achieving; where they learn to advocate on their own behalf and on behalf of others.
**Vignette**

**ENRICHED AND AFFIRMING LEARNING ENVIRONMENTS**

In this classroom at César Chávez Intermediate School, the tables are covered with a variety of papers, illustration board, and canvas boards. An extensive range of media is available, and students are skilled and knowledgeable in their use. They have recently studied and discussed Diego Rivera's fresco, *A Dream of a Sunday Afternoon in Alameda Park*. The task that has been presented to them is to create their own imaginary walk through a public place familiar to them. In preparation for this assignment, the students have sketched public places that are familiar to them or their families. This has provided them with the necessary background imagery for this assignment. In this public place they are to include people from their childhood memories. They need to include people or things that are powerful or significant in their lives presently and include their own image, thereby making a statement about the relationship they have to the images in their work.

They are actively engaged in their personal solution to the problem, and some students are intensely discussing their work with others. Many of the discussions generate concerns that students have about their lives and about the feelings they have regarding their community. Some students are painting, some are using collage techniques, and others are using charcoal and pastels. The medium is theirs to choose, as long as the work is at least 36” by 48”. When the individual projects are finished, the work will be merged into a unified single piece, and a concluding conversation will ensue, challenging students to discuss their concerns about their community and how they see their place in society.

The teachers have created many of the assignments in this school to intentionally and explicitly challenge their students to work together and to create a sense of community by building positive relationships through strengthening their knowledge and skills in the arts. Teachers begin by nurturing individual expression and then challenging students to find ways to connect to their own experiences and histories, to each other, and together, to their school and home communities. Teachers work hard to model for students ways of finding the commonalities that facilitate connectivity and hence community.

**SELECTED RESEARCH CITATIONS**


Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

DESCRIPTION
The essence of a quality arts program is that students learn through making connections between what they already know and the new experiences, perspectives, and information they encounter. Making connections to students’ lives is a major component of effective arts instruction – since the arts require the expression of the individual’s life experience in solving the range of tasks presented. Pedagogy that encourages and supports students to bring their experiences, culture, heritage, and language into the classroom maximizes arts learning by allowing students to build upon the full foundation of their prior knowledge. Teaching the arts requires skills for building upon the familiar, scaffolding the unfamiliar through explicit activities, and eliciting and responding to what students have to say. The arts can be extremely valuable when students and teachers are not from the same cultural background. The arts become a vehicle for eliciting and listening to student and parent voice as a source of information and a foundation for building a relationship to literally give them a voice. The arts provide the means for complex, hands-on learning experiences in low threat/high challenge contexts, as well as opportunities for active processing, deep creative and critical thinking, and reflection.

In particular, marginalized students benefit from arts teaching that helps them link new knowledge with prior knowledge and that provides them with opportunities to bring their lives into the classroom and to examine issues of social justice which have daily impact on their families and communities.

The arts can be extremely valuable when students and teachers are not from the same cultural background.
Vignette

EMPOWERING PEDAGOGY

Upriver in a small K-8 school in Northern California, several local tribal storytellers are speaking to the students. The students listen to stories about the mountains, rivers, rocks, and trees where they live and the people who lived there and took care of all living things. As they share these stories, the native storytellers also explain the role of storytelling in the tribal communities, as well as the place of stories in the natural cycle of life. After listening to the stories, the students find their own ways of retelling these rich traditions, while respecting the native cultural norms related to stories and storytelling. Some of the students make drawings, others sing, and some retell by creating performances in small groups. It is evident that, as students work in their chosen art discipline, they are practicing arts skills that have been developed by classroom instruction received earlier in the school year. Samples of arts instruction and procedures are evident on the classroom walls and instructional models located at various learning centers. Through this interactive, collaborative process, each student finds his/her own voice for learning in and through the arts. The classroom teachers, in partnership with the native storytellers, provide their students many opportunities to develop skills for learning in the arts, and now they are ready to expand this learning in a meaningful project.

Over the next few weeks, additional support is provided. Community members have provided the school with many samples of their local resources used such as willow, maidenhair fern, pine root, and bear grass. Some tribal members have shared their songs, and others have shared the meaning of the patterns seen in their baskets and beading. As they continue to work on their creations, the students begin to refine their own methods of storytelling as part of a cycle of learning and building community. They are including their artwork with scripts that other students in groups are writing. Some of the students refine their songs and are planning to record the songs as a part of the overall presentation. Another group of students is rehearsing the parts of the story that will be used in the recording. The overall intention is for the class to recreate these stories as a multimedia online presentation and create an archive of this rich oral tradition. The archive will be shared with the native communities as a way of repaying their contributions and teachings to the students.

SELECTED RESEARCH CITATIONS


PRINCIPLE 3: CHALLENGING AND RELEVANT CURRICULUM

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including whenever possible, bilingualism, biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

DESCRIPTION
Too often the arts have been considered as supplementary, enrichment, or elective curriculum. Consequently, teaching in the arts is inconsistent, episodic, fragmented, and superficial. Yet, for academic success in the arts, students need a rigorous, sequential, comprehensive, coherent, and well-articulated program with consistency in approach across the school year and from grade span to grade span. All students need access to a visual and performing arts curriculum that is challenging and high level, with the support needed to master grade-level standards and beyond. They also need to acquire the arts and aesthetic knowledge, skills, and capacities to live in and take responsibility for our complex 21st century global world that requires high level communication, innovation, and creativity. Moreover, bilingualism, cross-cultural competencies, and knowledge about other cultures is now essential – economically, politically, and socially – and these skills contribute to development of the mental flexibility and creativity that are hallmarks of powerful arts thinking and learning. The need for discussion in the arts is a rich and compelling aspect of the arts experience. Special consideration is needed when there are multiple languages in the classroom. Considering the diversity of contemporary classrooms, opportunities for delivering and assessing many kinds of learning in a non-verbal, non-threatening fashion must be explored. Language brings with it the characteristics of the group from which it originates; arts educators need to be able to respond to the speech and language that are representative of the cultural backgrounds of their students.

Curriculum in the arts needs to include all five components: artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections, relationships, and applications. Although each of the arts is unique, these five dimensions or components are common to the instruction of each discipline. Instruction should be built upon a sequential progression through each component spiraling into more complex levels of each of the components. Curriculum in the arts benefit by all the current research methodologies that have proven effective for all academic courses of study, such as using Daggett's Rigor and Relevance Framework or Grant Wiggins and Jay McTighe's Understanding by Design principles, and asking questions around essential understandings for curriculum planning such as, “What is the larger universal understanding that you want students to know about this theme or topic?” “Does the idea have a lasting value beyond the classroom?”

Into, Through, and Beyond is an organizational structure that can also be helpful in planning Challenging and Relevant Curriculum. It provides a framework for teachers and students to begin an investigation or inquiry by identifying and organizing students’ prior knowledge and using that knowledge to connect students to the new topic, to engage them in exploring and internalizing the new content and language in meaningful and personal ways and applying those new learnings in divergent contexts, extending, evaluating, synthesizing, creating, and reflecting on their new learning.

In the INTO phase, the focus is on identifying, organizing, and using what students already know and have experienced to connect them to the new arts content, language, and structures to be learned. In this phase, the teacher and students design bridges that connect students to new arts content, language, and structures.
In the THROUGH phase, the focus is on providing access for students to key requisite arts content through comprehensible messages, both input and output. It is an opportunity to engage students in meaningful communications as a result of personal interactions with the new arts content and academic language.

In the BEYOND phase, students are helped to extend ideas presented in the arts lesson or inquiry through even more divergent and creative explorations and application of the arts concepts. Students engage in higher order thinking activities that involve synthesizing, evaluating, creating, and reflecting on their new arts learning.
Visually & Performing Arts Core Principles

CHALLENGING AND RELEVANT CURRICULUM

Vignette

CHALLENGING AND RELEVANT CURRICULUM

Walking into the dance classroom, the students at Rosa Parks Middle School are buzzing with energy, warming up, sharing movement ideas, and talking to the teacher. Students, who include both young men and young women and who represent the ethnic diversity of the school, move through the space with confidence and ease as they prepare for the day’s instruction. One side of the classroom is mirrored from floor to ceiling. Above the mirrors, a unit timeline stretches, showing activities and expectations from beginning to end of the unit. The other walls hold the keys to dance learning and provide glimpses into both the history of dance across the world, and contemporary dancers representing the cultures and genders of the students. Dance vocabulary is posted throughout the room for this unit, which is clearly aligned to the California State Board of Education approved standards. Terms such as choreographic process, dynamic range, movement quality, rhythmic patterns, the elements of dance (time, space, force/energy) are found posted throughout the classroom with examples of each for students to consult. The “Enduring Understanding” for this unit is in large letters across the top above the teaching-wall: “Dance Has Purpose!”

On a large poster at the front of the room are the standards that the students are addressing in this unit of study, along with the essential questions: Can you create dance without intention or meaning? Can we dance without culture? Does art influence society, or does society influence art? Under each question, students’ writing samples provide insight into the students’ critical reflection of each. The “Lesson At A Glance” is posted providing the expected learning for today’s lesson. When the bell rings, class begins and so do the daily warm-ups. Students go through a series of stretching, isolation movements, all moving as one, knowing exactly what is expected from each of the warm-ups. A student comes in after the bell, moves onto the dance floor and joins the class without hesitation. The teacher is with the students, side coaching when necessary in a gentle voice without missing a beat.

SELECTED RESEARCH CITATIONS


**PRINCIPLE 4: HIGH QUALITY INSTRUCTIONAL RESOURCES**

Provide and utilize high quality standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

**DESCRIPTION**

In partnership with a well-trained teacher, high quality, standards-aligned, and grade/age appropriate instructional resources are a key component for access to a comprehensive standards-based arts curriculum. Districts need to adopt long-range plans for providing appropriate facilities, equipment, and resources. Community and parent involvement is critical in planning as these support systems may be able to assist in providing or sharing resources that can enhance the arts program. Quality instructional materials, equipment, facilities, and storage are essential for implementing all of the five components of the curriculum. Each grade level, as well as each of the four arts disciplines, requires appropriate resources for students to become successful arts learners. Materials and resources for accessing contemporary and historic work need to be readily available either through print or electronic media. Students need access to works of art, available museum visits, attendance at performances, art galleries and events. Access to the arts includes a diversity of contact points such as webcasts, podcasts, cyberspace and all the ever-expanding public forums created by new technology.

Appropriate facilities, depending on the arts discipline and grade level, could include studio space, rehearsal rooms, performance spaces, theatrical lighting, stagecraft areas, sound systems, costume and makeup space, and set design and construction areas. The visual arts need spacious areas large enough for the number of students with appropriate work areas including large flat surfaces, good lighting, storage space for materials and equipment, storage for work in various stages, hot water, and deep sinks. Safety issues must be foremost in all stages of planning and implementation. This includes safe use of equipment, quality facilities, and adequate ventilation. Care should be taken to ensure that all safeguards in regard to materials are observed.

All of the arts disciplines require the use of new media and electronic technology, not only for the recording and editing of student work and performances, but also as an important art form in today’s high tech world. Students need access to computer technology for accessing a wide range of multi-media arts, as well as creating their own multi-media artwork. Mastering technology as a tool for learning, expression, innovation, and communication has become a core competency for the 21st century for all students. Generally, middle-income students and native English speakers have access to a wider range of technology and print resources outside of school. English Learners, poor students, students of color, and special needs students often depend upon the school as the primary source of access to both technology and the arts. The quality and scope of available materials in both English and the students’ primary languages, and reflective of all students’ culture and experiences is critical.

Quality instructional materials, equipment, facilities, and storage are essential for implementing all of the five components of the curriculum.
Mimosa Elementary School District is well known for its high quality performing arts programs, especially since the district has worked hard with the community to ensure that all students have the appropriate facilities and materials to do high quality, standards-based arts work. The district has always had a music program, and over the years the music teachers have made every effort to acquire a full range of percussion instruments, including glockenspiels and xylophones, so that all students are able to learn to read and play music. Since not all of the sites need to use the equipment all of the time, enough instruments, have been purchased so that each school in the district has timely access to the instruments.

In addition, there is adequate space for the storage of all the instruments and risers for students to use for performances. The music program has a wonderful reputation in the community, and parents and community members are eager to attend the students’ music festivals and events. Recently, an indoor/outdoor performance area was created for the elementary schools to use for theatrical and dance performances. A portable spring floor was purchased last year for the dance performances. There is a backstage area for students to change costumes and makeup, as well as for storing some of the costumes, lighting and sound equipment, and props. The local theatre company provides additional storage, lighting equipment, and set design areas when needed. Each elementary school has a dedicated area for dance, physical education, and theatre activities. Where this area is also utilized as the multipurpose room, every effort is made to ensure that it is available when needed for arts purposes.

Recently, new technology has been acquired that allows students to begin to create their own musical pieces and record them with the use of a computer and garage band software. With this new addition, students are creating their own podcasts and radio shows for the elementary school community. Students are producing original music and scripts with the assistance of community volunteers, and teachers in their newly created performing arts technology center. This addition of technological resources rounds out an already well-resourced music program.

SELECTED RESEARCH CITATIONS


PRINCIPLE 5: VALID AND COMPREHENSIVE ASSESSMENT

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and socio-cultural outcomes for each specific group of students.

DESCRIPTION
The capacity of teachers, students, and parents to know how students are progressing is core to good instruction and assessment in the arts and is inherent to the artistic process. It is essential that schools and districts have assessments and assessment processes and protocols that yield valid, reliable, and appropriate data to support powerful arts teaching and learning. Such data are most powerful when they are used on a regular basis to promote reflection among teachers and students about arts practice, to inform arts teaching and learning decision-making, and to prompt dialogue about student arts work and academic programs. This requires that administrators and arts teachers use multimodal arts assessment measures and understand how valid and reliable they are for the students and the arts disciplines they are assessing.

In addition, arts educators need timely access to clean, disaggregated data, and support with training and backup to analyze and make sense of the data in ways that lead directly to instructional decision-making that directly improves student arts learning. The most effective arts programs make data-based inquiry a regular part of professional development, professional dialogue, and planning – and administrators commit the time and resources to make that happen in the arts. What we measure drives what we focus on in instruction. Schools that are committed to high level competencies that go beyond basic mastery in the arts need to find ways to measure not only student skill development in the various arts disciplines, but also the impact of arts learning, including expanded creativity, innovation, and critical thinking/reasoning, across the curriculum and in students’ intra- and inter-personal development. They need to use multiple measures and approaches, with a focus on analyses of actual student work, processes, and performances. Collected data must be triangulated so that judgments of student achievement and progress in the arts are not dependent on any single indicator.

Valid and Comprehensive Assessment should be ongoing, formal and informal, dynamic and interactive, designed to improve learning, multidimensional and multiperspective, based on observation, performance, and analysis, and designed to assess all five strands of the visual and performing arts curriculum. California has provided teachers, schools and communities with a clear set of expectations as to what students should know and be able to do in all four of the arts disciplines with key standards at each grade level. Critical to the success of a comprehensive arts program is regular on-going evaluation of student progress towards grade-level standards.

Comprehensive assessment in the arts should include works of art and performances, open-ended projects or questions, research assignments, response items and constructed responses, and a variety of portfolio types. Some examples would include specified portfolios with assessment tasks, best-work portfolios, and process portfolios that include stages of the work’s process and reflective writing. Student information systems should allow teachers and administrators to recognize classroom, school, and district patterns of arts achievement and should be sufficiently sophisticated to allow for disaggregation of teacher and student data across a broad array of student, teacher, and school demographic, background, and programmatic variables. When districts and schools are able to accurately and consistently assess the real arts data picture, they are able to comprehensively determine the needed changes in arts instructional programs.
The teachers at Cold Creek High School (CCHS) have professional collaboration time one day a week. On a biweekly basis, the visual and performing arts teachers meet in arts discipline groups and review student portfolios to examine the quality of students’ work, students’ self-assessment sophistication, and their own practice that led to the students’ learning that resulted in the specific student work. They also refer to group data available through the district’s student data system to track aggregated and disaggregated student progress in meeting the established arts standards and benchmarks for their particular arts disciplines. Through this collaborative and reflective practice, they establish consistency of assessment and evaluation practices and refine the variety of assessment processes and protocols used. Teachers then agree upon the aspects of their practice that should be modified to improve student learning and performance in the various arts disciplines. They identify patterns of student success, which they regularly celebrate and communicate to students, other teachers, and the community. They also identify patterns of less than adequate progress and seek short and long-term solutions that leverage the expertise among their colleagues and that provide opportunities for community artists to contribute specific expertise aligned to the standards and to students’ needs.

The teachers believe that these sessions are critical to their success as they establish the space for collegial conversations about what students should know and be able to do, how good is good enough, and what teachers and students must do when student learning and performance is below par. The sessions also allow for more productive conversations with parents, as well as students. Students have a clear understanding of the expectations for success in each of the arts disciplines as successful portfolios from the year prior are referenced by teachers and students throughout the year.

A practice used by the visual and performing arts teachers at CCHS is to introduce assignments to students with the criteria for success generated with students as a part of the learning process. Students are able to understand what the purpose of the assignment is and how they will be evaluated. Students may have opportunities to redo or improve work until it meets their own standards, as well as the teacher’s standards. Students at CCHS have a clear idea as to their own progress and as to what it is they still need to be able to do and know. All students feel that they can be successful in the arts and enjoy arts learning at CCHS.

SELECTED RESEARCH CITATIONS


Provide coherent, comprehensive, and ongoing visual and performing arts professional preparation, and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

**DESCRIPTION**

National and state professional development standards articulate the importance of high quality professional learning as part of the daily work of educators and call upon schools to provide the resources to improve and increase teachers’ knowledge of academic subjects as an integral part of broad school-wide and district-wide educational improvement plans. School and district leaders have the role of guiding continuous instructional improvement through data-driven priority setting, drawing upon research, and fostering learning and change. High quality professional development needs to be available for the arts specialist and the generalist, as well as for teachers in other content areas who are interested in the power of integrating the arts into their curriculum.

High quality professional development should give teachers and administrators the knowledge and skills to provide students with the opportunity to meet challenging State academic content standards and student academic achievement standards. It should focus on developing the sequential nature of the standards in each of the four arts and the comprehensive approach of including the five strands and effective ways to teach them. Professional development that most powerfully supports changes in classroom practice includes workshops, readings, and presentations to deepen arts knowledge and content, as well as opportunities for application, classroom-based coaching, ongoing participation in professional learning communities and communities of practice, classroom demonstrations by more expert colleagues, reflection and self-assessment, and hands-on planning.

Professional development should also be concerned with developing advocacy-oriented arts teachers and other staff who are responsive to the linguistic, cultural, and equity issues facing California’s diverse student population. Such professional development supports arts teachers and staff not only in reaching deep arts content knowledge, but also in building a) powerful critical pedagogy, technological fluency, solid language and literacy development expertise, and strong foundations in child/adolescent cognitive development, engagement, and motivation; b) assessment expertise, including data analysis and interpretation skills; c) competency in the specific languages and cultures of their students; d) the knowledge and skills to involve parents and create two-way partnerships with families and other stakeholders appropriately; and e) facilitation, negotiation, and collaboration skills.

California has a unique system of subject matter projects. The California Arts Project (TCAP), one of nine state subject matter projects, is the state educational agency supporting the improvement of teaching and learning in the arts through standards-based professional development. TCAP’s statewide network of university-based regional professional development centers develops leadership and provides technical assistance, arts education assessment, and professional development services to teachers, schools, and districts. TCAP programs include regional, campus-based, and school- or district-based institutes, series, customized programs, workshops, and seminars.

Other professional development offerings may include courses at institutions of higher education or conferences sponsored by professional arts organizations. Additionally, teaching artists enhancing arts programs need high quality professional development in the arts to understand the focus of a standards-based arts curriculum for all students. Often, arts councils provide such support to artists wishing to work in collaboration with teachers and students. Providers of arts professional development must be able to demonstrate the effectiveness of their pedagogy and content for the typically diverse California classroom.
Located in a large urban area, Santana Unified School District engages in long-term professional development to improve arts education for all students. Efforts began with a strong district commitment to implement a high quality standards-based, culturally-responsive arts program in all four arts disciplines for all students, the majority of whom are African American. This is an on-going commitment to build the district’s arts education in partnership with professional organizations and the community.

During the first phase of the professional development plan, single-subject arts teachers attended institutes as part of an on-going partnership with The California Arts Project. Each year, two or three teachers attend institutes that broaden and deepen their arts knowledge and experience by actively engaging these teachers in arts processes. They explore how standards affect learning and creativity, and they share their excellence in teaching practices as they develop their leadership skills. They also have opportunities to partner with local African American artists from the community. The benefits are multiple: students are able to see people who look like them actively involved in the arts; teachers develop their own cultural competence and knowledge; and community artists are able to share their experiences and skills. The success of this triple partnership is evident in the enthusiasm and notable achievement of the students.

In addition, district-embedded professional development is provided by the partnership along with services from the county office, professional arts organizations, and the local California Arts Council. This has been especially helpful for the elementary schools where high quality professional development in Framework and Standards are provided, as well as professional development in all four arts disciplines. One component of the site work has been the formation of Action Research Groups. This has encouraged teachers in this district to propose and implement change, as well as improve their practice and student performance.

As a result of the strong, professional and community partnerships and teacher leadership, the district continues to develop a plan for improvement while observing and documenting the effects of their current commitment to arts learning for all students. At present the district is still working on full implementation of all four arts disciplines especially at the elementary level, where dance and theatre arts are still not fully implemented at all schools in the district.

SELECTED RESEARCH CITATIONS


Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

**DESCRIPTION**
Active parent and community engagement is a hallmark of schools in which students thrive. The collaborative nature of the arts leads to strong partnerships between schools, county offices of education, community arts providers, artists, parents with arts expertise, and parent volunteers. Vital community support and partnerships for art programs in schools help students develop a deeper understanding and appreciation of their local communities. Furthermore, strong partnerships are made to vital industries, businesses, and fields of work using new technologies. These partnerships may become valuable resources for grants, equipment, educational materials, technological expertise, job shadowing, and guest speakers.

Positive and supportive relationships develop among students, teachers, and the school community when they are involved in creating performances or responding to works of art. The arts change the school environment in ways that build a sense of community within and around the school. Participation in art activities helps students develop deeper understanding and connections to cultures and values different from their own. In these schools parents have the information to support their children’s arts learning at home, are active in the arts classrooms, and help teachers bridge and connect to community resources for arts-related learning. It is important that parents monitor their children’s arts learning and have the skills and knowledge to advocate effectively to create the conditions students need to learn and master the arts curriculum. Parents of English Learners, poor students, students of color, and special needs students, however, face linguistic, cultural, and other barriers to such involvement.

Schools with strong arts programs create inclusive, welcoming, and supportive conditions for families that are from other cultures and backgrounds. Arts programs can provide these families with powerful ways of making connections to the school and community. Powerful family and community engagement strategies include: a) leadership development for parents and active recruitment into leadership groups at the school; b) parent education to support students graduating from high school college-ready and with well-developed arts competencies; c) professional development for teachers and administrators in cross-cultural skills and competencies for building two-way communication with families of English Learners, poor students, students of color, and special needs students; d) resources allocated to enable arts teaching/learning projects in the community; and e) orientations for newcomer parents and others.
Teaching secondary ceramics classes requires many hours of extra time spent loading and firing kilns, preparing and recycling clay, and making and renovating glazes in order to serve over 175 students daily. Students, parents, and community members can be given the opportunity to learn responsibility for and contribute to this studio work. During the school day, daily classes are limited to fifty minutes or less, and studio work and creative activities often do not conform to these restrictive time periods. For these reasons and for the purpose of encouraging students to share these experiences with their friends and families, Open Studio was established at Valley View High School.

Open Studio has met every Wednesday evening on the traditional school schedule for over four years. Students take written notification home to their parents, encouraging parental involvement and also inviting siblings and friends of the students. Likewise, a general school notice goes out to the entire staff and faculty through the staff bulletin. Ceramics students are encouraged to invite their other classmates who might also have an interest. Three basic precepts have been established: whoever invites the guest (or family members) is responsible for “hosting” them and introducing them to studio; the ceramics teacher, Mr. Fisher, will not be doing any formal teaching, but will be an equal participant in the studio event; and, “as you teach, so shall you learn.”

Over the last three years, the community in general has become aware of this opportunity. No one is required to pay until they begin to produce finished work. Donations are welcome, and several of the adults have been quite generous with their appreciation. These donations are used to secure extra help and time to keep a smoothly running studio. At first, students brought family and friends, but soon parents invited other parents and friends, and former students continue to return each year and bring other friends. The end result has been consistently, well-attended, resourceful, and productive open studio events.

Advanced ceramics students take responsibility for hosting and helping the guests. Through informal conversations, they assist parents and community members in understanding how the ceramic arts develop powerful and enduring learning and skills in students and where the ceramic arts fit into the larger school curriculum. Parents and adults who have ceramics experience often help the beginners, and frequently, parent participants in Open Studio take the next step of visiting ceramics classes during the school day to observe and contribute.

But the most exciting learning and community building episodes happen as young ceramics students witness and experience interaction between and with adult learners. They learn that ceramics and the study of fine arts is not just a subject in school, but is shared by a community that goes beyond the school. The Open Studio has developed a reputation within the Valley View High School community as a gathering place for the community, adults, and students to participate, learn, and celebrate creativity through the ceramic arts.
SELECTED RESEARCH CITATIONS


PRINCIPLE 8: ADVOCACY-ORIENTED ADMINISTRATIVE AND LEADERSHIP SYSTEMS

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

DESCRIPTION
In many districts and schools, study of the arts is considered the responsibility of the arts teachers, or the visual and performing arts program. To create districts and schools that embrace and support the arts well, the entire school community has to feel and enact ownership of an arts education for every child, in every school, every day, and proactively work towards eliminating the arts deficit that occurs in most districts today. Rather than being served in “pull-out” programs or in 30-minute “add-ons,” the arts are taught as discrete disciplines related to each other and when appropriate to other subject areas in the curriculum. In the elementary grades, arts are taught in an integrated fashion as an important aspect of other core curriculum disciplines. This requires strong advocacy-oriented leadership from district superintendents to site-based principals that makes it clear that arts learning is important for all students and that all students are guaranteed access to a rich, comprehensive, and meaningful standards-based arts curriculum.

District and site administrators, counselors and other support staff, visual and performing arts coordinators and teacher, parent, and student leaders work together as a district-wide arts team to develop a policy for arts education. This advocacy team additionally builds broad-based support through in-depth strategic planning that yields results in professional development, standards-based curriculum, quality instruction and methodology, partnerships and collaborations, sustained arts funding, resources and facilities, program evaluation and student assessment. School and district administrative systems need to effectively address issues of data, communication, accountability, and equity relative to their arts programs, as well as leverage and maximize existing arts resources to create sustainable arts programs.

In addition, site administrators need to ensure that the arts are included as core curriculum for all students by making appropriate accommodations for students’ diverse learning styles and abilities. Arts instruction should be culturally and linguistically responsive to the needs and talents of the students being served, and should be structured and delivered in ways that encourage the successful participation for English Learners, poor students, students of color, and special needs students, all of whom have the capacity to excel in the visual and performing arts.

Advocacy-oriented leadership realizes that to achieve the emerging statewide vision of arts learning for every student, every day, in every school, requires the ongoing expansion of our community of arts education supporters. A common unity must be developed among arts education colleagues, friends, and allies. This involves providing arts leadership that models, inspires, and facilitates relationship building, trust, and mutual support—qualities required for long-term social change. Finally, advocacy-oriented leadership requires celebrating successes and struggles. It is important to engage in public ceremonies that acknowledge who the students are, what they contribute, and what they have the potential to become relative to the arts. Through the celebratory process, new arts visions and possibilities are created that move schools from a deficit, behavioristic way of thinking, doing and being, to a more asset-based and culturally and linguistically responsive approach, which is what students and families need, want, and deserve.
The Sunset Elementary School District school board has for several years had a policy in support of an articulated visual and performing arts instructional program for its grade K-6 students. Three years ago, they hired a district Visual and Performing Arts Coordinator, Mrs. Nguyen, whose responsibility is to provide support to the district’s four schools as they implement and monitor their local arts programs. One of her first responsibilities was to bring together district and site administrators, teachers, parents, community members, and organizations to develop a district arts plan and individual school arts plans aligned to the district plan.

This plan, which articulates a powerful vision of comprehensive arts education for all students, also outlines how this comprehensive curriculum will be phased in starting with the visual arts, then adding theatre arts, music education, and dance over a seven year period. The plan includes goals and objectives related to student achievement in the arts, teacher professional development, funding, internal and external communication, parent and family involvement, use of local arts providers and organizations, and arts advocacy locally and at the state level.

Several partnerships have been established to support arts education for the district’s students. The local PTAs work in concert with the district to take a leadership role in community arts advocacy efforts. An alliance of local arts-related businesses has been established to provide internships and support for teachers who will be integrating arts teaching into their daily work. These same businesses offer their employees to work in the classroom as partners with teachers to bring real-world relevance to the arts teaching and learning. The local symphony has agreed to provide a free symphony experience for every student annually. The superintendent and school board have met with a private foundation interested in funding a multi-year evaluation of the district’s efforts in arts education.

Mrs. Nguyen, the district visual and performing arts coordinator, works with teachers with arts expertise, to support them in serving as mentors to other teachers at their sites. She has provided arts leadership support to both site administrators and central office staff, so that they are able to see where the arts fit into the bigger instructional picture. She regularly collaborates with the district and school accountability staff so that the arts are seen as a viable school reform vehicle and to ensure that administrators, teachers, and parents are able to access the data regarding student, school, and district arts progress and achievement. She communicates with the district public information officer so that arts achievements are communicated and celebrated internally and in the community. She also meets with the secondary school district into which Sunset’s students feed to ensure that Sunset students are placed appropriately in the middle and high school arts programs, and Sunset’s student information system tracks the progress of its students through high school in order to strengthen its own arts program.
SELECTED RESEARCH CITATIONS


VISUAL & PERFORMING ARTS CORE PRINCIPLES
A REFLECTION, DIALOGUE, ASSESSMENT, AND PLANNING TOOL

LOOKING AT OUR SCHOOL THROUGH VISUAL & PERFORMING ARTS CORE PRINCIPLES
This tool is designed to engage school teams in reflecting on the practices, policies, and life of their school through the lens of the Visual & Performing Arts Core Principles. It is intended to deepen understanding about the principles themselves, and to support both dialogue and planning towards systemic implementation of the emerging statewide vision of arts learning for every student, every day, in every school. A matrix for each of the eight principles lists characteristics of schools that are enacting that principle.

► Step 1: As a team, select by consensus which Core Principle to address, as an initial starting point.

► Step 2: Every member of the “team” individually fills out the tool, checking for each characteristic whether you feel it is a “strength” of the school, a “work in progress”, “isn’t happening”, or “don’t know”.

► Step 3: After all members have marked their ratings, go through the principle that was selected as a team, sharing and comparing how you rated your school for each characteristic.

Questions to consider and discuss: WHY did we rate the school the way we did? What “evidence” led to that rating? Note where there is clear consensus. Take time to talk about those characteristics where there is not consensus. The dialogue is particularly important where there are differences in the ratings. It is an opportunity to share differing perspectives and experiences that together inform a fuller picture of what is going on in the school. Use this opportunity to learn from each other.

► Step 4: Select one team member to calculate the average and range for each characteristic and share the results with the rest of the team.

► Step 5: Go back through your ratings and compile a list of all of the areas for which team members marked “don’t know”. Add to that list any characteristics where there was wide disparity in how members of the team ranked the school. This list becomes an agenda for further inquiry. Your Inquiry plan will be built from that list.

► Step 6: Go back through your ratings and compile a list of those characteristics which are a “strength” of the school. This is where the Visual and Performing Arts vision is already firmly planted. It will be important to celebrate, nurture, and protect that work.

► Step 7: Go back through your ratings and compile a list of those which are works in progress. The next step will be to do an Assessment and Alignment Process through which you will look deeper at what your school is doing to work in those areas, assess how well you feel it is going and what else may be helpful to do.

► Step 8: Go back through your ratings and compile a list of those characteristics about which there is general agreement “isn’t happening”. These become important topics for further dialogue and possible inquiry and fact-finding. These will require further diagnosis. WHY isn’t anything happening? Is it lack of awareness? Are there policy and resource conditions that don’t allow it to happen? Is it lack of will?
**PRINCIPLE 1: ENRICHED AND AFFIRMING LEARNING ENVIRONMENTS**
Create a safe, affirming, and enriched environment for participatory and inclusive learning in and through the visual and performing arts for every group of students.

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<tr>
<th>Characteristic</th>
<th>Strength</th>
<th>Work in Progress</th>
<th>Isn’t Happening</th>
<th>Don’t Know</th>
<th>Rating</th>
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</thead>
<tbody>
<tr>
<td>Arts staff expresses a positive attitude about providing opportunities for student expression through the visual and performing arts, and welcomes what students bring from their backgrounds and homes into the arts classroom and life of the school.</td>
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<tr>
<td>The value that staff and administration place on the artistic endeavors of students is evidenced by the diversity of student work and performances throughout the school. Art is everywhere, in every classroom and every publication.</td>
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<td>Intentional classroom and schoolwide strategies are in place so that students and teachers grow artistically and learn to understand and respect differences.</td>
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<td>Instructional strategies and pedagogy emphasize cooperative and interactive learning.</td>
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<tr>
<td>Through policies, vision statements, activities, signs, and images on the wall, the school actively communicates the importance of the arts (music, dance, theatre, and visual arts) as core curriculum and imparts the value of diversity, multiple languages, and multiculturalism in the arts.</td>
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<td>School has strong, enforced bottom-line policies of zero tolerance for anti-immigrant, antibilingual, and racist language and behavior.</td>
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<td>The arts faculty, staff, and administration include members of the major racial, language, and cultural communities of the students.</td>
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**PRINCIPLE 2: EMPOWERING PEDAGOGY**

Use culturally and linguistically responsive pedagogy that maximizes learning in and through the visual and performing arts, actively accesses and develops student voice, and provides opportunities for leadership for every group of students.

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<tr>
<th>Characteristic</th>
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<tbody>
<tr>
<td>Staff understands that the student population is multifaceted, diverse, and complex — and is aware of the role of diverse languages, cultures, and lived experiences in shaping student participation in the arts.</td>
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<tr>
<td>Teachers motivate students to become active participants in their arts learning by encouraging and providing opportunities for them to ask questions, think critically, and make choices.</td>
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<td>Students are allowed to express ideas and feelings in their home language and to use their home language for arts academic work.</td>
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<tr>
<td>Students are actively and consistently invited to share their experiences and to draw upon their culture to make meaning of arts academic work.</td>
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<td>Students traditionally under-represented in the arts experience equal opportunities and encouragement as other students to participate in arts leadership activities of the school — and are proportionately represented in arts leadership and performance roles.</td>
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<td>Arts professional development supports staff knowledge in the arts and cultures of their student populations, as well as in the arts and cultures that are different than the represented populations. It includes effective and innovative methodologies that address diversity in teaching and learning styles.</td>
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**PRINCIPLE 3: CHALLENGING AND RELEVANT CURRICULUM**

Engage every group of students in comprehensive, well-articulated and age-appropriate visual and performing arts curriculum that also purposefully builds a full range of language, literacy, and other content area skills, including, whenever possible, bilingualism, biliteracy, and multiculturalism. This curriculum is cognitively complex, coherent, relevant, and challenging.

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<tr>
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<tr>
<td>The arts curriculum is rigorous, sequential, comprehensive, coherent, and well-articulated with consistency in approach at every grade level as part of the core curriculum for all students.</td>
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<td>The curriculum is standards-based and includes all four arts disciplines. It includes artistic perception, creative expression, historical and cultural context, aesthetic valuing, and connections and applications to other disciplines and to careers.</td>
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<td>Arts curriculum emphasizes critical thinking, problem solving, creating and innovating, analyzing and synthesizing complex ideas, and the active production of arts knowledge.</td>
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<td>Students have the opportunity to study both home language and a second language to advanced levels of literacy as part of their arts experience throughout the grades.</td>
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<td>A strong, articulated sequence and designated instructional time exists for students to develop arts expertise across the arts disciplines and through arts integration experiences.</td>
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<td>Students have access to high quality peer and adult arts learning models.</td>
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<td>Teachers design and modify instruction so that students are engaged in high-level complex arts learning in both home language and English.</td>
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<td>Students are learning and mastering arts material at grade level or beyond.</td>
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<td>All students are enrolled &amp; succeeding in arts curriculum that prepares them for college and careers.</td>
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**PRINCIPLE 4: HIGH QUALITY INSTRUCTIONAL RESOURCES**

Provide and utilize high quality standards-aligned visual and performing arts instructional resources that provide each group of students with equitable access to core curriculum and academic language in the classroom, school, and community.

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<th>Characteristic</th>
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</thead>
<tbody>
<tr>
<td>High quality standards-aligned visual and performing arts instructional resources are provided for all sites, for all arts discipline specific and arts integration classrooms, for all four arts disciplines, and for every grade level. Instructional resources are also aligned to other core curriculum and ELD standards as appropriate.</td>
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<td>Materials used by students in the arts classroom are designed for and appropriate to the specific linguistic and academic needs/strengths of students.</td>
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<td>School sites have facilities and storage areas designed to guarantee full implementation of all four arts disciplines.</td>
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<td>Safety issues address the placement and use of equipment and provide for safe educational environments for using arts-related materials and facilities.</td>
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<td>Arts instructional materials are developmentally and age appropriate.</td>
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<td>Arts instructional resources brought into the school reflect and represent the diversity of the students.</td>
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<td>Technological resources are available and used as an integral part of the arts instructional program to provide access to standards-aligned arts curriculum content.</td>
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<td>Technology is used to engage students in interactive and generative arts learning.</td>
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<td>Students have access to a wide range of arts-related books in English and home language which are made available in the arts classroom and school library.</td>
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<td>Students are encouraged and allotted time to use arts resources independently in school and at home.</td>
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**PRINCIPLE 5: VALID AND COMPREHENSIVE ASSESSMENT**

Build and implement valid and comprehensive visual and performing arts assessment systems designed to promote reflective practice and data-driven planning in order to improve academic, linguistic, and socio-cultural outcomes for each specific group of students.

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<tr>
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<tbody>
<tr>
<td>Standardized arts assessments are valid and reliable for the student populations and arts disciplines being assessed (normed by specific population and discipline), linguistically accessible, free of cultural bias, and administered with appropriate accommodations for English Learners and special needs students.</td>
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<td>Arts placement and high stakes decisions are based upon multiple measures and methods and triangulated data.</td>
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<td>Assessments track extracurricular outcomes, as well as arts academic outcomes.</td>
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<td>Teachers can easily access data relevant to the arts about student achievement in meaningful formats, and consistently use that data plus student work as a basis for arts planning and instruction.</td>
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<td>District and school have a data system that tracks individual student arts progress over time, and can aggregate and disaggregate by demographic, background, and programmatic variables.</td>
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<td>Decision-making includes a process of asking questions about the specific impacts of arts programs and services and policies on students.</td>
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<td>There are regular, formal mechanisms and supports through which staff collaboratively reflects on arts data.</td>
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<td>School is engaged in an ongoing cycle of inquiry. The school regularly turns to data to illuminate current and emerging arts issues and problems.</td>
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<td>Students regularly engage in self-assessment of their own arts work and assessment results. They participate in the development of criteria and rubrics for arts performances and arts projects.</td>
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**PRINCIPLE 6: HIGH QUALITY PROFESSIONAL PREPARATION AND SUPPORT**

Provide coherent, comprehensive, and ongoing visual and performing arts professional preparation and support programs based on well-defined standards of practice. These programs are designed to create professional learning communities of administrators, teachers, and other staff to implement a powerful vision of excellent arts instruction for each group of students.

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Strength</th>
<th>Work in Progress</th>
<th>Isn’t Happening</th>
<th>Don’t Know</th>
<th>Rating</th>
</tr>
</thead>
<tbody>
<tr>
<td>The district and school have developed long-range plans for full implementation of a comprehensive, sequential, standards-based arts curriculum for all students K-12 and in all four disciplines.</td>
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<tr>
<td>Teachers are given time, professional development and support, including funding, to work together in reflective learning communities on arts teaching/learning issues, and to participate in conferences, institutes, and professional organizations.</td>
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<td>Teachers, administrators, specialists, and artist/educators have ready access to arts research and highly effective practices, including arts integration strategies so that the arts are valued as discrete disciplines, as well as methods for enhancing learning in other content areas.</td>
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<tr>
<td>The school supports good quality arts teaching through use of fully qualified and credentialed teachers in all four arts disciplines; mentor teachers, coaches, and resource people with deep expertise in the arts; and artists and teaching artists.</td>
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<tr>
<td>Teachers have collaborative time built into the school day for curriculum development, articulation, and implementation of arts programs.</td>
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<td>Teachers and administrators are tapped into arts networks, informed about, and encouraged/supported to participate in local and state professional development related to meeting the arts needs of California’s diverse learners.</td>
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<td>Teachers are co-participants in decision-making about arts professional development.</td>
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<td>Teachers are engaged in professional dialogue about arts-related student work, student needs, and teaching &amp; learning.</td>
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**PRINCIPLE 7: POWERFUL FAMILY AND COMMUNITY ENGAGEMENT**

Implement strong family and community engagement programs that build leadership capacity and value and draw upon community funds of knowledge to inform, support, and enhance visual and performing arts teaching and learning for each specific group of students.

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>Strength</th>
<th>Work in Progress</th>
<th>Isn’t Happening</th>
<th>Don’t Know</th>
<th>Rating</th>
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<tbody>
<tr>
<td>The climate in the school is very welcoming and provides open access for parents to the school and their student's art classroom(s).</td>
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<td>Teachers and administrators have received training in cross-cultural communication and strategies for strengthening two-way partnerships between home and school.</td>
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<td>Parents of student populations traditionally under represented in arts programs and community members are represented on the leadership bodies of the school.</td>
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<td>The school has an active parent arts advocacy community that includes relationships with businesses and community arts providers and other potential providers of additional arts resources and support.</td>
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<tr>
<td>Positive and vital relationships are created between the business community and new technologies that arts students need for making connections to the world of work.</td>
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<td>Parents are engaged in leadership development programs that enable them to be an effective advocate and support for their child's success in the arts.</td>
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<td>Parents receive information and guidance regarding the importance of arts learning, as well as information on supporting their student’s arts development in school and at home.</td>
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<td>Arts education staff speak languages of the families in the school; signs in arts classrooms are in the languages of the home; and all notices and parent materials are translated into language of the home.</td>
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<td>School and community arts programs orient newcomer immigrant families to the arts community and resources.</td>
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**PRINCIPLE 8: ADVOCACY-ORIENTED ADMINISTRATIVE & LEADERSHIP SYSTEMS**

Provide advocacy-oriented administration and leadership that institute system-wide mechanisms to focus all stakeholders on the diverse visual and performing arts needs and assets of each specific group of students. These administrative and leadership systems structure, organize, coordinate, and integrate visual and performing arts programs and services to respond systemically to the needs and strengths of each group of students.

<table>
<thead>
<tr>
<th><strong>Characteristic</strong></th>
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<th><strong>Isn’t Happening</strong></th>
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<th><strong>Rating</strong></th>
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<tbody>
<tr>
<td>Leadership is grounded in the research and theoretical frameworks for effective arts instruction.</td>
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<td>There is equity in the allocation of resources (appropriate teachers, advanced courses, etc.).</td>
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<td>Arts programs are integrated into the curriculum and are not delivered through pull-outs.</td>
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<td>Administrators are well-versed in the legal requirements and responsibilities of the school for implementing and monitoring arts programs.</td>
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<td>School leadership makes it explicit and clear that arts education is a responsibility of the whole school and is key to the school’s mission and vision.</td>
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<td>School has a designated process/plan for monitoring individual assessment and placement of students in arts programs, reviewing course assignments and master scheduling to ensure access, and facilitating smooth arts program transitions from gradespan to gradespan.</td>
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<td>Leadership is prepared to defend the arts program with data and research, and proactively garners needed resources to support the arts program.</td>
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<td>Guidance counselors and counseling services are well informed about the arts needs of students and facilitate appropriate placements which provide widespread access to the core arts curriculum.</td>
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<td>Systems are in place to regularly monitor that specific populations of students are not disproportionately or inappropriately placed into lower arts tracks or denied access to rigorous arts courses and programs.</td>
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<tr>
<td>PRINCIPLE</td>
<td>MY SCORE</td>
<td>OVERALL RATING (Group Average)</td>
<td>RANGE OF RATINGS (Low to High)</td>
<td>NOTES</td>
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<tr>
<td>PRINCIPLE 1 Enriched and Affirming Environment</td>
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<td>PRINCIPLE 2 Empowering Pedagogy</td>
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<td>PRINCIPLE 3 Challenging and Relevant Curriculum</td>
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<td>PRINCIPLE 4 High Quality Instructional Resources</td>
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<td>PRINCIPLE 5 Valid and Comprehensive Assessment</td>
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<td>PRINCIPLE 6 High Quality Professional Preparation &amp; Support</td>
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<td>PRINCIPLE 7 Powerful Parent and Community Engagement</td>
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<td>PRINCIPLE 8 Advocacy Oriented Administrative &amp; Leadership Systems</td>
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DISCUSSION QUESTIONS
(SEE PAGE 31, STEPS 5-8, FOR FURTHER GUIDANCE AND DIRECTION.)

1) LIST OF AREAS MARKED “DON’T KNOW” THAT ARE IMPORTANT FOR FURTHER INQUIRY.

2) LIST OF AREAS THAT ARE STRENGTHS – TO CELEBRATE AND PROTECT.

3) LIST OF WORKS IN PROGRESS – TO ASSESS AND ALIGN.

4) LIST OF AREAS THAT “AREN’T HAPPENING” – TO INVESTIGATE AND DISCUSS FURTHER.
People who don’t sing attend concerts; . . . people who don’t paint purchase paintings. One marvelous aspect of the arts is that they cognitively stimulate both those who do them and those who observe others do them. The arts are a total win-win situation. The doers and the observers both discover something about the further reaches of being human.

Robert Sylwester