Arts

CURRICULUM FRAMEWORK

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RIDE Rhode Island Department of Education

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Section 1: Introduction

Background

The Rhode Island Department of Education (RIDE) is committed to ensuring all students have access to high-quality curriculum and instruction as essential components of a rigorous education that prepares every student for success in college and/or their career. Rhode Island's latest strategic plan outlines a set of priorities designed to achieve its mission and vision. Among these priorities is *Excellence in Learning*.

In 2019 **Rhode Island General Law (RIGL) § 16-22-31** was passed by the state legislature, as part of Title 16 Chapter 97 - The Rhode Island Board of Education Act, signaling the importance of *Excellence in Learning* via high-quality curriculum and instruction. RIGL § 16-22-31 requires the Commissioner of Elementary and Secondary Education and RIDE to develop statewide curriculum frameworks that support high-quality teaching and learning.

The arts curriculum framework is specifically designed to address the criteria outlined in the legislation, which includes, but is not limited to, the following: providing sufficient detail to inform education processes such as selecting curriculum resources and designing assessments; encouraging real-world applications; being designed to avoid the perpetuation of gender, cultural, ethnic, or racial stereotypes; and presenting specific, pedagogical approaches and strategies to meet the academic and nonacademic needs of multilingual learners.[1]

The arts framework was developed by an interdisciplinary team through an open and consultative process. This process incorporated feedback from a racially and ethnically diverse group of stakeholders that included the Rhode Island State Council on the Arts, educators, students, families, the general public, and community partners.

The Importance of the Arts

The arts are a distinctive vehicle to discover who we are and share our identity and viewpoint with the world. They have shaped every culture on earth, and every individual has experienced the joy and impact of connecting to themselves and others through diverse art forms. The arts require humans to synthesize various ways of thinking, applying mathematical, scientific, linguistic, cultural, and social skills in authentic creative endeavors. By providing equitable access to high-quality arts education for Rhode Island students, we celebrate their unique creative perspectives, support their daily well-being, and promote the development of well-rounded learners.

An ever-growing body of research has established that:

- Arts education prepares students for success in college and beyond.
- Arts education supports effective instruction and engagement, even beyond the walls of the arts classroom.
- Arts education improves school climate and culture and supports community engagement.

Federally, the *Every Student Succeeds Act* (ESSA, 2015) recognizes the place of the arts and music within a well-rounded education. At the state level, high-quality arts education supports Rhode Island's Vision for Student Success by providing opportunities for students to "think critically and collaboratively, and act as a creative, self-motivated, culturally and globally competent learner." Students who are proficient in at least one art form after sequential PK-8 arts instruction and at least one high school arts credit will be better "prepared to lead fulfilling and productive lives, succeed in academic and employment settings, and contribute meaningfully to society."

The National Coalition for Core Arts Standards recognizes several overarching common values and philosophical foundations for arts learning:

Figure 1 National Core Arts Standards Philosophical Foundations

The *National Core Arts Standards* articulate how these values become realized as students engage in the artistic processes of creating, performing/producing/presenting, responding, and connecting through the five artistic disciplines: dance, media arts, theatre, music, and visual arts.

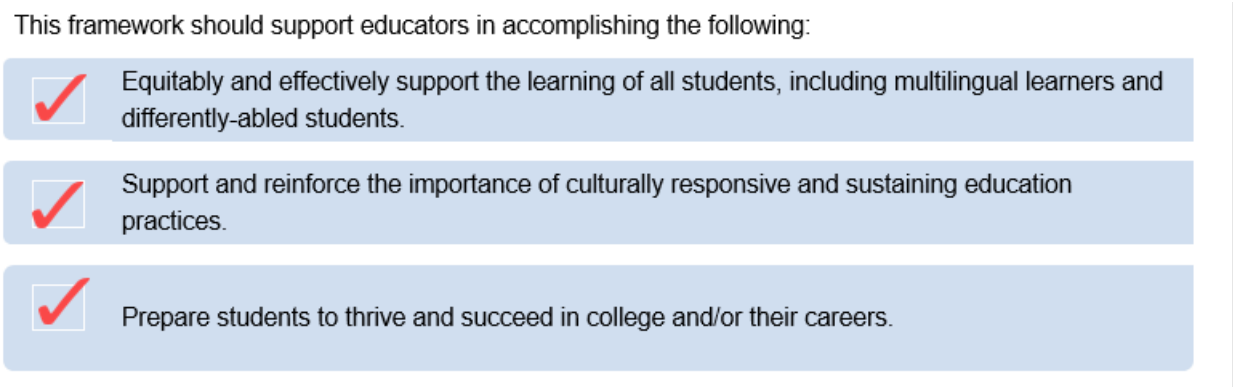
Vision for Student Success in the Arts

Rhode Island students will effectively create, present, and respond to artistic expressions, developing authentic connections with their communities, the world, and their own unique perspectives. We will build our students' knowledge and skills in the arts to develop creative thinkers, skillful communicators, and lifelong learners, leading to arts proficiency for all Rhode Island graduates.

Purpose

The purpose of the arts framework is to provide guidance to educators and families around the implementation of the National Core Arts Standards, particularly as it relates to the design and use of curriculum materials, instruction, and assessment. The frameworks should streamline a vertical application of standards and assessment across the K–12 continuum within Tier 1 of a Multi-Tier System of Support (MTSS). Further, the frameworks should increase opportunities for all students to meaningfully engage in grade-level work and tasks, and ultimately support educators and families in making decisions that prioritize the student experience. These uses of the curriculum frameworks align with the overarching commitment to ensuring all students have access to high-quality curriculum and instruction that prepares students to meet their postsecondary goals.

Figure 2 Framework Success Criteria



Guiding Principles for Rhode Island's Frameworks

The following five guiding principles are the foundation for Rhode Island's Curriculum Frameworks. They are intended to frame the guidance within this document around the use and implementation of standards to drive curriculum, instruction, and assessment within an MTSS. These principles include the following:

1. Standards are the bedrock of an interrelated system involving high-quality curriculum, instruction, and assessment.
2. High-quality curriculum materials (HQCMs) align to the standards and, in doing so, must be accessible, culturally responsive and sustaining, supportive of multilingual learners, developmentally appropriate, and equitable, as well as leverage students' strengths as assets.

3. High-quality instruction provides equitable opportunities for all students to learn and reach proficiency with the knowledge and skills in grade-level standards by using engaging, data-driven, and evidence-based approaches, such as leveraging home languages for content learning and drawing on family and communities as resources.
4. To be valid and reliable, assessments must align to the standards and equitably provide students with opportunities to monitor learning and demonstrate proficiency.
5. All aspects of a standards-based educational system, including policies, practices, and resources, must work together to support all students, including multilingual learners and differently-abled students.

What is Curriculum?

RIDE defines curriculum as a "standards-based sequence of planned experiences where students practice and achieve proficiency in content and applied learning skills. Curriculum is the central guide for all educators as to what is essential for teaching and learning, so that every student has access to rigorous academic experiences." Building off this definition, RIDE also identifies specific components that comprise a complete curriculum. These include the following:

- ***Goals*:** Goals within a curriculum are the standards-based benchmarks or expectations for teaching and learning. Most often, goals are made explicit in the form of a scope and sequence of skills to be addressed. Goals must include the breadth and depth of what a student is expected to learn.
- ***Instructional Practices*:** Instructional practices are the research and evidence-based methods (i.e., decisions, approaches, procedures, and routines) that teachers use to engage all students in meaningful learning. These choices support the facilitation of learning experiences in order to promote a student's ability to understand and apply content and skills. Practices are differentiated to meet student needs and interests, task demands, and learning environment. They are also adjusted based on ongoing review of student progress towards meeting the goals.
- ***Materials*:** Materials are the tools and resources selected to implement methods and achieve the goals of the curriculum. They are intentionally chosen to support a student's learning, and the selection of resources should reflect student interest, cultural diversity, world perspectives, and address multilingual learners and differently-abled students. To assist local education agencies (LEAs) with the selection process, RIDE has identified criteria for selecting a high-quality curriculum that best fits the needs of each LEA's students, teachers, and community. LEAs should adopt materials that meet these criteria because every student in Rhode Island deserves access to high-quality curriculum materials.
- ***Assessment*:** Assessment in a curriculum is the ongoing process of gathering information about a student's learning. This includes a variety of ways to document what the student knows, understands, and can do with their knowledge and skills. Information from assessment is used to make decisions about instructional approaches, teaching materials, and academic supports needed to enhance opportunities for the student and to guide future instruction.

Another way to think about curriculum, and one supported by many experts, is that a well-established curriculum consists of three interconnected parts all tightly aligned to standards: the intended (or written) curriculum, the lived curriculum, and the learned curriculum (e.g., Kurz, Elliott, Wehby, & Smithson, 2010). Additionally, a cohesive curriculum should ensure that teaching and learning is equitable, culturally responsive and sustaining, and offers students multiple means through which to learn and demonstrate proficiency.

The *written curriculum* refers to what students are expected to learn as defined by standards, as well as the HQCMs used to support instruction and assessment. This aligns with the 'goals' and 'materials' components described previously. Given this, programs and textbooks do not comprise a curriculum on their own, but rather are the resources that help to implement it. They also establish the foundation of students' learning experiences. The written curriculum should provide students with opportunities to engage in content that builds on their background experiences and cultural and linguistic identities while also exposing students to new experiences and cultural identities outside of their own.

The *lived curriculum* refers to how the *written curriculum* is delivered and assessed and includes *how* students experience it. In other words, the lived curriculum is defined by the quality of instructional practices that are applied when implementing the HQCMs. This aligns with the 'methods' section in RIDE's curriculum definition. The lived curriculum must promote instructional engagement by affirming and validating students' home culture and language, as well as provide opportunities for integrative and interdisciplinary learning. Content and tasks should be instructed through an equity lens, providing educators and students with the opportunity to confront complex equity issues and explore socio-political identities.

Finally, the *learned curriculum* refers to how much of and how well the intended curriculum is learned and how fully students meet the learning goals as defined by the standards. This is often defined by the validity and reliability of assessments, as well as by student achievement, their work, and performance on tasks. The learned curriculum should reflect a commitment to the expectation that all students can access and attain grade-level proficiency. Ultimately, the learned curriculum is an expression and extension of the written and lived curricula and should promote critical consciousness in both educators and students, providing opportunities for educators and students to improve systems for teaching and learning in the school community.

Key Takeaways

- First, the **written curriculum** (goals and high-quality curriculum materials) must be firmly grounded in the standards and include a robust set of high-quality curriculum materials that all teachers know how to use to design and implement instruction and assessment for students.
- Second, the characteristics of a strong **lived curriculum** include consistent instructional practices and implementation strategies that take place across classrooms that are driven by standards, evidence-based practices, learning tasks for students that are rigorous and engaging, and a valid and reliable system of assessment.
- Finally, student learning and achievement are what ultimately define the overall strength of a **learned curriculum**, including how effectively students are able to meet the standards.

What is a Curriculum Framework?

All of Rhode Island's curriculum frameworks are designed to provide consistent guidance around how to use standards to support the selection and use of high-quality curriculum materials, evidence-based instructional practices, as well as valid and reliable assessments — all in an integrated effort to equitably maximize learning for all students.

The curriculum frameworks include information about research-based, culturally responsive and sustaining, and equitable pedagogical approaches and strategies for use during implementation of high-quality curriculum materials and assessments in order to scaffold, develop, and assess the skills, competencies, and knowledge called for by the state standards.

The structure of this framework also aligns with the five guiding principles referenced earlier.

- **Section 2** lists the standards and provides a range of resources to help educators understand and apply them. Section 2 also addresses how standards support selection and implementation of high-quality curriculum materials**.**
- **Section 3** of this framework provides guidance and support around how to use the standards to support high-quality instruction.
- **Section 4** offers resources and support for using the standards to support assessment.

Though Guiding Principle 5 does not have a dedicated section, it permeates the framework. Principle 5 speaks to the coherence of an educational system grounded in rigorous standards. As such, attention has been given in this framework to integrate stances and resources that are evidence-based, specific to the standards, support the needs of all learners — including multilingual learners and differently-abled students — and link to complementary RIDE policy, guidance, and initiatives. Principle 5 provides the vision of a coherent, high-quality educational system.

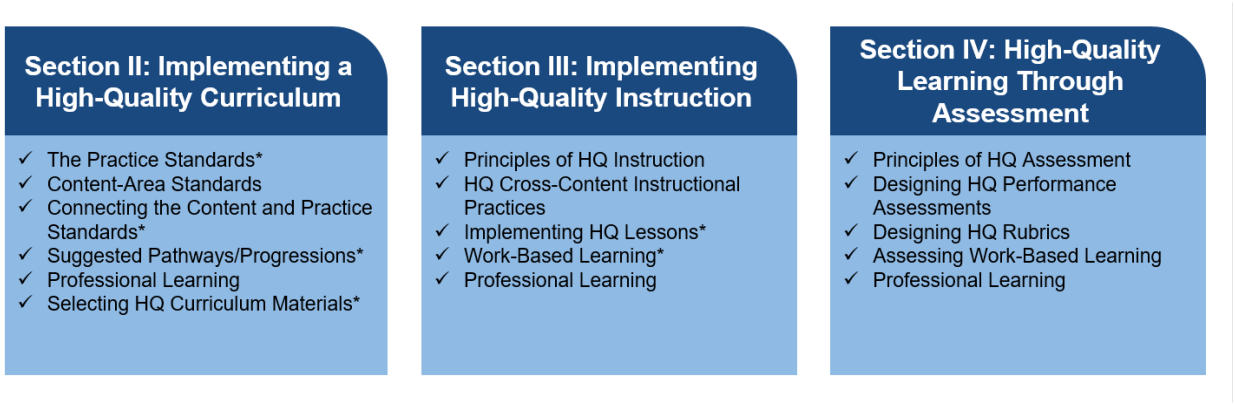
In sum, each curriculum framework, in partnership with high-quality curriculum materials, informs decisions at the classroom, school, and local education agency level about curriculum material use, instruction, and assessment in line with current standards and with a focus on facilitating equitable and culturally responsive and sustaining learning opportunities for all

students. The curriculum frameworks can also be used to inform decisions about appropriate foci for professional learning, certification, and evaluation of active and aspiring teachers and administrators.

The primary audiences for the information and resources in the curriculum frameworks are educators in Rhode Island who make decisions and implement practices that impact students' opportunities for learning in line with standards. This means that the primary audience includes teachers, instructional leaders, and administrators.

However, the curriculum frameworks also provide an overview for the general public, including families and community members, about what equitable standards-aligned curriculum, instruction, and assessment should look like for students in Rhode Island. They also serve as a useful reference for professional learning providers and higher education Educator Preparation Programs (EPPs) offering support for Rhode Island educators. Thus, this framework is also written to be easily accessed and understood by families and community members.

Figure 3 Summary of Section Structure

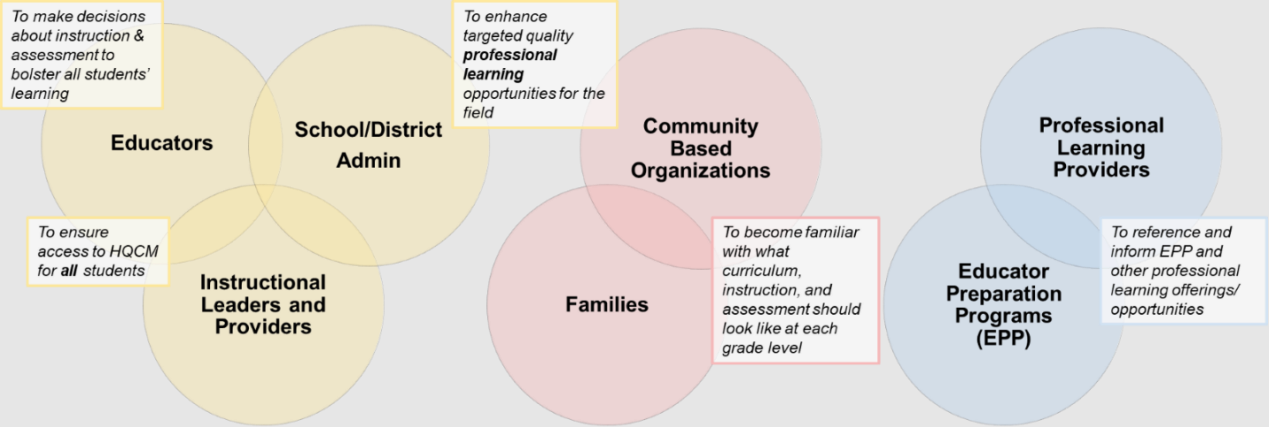


**Not applicable to all content areas*

What does effective implementation of the Curriculum Framework look like?

Figure 4 provides examples of how RIDE envisions the guidance and resources within this framework being used. These examples are not exhaustive by any measure and are intended to give educators an initial understanding of how to practically begin thinking about how to implement and use this framework to inform their daily practice.

Figure 4 Stakeholders and the Framework



Educators and instructional leaders such as curriculum coordinators, principals, and instructional coaches can use the curriculum frameworks as a go-to resource for understanding the high-quality curriculum materials that have been adopted in their schools and to make decisions about instruction and assessment that bolster all students' learning opportunities. For example, the frameworks can be used to:

- Unpack and internalize grade-level standards and vertical alignment of the standards;
- Analyze adopted high-quality curriculum materials and assessment(s), understanding how the standards are applied within the instructional materials and assessment(s);
- Norm high-quality instructional practices in each of the disciplines; and,
- Guide decisions related to instruction and assessment given the grade-level expectations for students articulated in the standards and the high-quality instructional materials.

Educators, curriculum leaders, and instructional coaches can use the curriculum frameworks as a resource when ensuring access to high-quality instructional materials for all students that are culturally responsive and sustaining, and that equitably and effectively include supports for multilingual learners and when available in the home language. For example, the frameworks can be used to:

- Unpack and internalize arts education standards for multilingual learners; and,
- Plan universally designed instruction and aligned scaffolds that ensure all students can engage meaningfully with grade-level instruction.

Local education agency and school administrators can use the curriculum frameworks to calibrate their understanding of what high-quality curriculum, instruction, and assessment should look like within and across disciplines and use that understanding as a guide to:

- Make resources available to educators, families, and other stakeholders in support of student learning;
- Norm "what to look for" in classrooms as evidence that students are receiving a rigorous and engaging instructional experience; and,

- Structure conversations with teachers and families about high-quality curriculum, instruction, and assessment.

Local education agencies and school administrators, as well as EPPs and professional learning providers, can use the curriculum frameworks to enhance targeted quality professional learning opportunities for the field. For example, the frameworks can be used to:

- Enhance educator or aspiring educator knowledge about the standards and pedagogical approaches used in Rhode Island;
- Define a vision for curriculum and instruction, followed by curriculum-specific professional learning;
- Build capacity of educators and aspiring educators to engage in meaningful intellectual preparation to support facilitation of strong lessons;
- Aid educators and aspiring educators in making sense of the structure, organization, and pedagogical approaches used in different curriculum materials; and,
- Build capacity of educators and aspiring educators to address individual learning needs of students through curriculum-aligned scaffolds.

Families and community organizations can use the curriculum frameworks to become familiar with what curriculum, instruction, and assessment should look like at each grade level. Families are important advocates and partners in their students' schools and educational communities. Families often provide students' first and formative experiences in the arts and can support continued arts engagement and learning for students in and out of the classroom. In addition to families, arts community organizations are an integral part of many students' arts learning experience: Community organizations provide additional opportunities for arts engagement beyond the school day; they offer advanced and specialized learning for interested students; they preserve and develop distinctive community traditions.

Family and community arts experiences do not supplant students' right to high-quality standards-based arts education access in their PK-12 educational experience, provided by qualified educators within the school day, as detailed in this *Framework*. However, community organizations are valuable supplemental partners for LEAs as they implement this *Framework*. LEAs may collaborate with community partners to provide arts experiences for students, resources for classrooms, and professional development for teachers. These partnerships can help ensure that LEAs' arts curricula are culturally responsive, experiential, and comprehensive.

In the spirit of reciprocity, this *Framework* can also serve community organizations: Though the *Framework* is designed to provide guidance for Rhode Island schools-based arts education, the curriculum, instruction, and assessment principles outlined in this document will also promote high-quality arts learning outside the curricular setting. Community organizations may review this *Framework* to refine their pedagogical approach or to better understand the context of students' in-school arts learning experiences.

Overview and Connection to Other Frameworks

Each content area (mathematics, science and technology, ELA/literacy, history and social studies, world languages, and the arts) has its own curriculum framework. For educators who focus on one content area, all information and resources for that content area are contained in its single curriculum framework. Educators and families who are thinking about more than one content area will need to reference different content-area curriculum frameworks.

However, it is important to note that coherence across the curriculum frameworks includes a common grounding in principles focused on connections to content standards and providing equitable and culturally responsive and sustaining learning opportunities through curriculum resources, instruction, and assessment. The curriculum frameworks also explicitly connect to RIDE's work in other areas including, but not limited to, multilingual learners, differently-abled students, early learning, college and career readiness, and culturally responsive and sustaining practices. Table 1 is a brief overview of how this and the other curriculum frameworks are organized, as well as a summary of how the specific curriculum frameworks overlap and connect to each other.

Table 2 Section Overviews

Section	What is common across the content area curriculum frameworks?	What is content-specific in each content area's curriculum framework?
Section 1: Introduction	Section 1 provides an overview of the context, purpose, and expectations related to the curriculum framework.	Each curriculum framework articulates a unique **vision for how the framework can support high-quality teaching and learning.**
Section 2: Implementing a High-Quality Curriculum	The introduction to this section defines how RIDE defines high-quality curriculum materials (HQCMs) in relation to standards. The final part of this section explains how HQCMs are selected in RI and provides related tools.	The middle section of each curriculum framework has **content-specific information about the standards and vision for student success** in the targeted content area. The final part of this section includes some **specific information about high-quality curriculum materials for the targeted content area**.
Section 3: Implementing High-Quality Instruction	This section introduces five cross-content instructional practices for high-quality instruction. This section also includes guidance and tools to support high-quality instruction and professional learning across content areas.	This section expands upon cross-content instructional practices by providing **content-specific information about instructional practices.** This section also includes **more specific guidance and tools for considering instruction and professional learning in the targeted content area**.
Section 4:	The curriculum frameworks all explore the role of formative and	**Content-specific guidance about tools and resources for assessing students in the**

High-Quality Learning Through Assessment	summative assessment and how these align with standards. Tools and guidance for assessment in any content area are provided.	**targeted content area** are included in this section.

Connections to Other RIDE Initiatives

This curriculum framework is designed to be a valuable resource for educators and families. It is intended to support classroom teachers and school leaders in developing a robust and effective system of teaching and learning. To achieve this, it also connects users to the vast array of guidance and resources that the RIDE has and will continue to develop. Thus, when logical, direct references are made, including direct hyperlinks, to any additional resources that will help educators, families, and community members implement this framework.

College and Career Readiness

RIDE's mission for College and Career Readiness is to build an education system in Rhode Island that prepares all students for success in college and career. This means that all doors remain open and students are prepared for whatever their next steps may be after high school.

Secondary education, which begins in middle school and extends through high school graduation, is the point in the educational continuum where students experience greater choice on their journey to college and career readiness. Students have access to a wide range of high-quality personalized learning opportunities and academic coursework and have a variety of options available to complete their graduation requirements. To improve student engagement and increase the relevance of academic content, students may choose to pursue a number of courses and learning experiences that align to a particular area of interest, including through dedicated career and technical education programs or early college coursework opportunities.

Secondary level students have opportunities to control the pace, place, and content of their learning experiences while meeting state and local requirements and while making progress toward college and career goals. Rhode Island middle and high school students will have access to a wide range of high-quality early college and early career training programs that enable them to earn high-value, portable credit, and credentials. For example, in the arts, students may access AP level courses for early college experience, and they may access a variety of CTE programs within the arts career cluster for early career training programs.

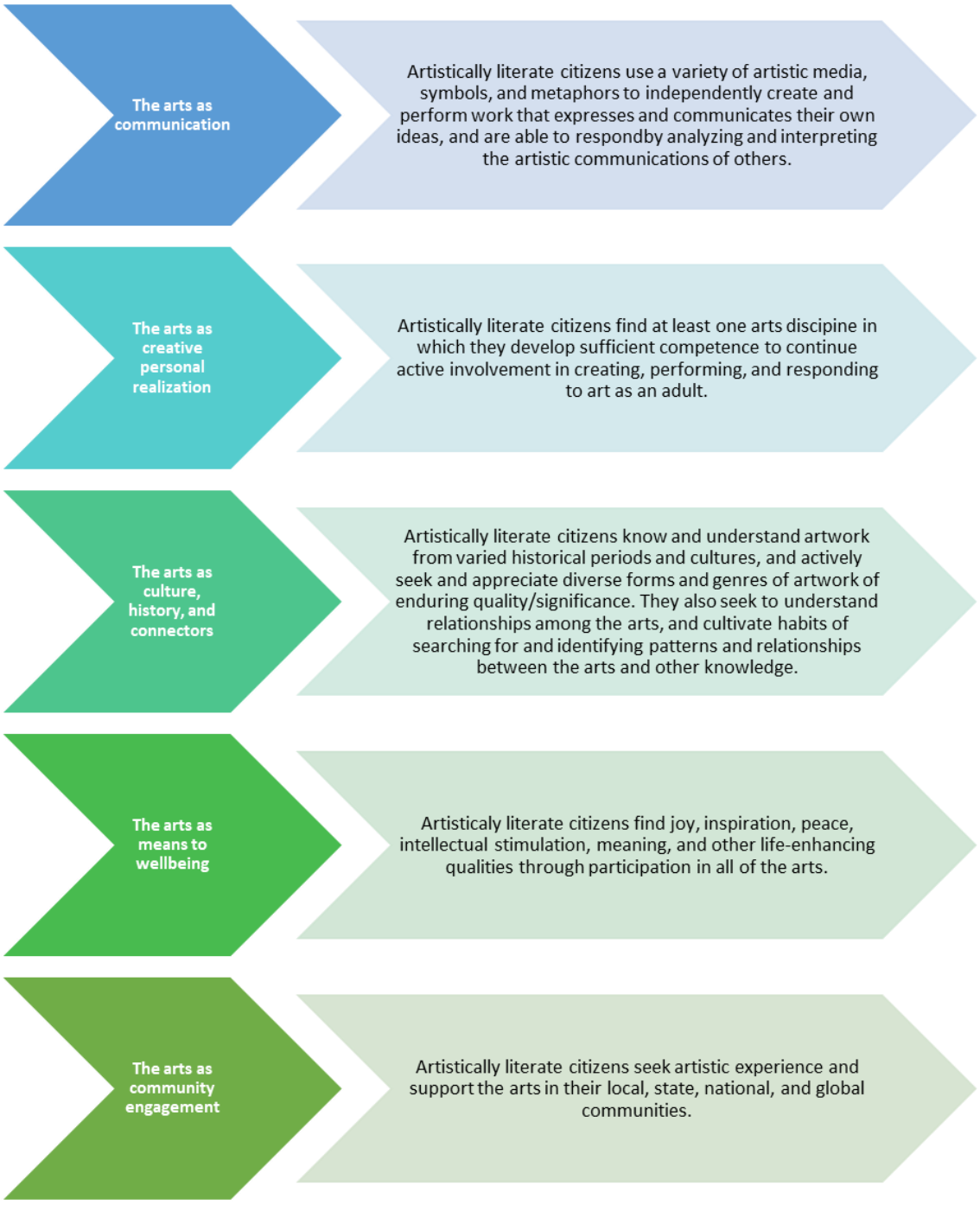
In the arts, the value of student choice in secondary education is reflected in the availability of standards for diverse elective courses. Rhode Island's Basic Education Program emphasizes the importance of choice at the secondary level by requiring that secondary school students are provided with the opportunity to do multiple levels of coursework in visual arts and design in both two and three dimensions and in at least one performing arts discipline.

The Readiness-Based Graduation Requirements affirm the importance of the arts in readiness by requiring that students earn credit in the arts and graduate proficient in the arts, aligned with the BEP. The National Core Arts Standards define arts proficiency:

> "Students who are proficient in an art form have developed the foundational technical and expressive skills and understandings necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and wellbeing, and make connections between the art form, history, culture, and other learning. Proficiency is attainable by most students who complete one standards-aligned, high school level arts course, provided it builds upon a sequential, comprehensive foundation of high-quality curriculum and instruction in the arts in grades K-8." (NCAS Conceptual Framework, Appendix A)

The National Core Arts Standards support RIDE's mission for college and career readiness by defining proficiency and providing scaffolding for PK-8 learning experiences that equip students to attain proficiency in the arts at the high school level. Proficiency in the arts is a foundational learning experience that supports all students toward successful careers and adult lives. The

Standards identify "lifelong goals" that articulate the ways standards-based arts education leads students toward well-rounded, successful adult lives, as detailed in Figure 5.Figure 5 National Core Arts Standards Lifelong Goals



Social and Emotional Learning

The RI Social Emotional Learning Standards articulate competencies for school and life success, and include age range indicators. They are modeled on the CASEL framework, identifying five areas of competence: Self-awareness, self-management, social awareness, relationship skills,

and responsible decision making. The National Core Arts Standards offer many opportunities for students to practice these important SEL anchor standards, and this framework will outline many ways the artistic processes of creating, performing/presenting/producing, responding, and connecting support the development of SEL skills. The Center for Arts Education and Social Emotional Learning has developed a framework that explores the intersection of the Core Arts Standards and the CASEL standards. This framework identifies over 50 SEL and arts learning intersections and offers over 75 grade-banded learning indicators that align with the RI Social Emotional Learning Standards. Essential understandings articulate the connections between arts learning and SEL. A few examples include:

- **Self-Management through Creating:** Refinement of artistic work is an iterative process that takes time, discipline, self-confidence, and collaboration. (RI SEL 2C, 2D)
- **Responsible Decision-Making through Performing/Presenting/Producing:** Artists develop practices for decision making that enable them to realize their creative work in constructive ways. (RI SEL 5A, 5B)
- **Social Awareness through Responding:** Through interpretation and evaluation of artistic works, the thoughts, feelings, perspectives, and cultural differences among individuals and groups are recognized and acknowledged. (RI SEL 3B, 3C)
- **Self-Awareness through Connecting:** The recognition of one's thoughts, feelings, and their impact on one's behavior are integrated to synthesize, make and interpret meaning in artistic works. (RI SEL 1A)

Reference

Kurz, A., Elliott, S. N., Wehby, J. H., & Smithson, J. L. (2010). Alignment of the Intended, Planned, and Enacted Curriculum in General and Special Education and Its Relation to Student Achievement. *The Journal of Special Education*, *44*(3), 131-145.

Section 2: Implementing a High-Quality Curriculum

Introduction

Having access to high-quality curriculum materials is an important component of increasing equitable access to a rigorous education that prepares every student for college and careers. In answer to this national movement to increase access through high-quality materials, the State of Rhode Island, in 2019, passed RIGL§ 16.22.30- 33. The legislation requires that all Rhode Island Local Education Agencies (LEAs) adopt high-quality curriculum materials in K–12 schools that are (1) aligned with academic standards, (2) aligned with the curriculum frameworks, and (3) aligned with the statewide standardized test(s), where applicable. While the language referring to HQCM is specific to Mathematics, English Language Arts (ELA)/Literacy, and Science, RIDE recommends that LEAs adopt high-quality curriculum materials for all core subjects. Moreover, the legislation has prompted RIDE to develop curriculum frameworks for all core subjects.

RIDE uses various factors to determine high quality. The curriculum adoption process should include consideration of an LEA's instructional vision, multilingual learner (MLL) and differently-abled student (DAS) needs, culturally responsive and sustaining education (CRSE) practices, and

foundational skills. Selection is only the starting point in the larger process of adoption and implementation of high-quality instructional materials. LEAs should consider curriculum adoption and implementation as an iterative process where the efficacy of a curriculum is reviewed and evaluated on an ongoing basis.

A high-quality curriculum is rooted in comprehensive standards. The Rhode Island Council on Elementary and Secondary Education has endorsed the National Core Arts Standards, which encompass Dance, Media Arts, Music, Theatre, and Visual Arts. While the standards describe what students should know and be able to do, they do not dictate how they should be taught, or the materials that should be used to teach and assess those (NGA & CCSSO, 2010). The standards should be read as allowing for the widest possible range of students to participate fully from the outset with appropriate accommodations to ensure maximum participation of students, particularly those from historically underserved populations (MDOE, 2017). The standards provide the foundation for a high-quality curriculum. In the arts, curriculum is often developed and personalized by qualified arts educators to meet student needs, suit the instructional context of the local school, and reflect the perspectives in the local community.

Curriculum materials, when aligned to the standards, provide students with varied opportunities to gain the knowledge and skills outlined by the standards. Assessments, when aligned to the standards, have the goal of understanding how student learning is progressing toward acquiring proficiency in the knowledge and skills outlined by the standards as delivered by the curriculum through instruction (CSAI, 2018).

Having access to high-quality curriculum materials is an important component of increasing equitable access to a rigorous education that prepares every student for college and careers. The next section of this document explains the qualities LEAs should seek when adopting and implementing curriculum.

Arts High-Quality Curriculum Materials

Rigorous and comprehensive standards are the foundation for quality teaching and learning. The National Core Arts Standards, coupled with the implementation of high-quality curriculum materials, support progressive student development in the arts. The standards articulate the knowledge and skills that students need to be prepared to succeed in college, career, and life, whereas the high-quality curriculum materials, when skillfully implemented by educators, become the lever for students to master the standards. With these two components established as inputs, educators and school and systems leaders can prioritize the implementation of rigorous and culturally responsive teaching.

Coherence is one major consideration when adopting a new curriculum. One way of achieving coherence is the vertical articulation in a set of materials, or the transition and connection of skills, content, and pedagogy from grade to grade. Consideration of coherence is necessary to ensure that students experience a learning progression of skills and content that build over time through elementary, middle, and high school. As such, LEAs who consider the adoption of

curriculum materials are cautioned against choosing a curriculum that is high quality at only one grade level, as it is likely it will disrupt a cohesive experience in the learning progression.

Many arts curricula are developed using a variety of materials rather than a single published resource. These materials are often curated organically, reflective of and responsive to the classroom community. Curriculum materials in the arts may include:

- Textbooks and formal curricula, including online platforms, which curate activities, exemplars, and/or repertoire within a comprehensive learning progression
- Teacher-facing resources, including collections of instructional strategies, activities, materials or repertoire lists that may support the teacher in planning curriculum or instruction, but are not designed to be directly presented to students
- Repertoire (musical works, plays, dances, etc.) which may be professionally developed and published, transmitted interpersonally (i.e., oral traditions), or created by educators and/or students.
- Exemplars (pieces of visual art, performances) which students may access through prints and publications, audio/video recordings, or experience in-person.
- Artistic activities which include specific projects or performances that often anchor the curriculum within the artistic processes of creating, performing/presenting, responding, and connecting.

High-quality curriculum materials provide standards-aligned opportunities, including culturally and linguistically responsive activities for engaging students in artistic processes, to increase students' knowledge of the arts through their study of and engagement with arts practices across the globe and throughout history. Curriculum materials should provide examples of appropriate seminal artworks with enduring cultural significance as well as works that emphasize currency and relevance for students, such as contemporary works, local works, and culturally responsive works. Arts educators often draw curriculum materials from several diverse sources to curate a high-quality body of curriculum materials. A high-quality body of curriculum should:

- Accurately convey information in an organized way that is understandable for the intended audience
- Provide opportunities for students to apply discipline-specific arts knowledge and skills independently and collaboratively, aligned with discipline-specific standards at the appropriate grade level
- Support diagnostic, formative, and summative assessment for planning instruction and monitoring student progress toward achieving the standards
- Ensure universal and equitable access for all students, conveying artistic ideas through multiple means of engagement, representation, and expression
- Promote relevance by connecting to the identities, interests, assets, values, and aspirations of students and the community
- Accurately and respectfully represent artists of diverse identities, cultural traditions, and eras

- Invite students to connect their learning across artistic disciplines and across subject areas
- Encourage students to work together in the planning, implementation, and assessment phases of artistic work
- Interface flexibly with supplemental resources to allow educators to customize learning to meet student needs in an ever-changing world

Considerations for Performance

Performance repertoire is an instructional material categorically unique to the performing arts. Repertoire encompasses the body of plays, dances, or musical pieces that a performance art educator may incorporate into the curriculum. These works may be commercially produced and printed, passed communally through visual, embodied, or aural/oral transmission, or created by educators and/or students. In an academic performance ensemble, repertoire is carefully selected to propel all students toward instructional goals with consideration for their unique strengths, experiences, and needs.

Repertoire is used for varying purposes; though public performance is often the presumed endpoint, repertoire may be incorporated into the curriculum as an instructional exercise, warm-up, experimental experience, or illustrative example. Instructional method books present musical repertoire within a comprehensive, sequenced curriculum and are most widely used for beginning instrumental music studies. As students' skills and experience increase, educators often select individual pieces of repertoire designed for collaborative, ensemble use. There are several , created by publishers and organizations, that support educators in choosing repertoire of an appropriate skill level for their students through labels of graded difficulty.

Curriculum developers may consider a piece of performance repertoire to be a unit of instruction with its own unique learning objectives, technical demands, and desired student outcomes. It is not uncommon for performing arts students to divide rehearsal time between several pieces of repertoire at any given time, thus resulting in concurrent unit strands that may extend throughout an extended period of performance preparation.

Though the selection of appropriate repertoire is a key responsibility for arts curriculum developers, it is important to include students in the decision-making process as articulated in the standards. Thus, it is important for every performing arts education program to have access to a diverse library of high-quality repertoire choices for selection, development, and performance.

Every piece of repertoire offered within a performing arts curriculum should:

- Engage all students by accommodating an appropriate number of participants, ensuring all students can actively and successfully engage in performance
- Be appropriate in physical demands and content, ensuring student safety and wellbeing
- Support accessibility, including appropriate differentiation in casting, vocal range, or instrumentation to suit individual students' needs and strengths.

Additionally, the **body of repertoire** presented within a performing arts curriculum should include:

- **Variety:** Works exploring a variety of genre, addressing a variety of topical themes, and expressing a variety of moods, perspectives, or cultural traditions
- **Breadth:** Works exploring different technical and theoretical elements
- **Depth**: Works should be sequenced and scaffolded to allow students to continue developing skills and knowledge across pieces.
- **Balance:** Though the performing arts naturally emphasize the artistic process of performing, careful repertoire selections can ensure balanced attention to creating, responding, and connecting standards.
- **Relevance:** The body of selections should include works that center the strengths of students' cultural and artistic perspectives, amplify student identity and choice, and honor the unique values of the school community.

Furthermore, **performances** of high-quality repertoire, like all presentations of artistic work, should be designed with consideration for:

- **Community:** Performances can promote family and community engagement, designed at times and locations, or centered around events, which strengthen ties between the school and community.
- **Space:** Performances should be planned with consideration for the physical space and equipment available in the intended performance venue (i.e., stage, studio, outdoors).
- **Legality:** Performances should respect all applicable intellectual property laws and conventions (i.e., copyright, licensing, attribution), ensure appropriate accommodations for all students to access the experience (i.e., ADA compliant spaces) and prioritize the safety of the audience and performers (building codes, student privacy, etc.).

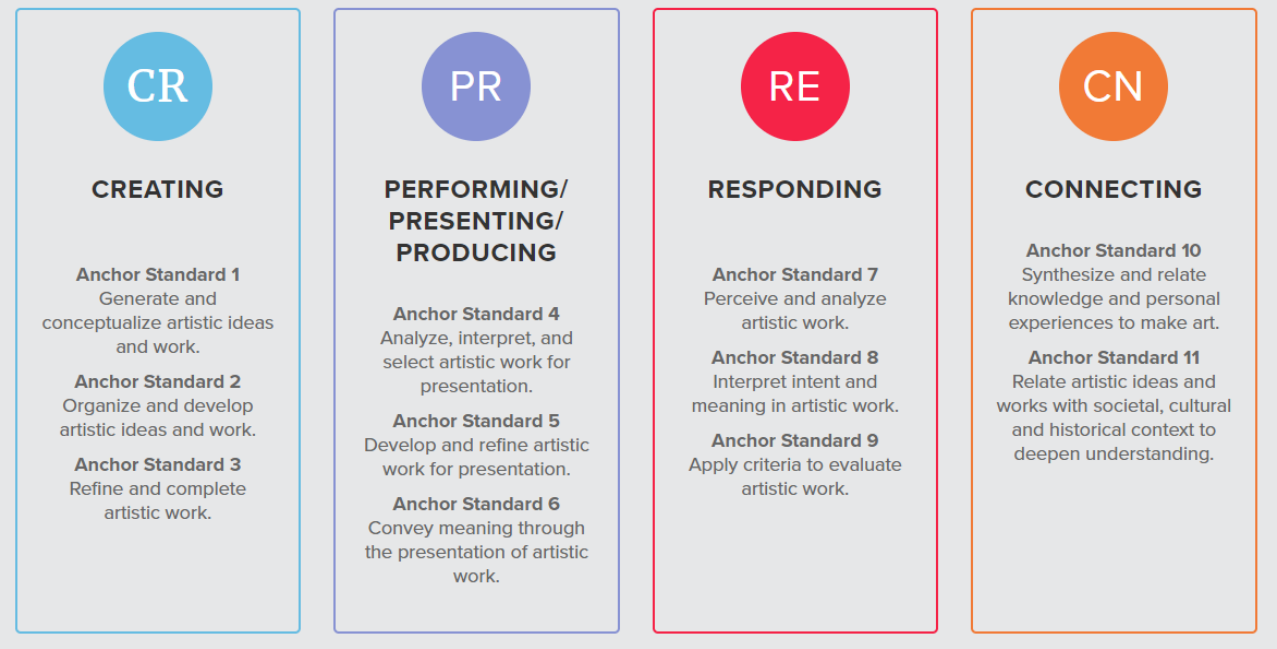
National Core Arts Standards

On January 10, 2017, the Rhode Island Council on Elementary and Secondary Education unanimously endorsed the National Core Arts Standards (NCAS) with the support of the Rhode Island State Council on the Arts, based on the belief that NCAS provides a unified quality arts education for students in grades pre-kindergarten through twelve. The standards were developed collaboratively by the National Arts Educator Associations and teacher leaders from across the country and were supported by many Rhode Island teachers. Local education agencies are expected to have fully implemented NCAS-aligned curriculum by the 2019-2020 school year.

About the National Core Arts Standards

The *National Core Arts Standards* establish the four **artistic processes** of Creating, Performing/presenting/producing, Responding, and Connecting. These artistic processes encompass eleven **anchor standards**. These processes and standards are universally applicable to all artistic disciplines and grade levels.

Figure 6 National Core Arts Standards artistic processes and anchor standards



Creating

Arts learners conceive and develop new artistic ideas and work. Students create by learning to:

- **Anchor Standard 1:** Generate and conceptualize artistic ideas and work
- **Anchor Standard 2:** Organize and develop artistic ideas and work
- **Anchor Standard 3:** Refine and complete artistic work

Performing/Presenting/Producing

Arts learners realize artistic ideas and work through interpretation and presentation. Students perform, present, or produce by learning to:

- **Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation
- **Anchor Standard 5:** Develop and refine artistic techniques and work for presentation
- **Anchor Standard 6:** Convey meaning through the presentation of artistic work

Responding

Arts learners understand and evaluate how the arts convey meaning. Students respond by learning to:

- **Anchor Standard 7:** Perceive and analyze artistic work
- **Anchor Standard 8:** Interpret intent and meaning in artistic work
- **Anchor Standard 9:** Apply criteria to evaluate artistic work

Connecting
Arts learners relate artistic ideas and work with personal meaning and external context. This process is often embedded within the act of creating, performing/presenting/producing, and responding. Students connect by learning to:

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

Arts Disciplines

National Core Arts Standards provide standards applicable to each specific arts **discipline**:

Figure 7 National Core Arts Standards Disciplines and Grade Levels

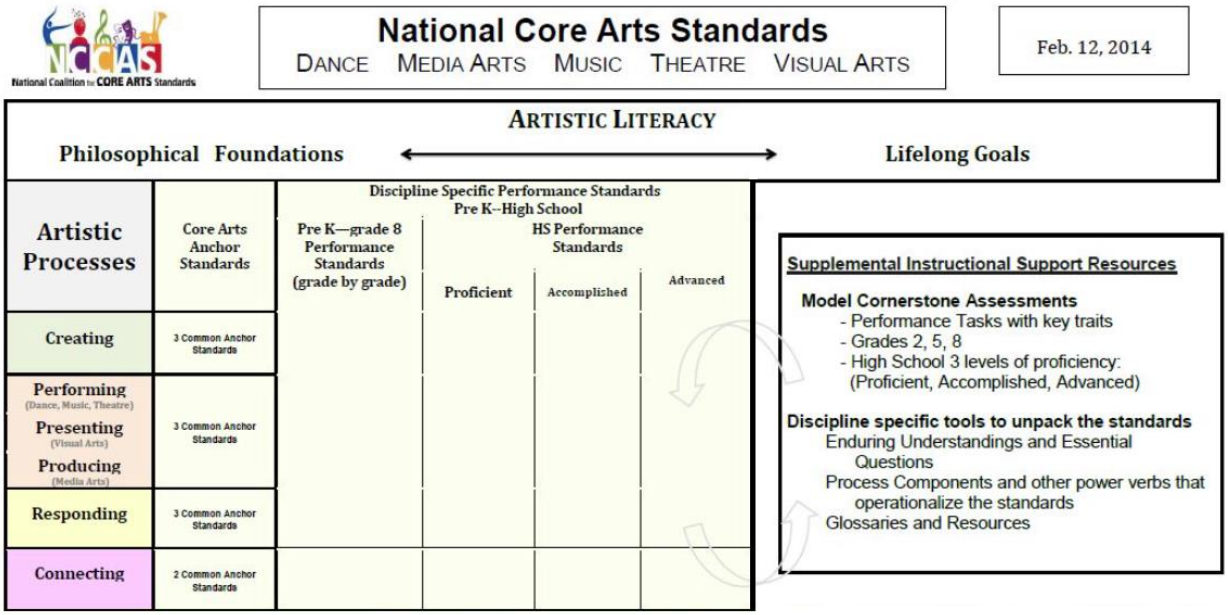
Dance, PK-12				
Media Arts, PK-12				
Theatre, PK-12				
Visual Arts, PK-12				
Music PK-8	**Music: Harmonizing Instruments** Middle and High School	**Music: Traditional and Emerging Ensembles** Middle and High School	**Music: Technology** High School	**Music: Composition and Theory** High School

Anchor standards are broken down into **process components** which define the basic actions used to carry out artistic processes within each discipline. Developing these individual action verbs (i.e., imagine, investigate, analyze) empowers students to work through the artistic processes collaboratively and independently, leading to arts proficiency.

Levels in the National Core Arts Standards

Process components are differentiated by **level** to generate performance standards. PreK through Grade 8 performance standards are differentiated by grade level and are designed to provide sequential progression through consistent instruction in each grade. High school performance standards are provided at the Proficient, Accomplished, and Advanced levels due to students' varying levels of experience in arts study at the high school level, which may or may not correspond to their grade level.

Figure 8 National Core Arts Standards Matrix



Students at the **Proficient** level have developed the foundational technical and expressive skills and understandings in an art form necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and may be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and wellbeing, and make connections between the art form, history, culture, and other learning. **Proficient** is a level of achievement attainable by most students who complete a high school level course in the arts (or equivalent) beyond the foundation of quality PreK-8 instruction.

The NCAS level of Proficient aligns with the RI Secondary Regulations, which require that all high school students take at least one arts course and graduate proficient in the arts. The RI Secondary Regulations define proficiency as “meeting or exceeding the defined level of knowledge and skills that are established by the standards to award an academic credit.”

Students at the **Accomplished** level are -- with minimal assistance -- able to identify or solve arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. They use the art form for personal realization and wellbeing and have the necessary skills for and interest in participation in arts activity beyond the school environment. **Accomplished** is a level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.

Students at the **Advanced** level independently identify challenging arts problems based on their interests or for specific purposes, and bring creativity and insight to finding artistic solutions.

They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment. **Advanced** is a level and scope of achievement that significantly exceeds the Accomplished Level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

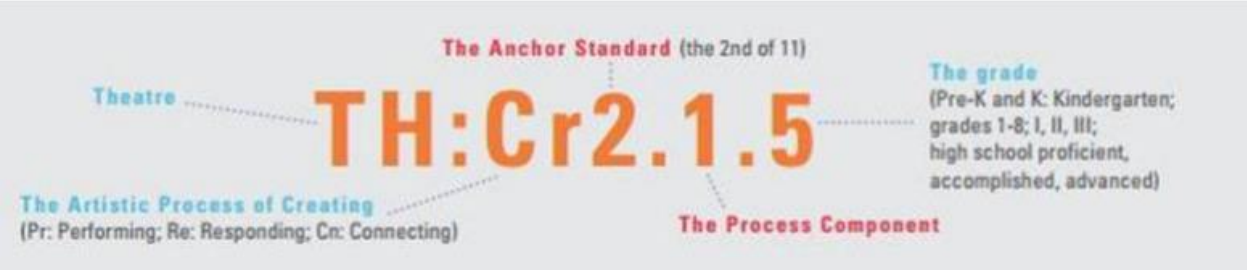
Students of different grade levels or experience levels often enroll in the same arts courses. In high school arts courses without conditions for enrollment, such as prerequisite study or auditions/portfolios, students of different levels may attend class together. Therefore, flexible curriculum development, differentiation, and formative pre-assessment are valuable practices for arts educators to meet the diverse learning needs of students in these heterogeneously-grouped classes. In such courses, it may be appropriate for students to enroll in a course multiple times over their high school career to continue developing their skills.

Rhode Island's Basic Education Plan specifies that secondary school students shall be provided with the opportunity to do multiple levels of coursework in the arts. Leveled courses allow students of similar skill levels to access specialized instruction designed for their current learning needs. Grade level alone is an unreliable indicator for placement in leveled courses. For example, a senior taking their first high-school arts course may be appropriately placed in a standard-level course, while a sophomore who pursues every opportunity for arts learning in and outside of school may be appropriately placed in an advanced course. Specific pathways, prerequisite coursework, or auditions/portfolios may be used to ensure appropriate placement of arts learners within leveled arts courses.

Coding of the National Core Arts Standards

Each standard is numbered to reflect the discipline, artistic process, anchor standard, process component, and level.

Figure 9 Coding of the National Core Arts Standards



Coding of the National Core Arts Standards, ©SEADAE 2014

Supporting Documents for Standards

The standards define what all students are expected to know and be able to do. While the standards focus on what is most essential for student understanding, they do not describe all that can or should be taught. The artistic disciplines, artistic processes, and process components are designed to encompass the diverse variety of artistic expressions present within our local communities and innovative artistic practices that will continue to emerge in the future. The arts standards should be implemented alongside the correlating Opportunity-To-Learn Standards to ensure that student outcomes are supported by appropriate resources.

NCAS supporting documents help teachers unpack the standards. Moreover, consistency in adopting national standards empowers educators to share and access relevant standards-based supports from sources outside the state. Materials provided to support the *Standards* include:

- Enduring understandings and essential questions, which can serve as guides to help students complete the artistic processes: Creating, Performing/Presenting/Producing, Responding, and Connecting. They offer pathways through which artistic works may be accomplished.
- Model cornerstone assessments, provided within the standards to illustrate the type of evidence needed to show attainment of desired learning. Standards-based curriculum and associated instruction can then be designed "backward" from key assessments that reflect the desired outcomes.

No set of grade-level standards can fully capture the variety of abilities, needs, learning rates, and achievement levels in any given classroom. The standards define neither the support materials some students may need, nor the advanced materials others should have. It is also beyond the scope of the standards to define the full range of supports appropriate for multilingual learners and differently-abled students. Still, all students must have the opportunity to learn and meet the same high standards if they are to access the knowledge and skills that will be necessary for their post-high school lives. These values should drive curriculum selection to ensure that every student can experience high-quality access to the standards.

Sequencing Courses in the Arts

Federal and state law affirms the importance of the arts as a core content area, part of a well-rounded education. LEAs have a great deal of flexibility in terms of the timing and focus of arts courses. Rhode Island's Basic Education Plan (BEP) requires that:

- Each LEA shall provide a comprehensive program of study in visual arts & design and the performing arts throughout the K-12 system.
- Classes in at least visual arts & design and music shall be available to each student in each grade through the middle level.
- Secondary students shall be provided with the opportunity to do multiple levels of coursework in visual arts and design in both two and three dimensions and in at least one performing arts discipline.

- Grades 9-12 shall offer courses within and across content areas that are in predictable sequences to ensure that all students have access to all content necessary to become proficient.
- Students shall be provided with sufficient opportunities to create, perform, and respond in each of their arts courses so as to achieve proficiency.
- A program of study shall exist for all secondary students to enable them to demonstrate proficiency in at least one art form.

Beyond the minimum required expectations, the BEP advocates for a well-rounded offering of all artistic disciplines: "A high quality arts education program of study leads to arts literacy for all students and includes dance, music, theatre, and visual arts and design."

The regulations in the BEP are consistent with the Rhode Island Secondary Regulations, which establish requirements for Rhode Island graduates:

- Arts requirements shall include meeting all requirements enumerated in the Basic Education Program regulations
- Students are required to earn credit in the arts in order to graduate high school. This requirement is unchanged for students in CTE and dual-enrollment programs.

Within these regulations, LEAs have a great deal of flexibility in arts offerings. There are 169 distinct SCED codes in the visual and performing arts, ranging from Advertising Design to World Dance. The SCED codes are not exhaustive, and many SCED course descriptions acknowledge the variety of curriculum experiences that are possible within the course code. Rhode Island's Arts Education Dashboard Course Finder documents arts offerings across the state. Its data highlights the diversity and innovation in Rhode Island arts education. This data may be used to guide LEAs in choosing relevant, engaging course offerings as they work to offer the sequential learning experiences leading to proficiency required by regulation. The Core Arts Standards are designed to specify the essential, overarching goals that unite student learning and achievement within and across the artistic disciplines.

Regardless of the programming and elective choices LEAs may make while fulfilling the requirements of the BEP and Rhode Island Secondary Regulations, proficiency is defined within the context of the unified structure of the National Core Arts Standards across the artistic disciplines. Sequential arts learning in every grade level through middle school enable students to achieve proficiency at the high school level. The standards are vertically aligned to ensure that students can attain proficiency when they are provided with a comprehensive and appropriate arts education, as specified in Rhode Island regulations.

Standards-Based Curriculum Resources

Table 3 Curriculum Resources

Resource	Description
RIDE Resources	
Selecting and Implementing a High-Quality Curriculum In Rhode Island: A Guidance Document	This guidance document outlines the provisions of RIGL§ 16.22.30-33 with regarding adopting high-quality curriculum and includes a list of approved curricula for ELA and Mathematics. Though there are no approved curricula in the arts, this document may provide helpful tools to evaluate and implement a high-quality curriculum.
Multilingual Learner (MLL) Non-Negotiables for Math Curriculum Selection	Though this tool is designed for use in Math, most principles are readily adapted for application in the arts.
Core Arts Standards Resources	
NCCAS Enduring understandings and essential questions	Using the principles of Backwards Design, EUs and EQs serve as guides to help students complete the artistic processes: Creating, Performing/Presenting/Producing, Responding, and Connecting. They offer pathways through which artistic works may be accomplished.
NCCAS Conceptual Framework for Arts Learning	Explains the research, philosophy, goals, and structure that form the foundation of the National Core Arts Standards.
NCCAS Model cornerstone assessments	Model Cornerstone Assessments are provided within the standards to illustrate the type of evidence needed to show attainment of desired learning. Standards-based curriculum and associated instruction can then be designed “backward” from key assessments that reflect the desired outcomes.
NCCAS Need 2 Know Now: Developing Arts Education Curricula	Explains how the National Core Arts Standards can support the development of high-quality curriculum
NCCAS Need 2 Know Now: Model Cornerstone Assessments	Provides context for the Model Cornerstone Assessments, including the role of assessment in curriculum design

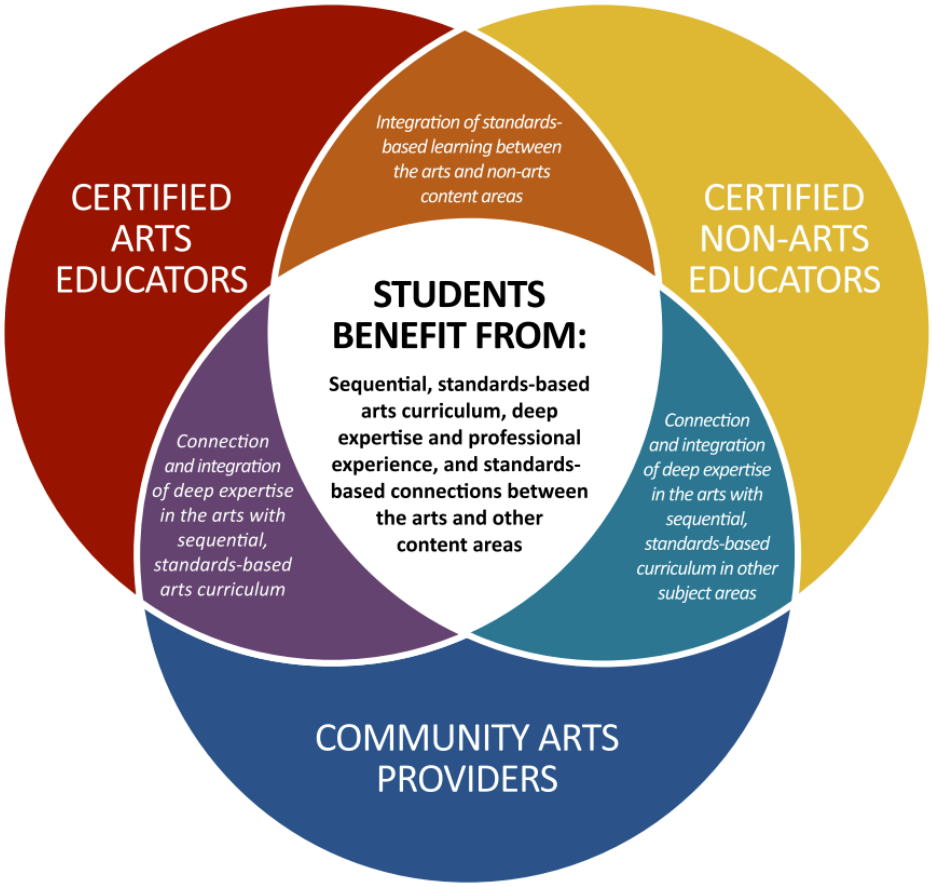
Resource	Description
NCCAS Need 2 Know Now: Support for Exceptional Students	Provides ideas for using the National Core Arts Standards and the Model Cornerstone Assessments to flexibly meet the needs of a diverse student audience.
PBS Learning Lab	Standards-aligned learning media and instructional materials developed by national public media, including local content by Rhode Island PBS
Smithsonian Learning Lab	Standards-aligned resources, lessons, and learning platform providing access to the Smithsonian museums' collections
The Kennedy Center Digital Resource Library	Provides standards-aligned lesson plans and resources for all arts subjects, and also provides materials aligned to standards in other subjects.
Michigan Arts Education Instruction and Assessment	Sample curriculum maps, lesson ideas, and assessment tools (formative assessment, performance assessment) rooted in the National Core Arts Standards.
Discipline-Specific Resources	
NAEA Standards Studio for Fresh Ideas Planning Sheets: High School, Middle Level, Upper Elementary, Lower Elementary	The National Art Education Association's planning sheets offer an entry point for curriculum design and a clear format for visualizing and organizing the standards.
National Visual Arts Standards inclusion strategies	Suggests inclusion strategies for use with the Model Cornerstone Assessments for visual art
Burns Halperin Report	Annual report identifies and amplifies the work of underrepresented artists in museums and commercial settings which can be used to guide choices for inclusion in the curriculum
NAfME Model Cornerstone Assessments	The National Association for Music Education (NAfME) offers further Model Cornerstone Assessments, providing an instructional and assessment framework into which teachers integrate their curriculum to help measure student learning.
NAfME Teaching with Primary Sources Curriculum Units	Model curriculum units offer components, such as rubrics and student tools, which may support the development of new curriculum materials.

Resource	Description
PBS Learning Media	Standards-aligned videos, interactives, and lesson plans
School Arts Magazine	A monthly publication with standards-aligned lesson plans and ideas for visual arts and media arts.
Carnegie Hall LinkUp	A standards-aligned music curriculum for grades 3-5, supported locally in partnership with the Rhode Island Philharmonic Orchestra. Multimedia, repertoire, teachers' guides, and assessments are included, and professional development is available.
Carnegie Hall Music Educators Toolbox	Standards-aligned music lesson plans and assessment tools for grades K-5.
Institute for Composer Diversity	The Composer Diversity Database highlights repertoire choices composed by underrepresented groups, sortable by ensemble type and difficulty level.
NDEO NCAS Supplemental Resources	Include sample curricula at every grade level and in many dance forms; sample units; sample lesson plans; model cornerstone assessments with sample student work.
NDEO NCAS General Implementation Guidelines and User's Handbook	Provides support for teachers and administrators to effectively use the standards in curriculum design, assessment, and advocacy.
EdTA Model Curriculum Framework	Model units of instruction and best practices aligned to the Core Arts Standards.

The Arts in the Context of a Well-Rounded Curriculum

The focus of this Framework is outlining key principles to promote arts learning in arts classrooms approaching **the arts as curriculum.** However, engaging students in artistic expression can be a highly effective instructional strategy to meet curricular goals in many other content areas. This practice is referred to as **arts-enhanced curriculum.** Intentionally structured learning experiences can simultaneously propel students toward standards-based, curricular goals in the arts and another subject: **Arts-integrated curriculum**. All three models of arts learning can work together to increase student engagement and achievement across all subject areas as arts educators, non-arts educators, and community arts providers collaborate to support student success.

Figure 10 Providers of Arts and Arts-Integrated Learning from "A Shared Endeavor"



Arts as Curriculum

The artistic process of Connecting articulates ways students may use knowledge and skills from other disciplines as an integral part of their arts learning, as they relate artistic ideas and work with personal meaning and external context. Examples of arts curricular experiences that connect to other disciplines may include:

- Interpreting works of art by considering their historical context
- Creating or interpreting artist's statements, scripts, and/or lyrics
- Mathematically analyzing proportions and patterns
- Using scientific principles to manipulate materials, sounds, and bodies

Examples of arts learning that connects to other life skills include:

- Developing strategies to work toward an artistic goal, individually or collaboratively
- Using technologies or developing innovations to solve problems that arise in art-making
- Planning artistic presentations, including infrastructure and funding considerations
- Facing challenges with resilience, improvisation, problem-solving, and a growth mindset

While designing high-quality arts curricula, it is possible to recognize and capitalize on these cross-curricular benefits while centering the priority of standards-based arts learning in the arts classroom.

Arts-Enhanced Curriculum

Infusing the arts in other disciplines can increase student engagement while helping students master non-arts learning goals. Arts teachers and artists may become valued collaborators for teachers of other subjects who wish to harness the power of the arts in student learning. Though this is a high-value instructional strategy, it does not supplant students' need for arts-specific curricular learning experiences and therefore falls outside the immediate scope of this curriculum framework. Examples of arts-enhanced learning could include:

- Using a song or movements to memorize the alphabet, state capitals, or periodic table
- Creating infographics, sketchnotes, models, illustrations, or other creative visual representations of information
- Exploring opinions or arguments through role-playing, skits, or media presentations
- Appreciating educational presentations designed to teach specific curricular content through the arts

Arts Integration

Arts Integration is an approach to teaching in which students construct and demonstrate understanding through engaging with an art form. Students engage in a creative process which connects an art form and another subject and meets standards-based learning objectives in both content areas. Arts integration may occur in discrete learning experiences, special events and initiatives, a cohesive learning unit, or even a comprehensive course. Arts integration requires active collaboration between arts educators and teachers of other subjects throughout the planning, instruction, and assessment phases of the learning experience. Arts integration can simultaneously confer the benefits of both **arts as curriculum** and **arts-enhanced curriculum**, empowering student achievement toward **both** sets of curricular standards.

Subsequent sections will explore some rich opportunities for arts-enhanced curriculum and arts integration in other Rhode Island subject area standards.

The Arts and Early Childhood Education

The Rhode Island Early Learning and Development Standards (RIELDS) articulate shared expectations for what young children should know and be able to do from birth to five years of age. Creative arts are an essential facet of early development, described in these standards and explained in the Early Learning Curriculum Framework. For example, classroom learning centers should provide opportunities for students to experience art, dramatic play, music and movement. Early childhood arts experiences are guided by CA 1: Experimentation and Participation in the Creative Arts and Learning Goal 1.a: Children gain appreciation for and participate in the creative arts.

More broadly, artistic experiences support well-rounded early learning across the RIELDS. Opportunities to explore and experience the arts empower students to develop physically, socially, emotionally, and academically. For example, children may:

- Draw shapes (PH 3.B)
- Participate in pretend play with other children (SE 1.B)
- Make movements and sounds in response to cues in songs (L 4.a)
- Replicate, complete, and extend repeating patterns (M 3.a)
- Pat, push, squish, and pound play dough, clay, or wet sand to experience how it feels and discover what they can do with it (S1.A)
- Engage in sociodramatic play (SS1.A)

Ideally, pre-K students will receive specialized arts instruction rooted in the National Core Arts Standards at the Pre-K level, in addition to embedded arts experiences with early childhood educators throughout the school day. Specialized arts instruction provides engaging, well-rounded learning opportunities for students, setting the stage for the arts experiences outlined in the Basic Education Program for students in kindergarten and beyond.

The Arts and RI Core Standards for English Language Arts/Literacy

The Rhode Island Core Standards for English Language Arts/Literacy consistently emphasize the value of communicating through multiple modalities, including the arts. The standards suggest opportunities for collaborative arts integration opportunities that can help students simultaneously achieve arts and language learning goals within their respective arts and ELA curricula. These points of intersection empower students to celebrate their artistic assets while pursuing ELA development and offer opportunities for multiple means of engagement, representation, and expression. Some examples include:

- **Engagement:** Writing standards invite students to communicate about a number of topics. Inviting students to read, write, and discuss topics related to the arts can increase engagement and amplify diverse experiences and perspectives within the ELA classroom. These strategies align with the artistic process of **connecting** and **presenting.**
- **Representation:** Reading standards lead students to make connections between dramatic text and visual/oral representations of the work. These strategies align with the artistic process of **connecting**.
- **Expression:** Speaking and listening standards lead students to create audio or visual content to clearly communicate their ideas, thoughts, and feelings. These strategies align with the artistic process of **creating.**

At the high school level, the RI Core Standards for English Language Arts/Literacy highlight writing standards in the content areas, which can include the arts. These standards articulate how students can use reading, writing, speaking and listening skills to deepen their content knowledge within the arts. Furthermore, the College and Career Readiness Anchor Standards emphasize the importance of building skills to evaluate and express information in diverse media and formats. Students rely on these language and literacy skills during many artistic process components, such as **collaborating** with peers to develop an artistic work, **evaluating** artistic work, and **explaining** their artistic choices.

The Arts and RI Core Standards for Mathematics

The RI Core Standards for Mathematical Practice echo the Artistic Processes in meaningful ways. When students practice effective problem-solving practices in both mathematics and the arts, they build important cross-curricular, lifelong skills. Students may experience points of synergy between the arts and the Standards for Mathematical Practice when they:

1. **Make sense of problems and persevere in solving them** as they work to imagine and then realize their artistic vision.
2. **Reason abstractly and quantitatively** as they imagine and then later plan and develop an artistic work.
3. **Construct viable arguments and critique the reasoning of others** as they evaluate and refine artistic work.
4. **Model with mathematics** as they use concepts like meter, proportion, symmetry, and pattern to organize artistic ideas. For example, students may articulate a mathematical relationship between colors of beads as they design a symmetric pattern.
5. **Use appropriate tools strategically** as they create artistic works in a variety of media and genre.
6. **Attend to precision** as they refine an artistic idea to communicate to others.
7. **Look for and make use of structure** as they reflect upon the purpose, audience, and outcome of artistic works.
8. **Look for and express regularity in repeated reasoning** as they use practice, rehearsal, and studio experimentation to develop artistic ideas.

The Arts and Next Generation Science Standards

The Next Generation Science Standards' crosscutting concepts parallel many ways artists think about their work. These points of intersection suggest opportunities for science to strengthen students' arts learning, and vice-versa.

1. **Patterns** help students understand and develop artistic ideas.
2. Observing **cause and effect** can empower students to develop effective plans to refine their artistic works.
3. **Scale, proportion, and quantity** are inherent in all art forms, from staging choices, to meter, to visual composition.
4. **Systems and system models** can help students collaborate in an artistic endeavor. For example, students in an orchestra must understand the unique contributions and role of each instrument section; technical theatre students must understand how lighting, sound, and rigging work together to create dramatic effects.
5. **Energy and matter** drive artistic techniques. For example, visual artists choose materials and must understand the role of energy, such as heat or force, to attain a specific outcome.
6. **Structure and function** are key components of every artwork as artists make choices about composition, form, purpose, and audience impact.
7. **Stability and change** are evident in the dramatic arc, tension and release, and the development and interpretation of artistic works over time.

Moreover, the NGSS Disciplinary Core Ideas (DCIs) reveal key parallels that can be leveraged to enhance student learning in the arts and sciences. The process outlined in engineering design DCIs mirrors the artistic process of Creating: Students define a simple design problem; generate and compare multiple possible solutions, and plan and carry out tests for a model or prototype. Moreover, science can enhance arts curriculum by helping students understand the principles and mechanisms that underpin artistic techniques, materials and products. In turn, the arts can enhance science curriculum by offering multimodal opportunities for students to experience scientific principles in action. A few examples include:

- **4-PS4-1 and 4-PS4-2** describe how fourth-grade students will develop a model of waves and light, respectively. These ideas can inform how students use and respond to sound created by musical instruments, or analyze how the properties of light affect visual art.
- **MS-LS1-3** describes how middle school students will argue using evidence for how the body is a system of interacting subsystems. These ideas can inform how students strategically use their skeletal, muscular, and respiratory systems to effectively move, sing, and play instruments.
- **HS-PS4-2** describes how high school students will evaluate methods of digital transmission and storage of information. These ideas can inform how students plan to create, produce, perform, present, curate, preserve, or experience artistic works within the ever-changing landscape of digital multimedia.

The Arts and Rhode Island Social Studies Standards

The Core Arts Standards connect to the Rhode Island Social Studies Standards. The four social studies anchor standards (Civics and Government, History, Geography, and Economics) provide a valuable lens for students to understand the arts, and the arts provide a valuable lens for students to understand social studies. These connections become apparent through a closer look at topics within the grade-level standards. Some examples include:

- In second grade, social studies students learn about global cultures. Students could experience ***tinikling***, a Philippine folk dance tradition, to gain an appreciation for Philippine culture and history while creating, performing, responding, and connecting through dance.
- In fifth grade, social studies students study the movement of people in the shaping of early United States history. Students may experience the **12-bar blues** and explore its relationship to the Great Migration to deepen their understanding of United States civics, history, geography, and economics while also creating, performing, responding, and connecting through a distinctly American musical form.
- In seventh grade, social studies students study the Renaissance. Students may experience works of **Shakespeare** or **da Vinci** to understand the social and historical shifts of the era while responding to masterworks that continue to influence contemporary art forms.
- In high school's United States History II course, students study civil rights movements. Students may analyze some of the **artworks** created by civil rights activists, and may use

their media arts skills to develop multimedia campaigns reflecting their own civic priorities.

The Arts and World Language 5Cs

The World-Readiness Standards for Learning Languages center the "five Cs" of language learning. These five goal areas align with the *National Core Arts Standards*, and there are many points of intersection between world language and arts curricula:

- World languages use interpersonal, interpretive, and presentational **communication** to build language skills. In the arts, students use interpersonal communication to collaborate on an artistic endeavor; they use interpretive communication to identify and convey intent; they use presentational communication to share their artworks with others. Moreover, many disciplines use terminology derived from global languages to communicate about specialized technical and artistic elements.
    - After studying gerunds in an Italian class, music students may practice using Italian tempo terms to describe music they hear or create. They can appreciate how a shared vocabulary, in Italian, empowers them to collaborate more effectively.
- World languages study **cultures** by experiencing the products and practices of global cultures to better understand their perspectives. Experiencing the artistic practices and products of a culture can greatly enhance students' cultural knowledge, while also broadening their artistic perspective.
    - After practicing handwritten characters in a Chinese class, students can apply ideas about line, brush strokes, and symbolic logograms in their visual artwork.
- World languages cultivate **connections** with other disciplines and diverse perspectives. Similarly, the *National Core Arts Standards* encourage connections with other disciplines, personal experiences, and cultural contexts.
    - Students who study American Sign Language and theatre may create ways to enhance accessibility and diversify artistic expression by connecting these two areas of study.
- In world languages, students use **comparison** of cultures to build cultural competency. In the arts, students might compare their own artistic ideas with those of others, including art from diverse cultures, to refine and develop their own perspective.
    - Students who study Spanish may learn about Latin-American dance forms, such as salsa. A dance student may compare Latin dance styles to other dance styles to find inspiration for innovative approaches to movement.
- World languages empower students to build multilingual **communities** at home and around the world, using language for enjoyment, enrichment, and advancement. Likewise, students use the arts to connect with people around the world despite language differences, using the arts for enjoyment and personal development.

- Students who study Japanese may deepen their appreciation for Japanese animation styles, inspiring their media arts learning and connecting them with a global media arts community.

Resources for Arts Integration

Table 4 Resources for Arts Integration

Resource	Description
Kennedy Center's What is Arts Integration?	Defines several models of beneficial relationships between the arts and other curricular areas. The Arts Integration Checklist (p. 7) can guide curriculum developers toward mutually reinforcing, multidisciplinary learning experiences.
The Kennedy Center Digital Resource Library	Standards-aligned lesson plans and resources for all arts subjects; materials are aligned to standards in other subjects through a searchable database.
Connected Arts Learning Framework	A report from the Wallace Foundation exploring how the arts connects to students' community, civic, and future professional life.
The Arts in Every Classroom: A Video Library K-5	A video library from Annenberg Learner offering arts integration approaches for elementary school classrooms
Connecting with the Arts: A Teaching Practices Library, 6-8	A video library from Annenberg Learner offering arts integration approaches for middle school classrooms
The Art of Teaching the Arts: A Workshop for High School Teachers	An online, video-based professional development workshop for high school arts teachers
ArtsEdSEL Framework	A learning framework that explores the intersection between National Core Arts Standards and social-emotional learning.
The Arts and Common Core	This report from the College Board identifies alignment between arts standards and other subject areas.
Arts Education Standards and 21st Century Skills	This report from the College Board identifies alignment between arts standards and 21st Century Skills.
21st Century Skills Map for the Arts	This map demonstrates how students acquire 21st Century Learning Skills through arts study.
The Role of the Arts in STEAM	This white paper from the State Education Agency Directors of Arts Education explains the role of arts in

	STEAM pedagogy, student and teacher success, and sustainability.
21st Century Skills Map for The Arts	The Partnership for 21st Century Skills articulates ways 21st century skills are addressed in visual arts, dance, music, and theatre curricula.
Institute for Arts integration and STEAM	An organization offering resources and professional development for arts integration

WIDA ELD Standards for MLLs

For educators with one or more active multilingual learners (MLLs) on their roster, enacting standards-aligned instruction means working with both state-adopted content standards and state-adopted English language development (ELD) standards. Under ESSA, all educators are required to reflect on the language demands of their grade-level content and move MLLs toward both English language proficiency and academic content proficiency. In other words, every Rhode Island educator shares responsibility for promoting disciplinary language development through content instruction.

Fortunately, the five WIDA ELD Standards lend themselves to integration in the core content areas. Standard 1 is cross-cutting and applicable in every school context, whereas Standards 2–5 focus on language use in specific content areas. Arts educators are thus expected to support Standard 1.

Figure 11 WIDA ELD Standards

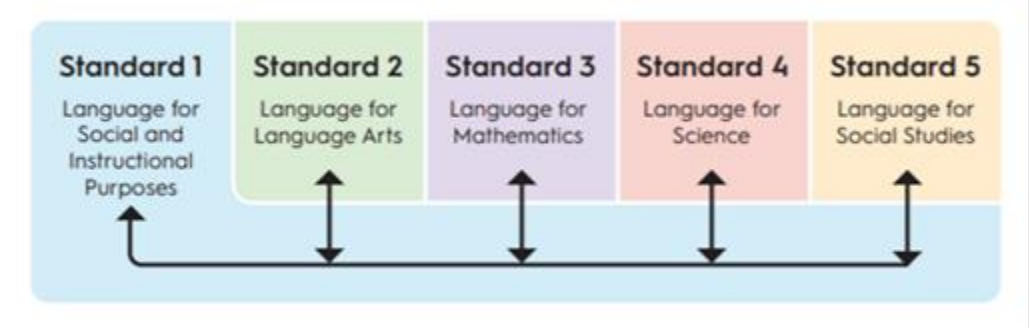


Image Source: 2020 Edition of WIDA ELD Standards Framework © 2020 Board of Regents of the University of Wisconsin System

Each of the WIDA ELD Standards is broken into four genre families: *Narrate*, *Inform*, *Explain*, and *Argue.* WIDA refers to these genre families as **Key Language Uses** (KLUs) and generated them based on an analysis of the language demands placed on students. WIDA ELD Standard 1 offers several **language expectations** within each KLU. These expectations are the same for students in kindergarten through grade 3, and grade 4 through 12. The language expectations offer rich connections to arts learning. Some examples include:

- Share ideas about one's own and others' lived experiences and previous learning (from the Narrate KLU, all grades)
- Describe characteristics, patterns, or behavior (from the Inform KLU, grades K-3)
- Compare changing variables, factors, and circumstances (from the Explain KLU, grades 4-12)
- Clarify and elaborate ideas based on feedback (from the Argue KLU, grades K-3)

Selecting High-Quality Curriculum Materials for the Arts

Rhode Island legislation (RIGL§ 16.22.32) requires that LEAs adopt high quality curriculum materials in English language arts, mathematics, and science and technology. Although this law does not currently name the arts, it is expected that LEAs adopt high quality curriculum for all academic subjects, including the arts. RIDE has developed review tools (Tables 5, 6) for LEAs to use when reviewing core arts curriculum. These tools were developed using the criteria listed earlier in this section under "Arts High Quality Curriculum."

Arts curricula are often drawn from a number of diverse sources instead of a single textbook or curriculum program. Most arts curriculum materials will not exemplify all the qualities described in the review tools, nor will they be sufficient as a sole resource for curriculum development. Rather, the review tool will identify areas of strength and lead LEAs to seek supplemental resources to address any gaps, resulting in a well-rounded collection of instructional materials. For example:

- Students are to sketch a landscape: a project guided by a **lesson plan** provided by the Metropolitan Museum of Art. After noting that no standards-aligned assessment tool is provided in this plan, the LEA adapts a **rubric** from an **NCAS Model Cornerstone Assessment.** Realizing that the lesson plan highlights only the landscapes of one European painter, the teacher shows the class a landscape created by a **local artist** and pulls a **museum book** off their shelf to invite students to discover landscapes they personally find most interesting from diverse cultures and eras.
- Orchestra students use a **method book** to learn a piece of music. The teacher provides a link to an online high-quality **recording**, which is especially useful to a student with low vision who often performs music from memory. Then, the teacher introduces an improvisation game they learned at a **professional development session** to have students create new music inspired by their rehearsal.

Review Tool for High Quality Arts Curriculum Materials

Table 5 Review Tool for High Quality Arts Curriculum Materials

Criteria	Considerations
Clarity Materials accurately convey information in an organized way that is understandable for the intended audience	Arts materials include images, audio and video, which should be available in high-quality, high-resolution formats with adequate technology for access (screens, speakers, etc.)
Alignment Materials provide opportunities for students to independently apply discipline-specific arts knowledge and skills, aligned with discipline-specific standards at the appropriate grade level	Though some courses may emphasize creating or performing due to their curricular focus, a balanced arts curriculum provides opportunities for students to achieve the standards in all four artistic processes: creating, performing, responding, and connecting.
Assessment Materials support diagnostic, formative, and summative assessment for planning instruction and monitoring student progress toward achieving the standards	Every high-quality curriculum will provide opportunities for students to demonstrate their learning in concrete, measurable ways throughout the artistic process. Section 4 of this *Framework* outlines considerations for high-quality and standards-aligned assessment practices.
Accessibility Materials ensure universal and equitable access for all students, conveying artistic ideas through multiple means of engagement, representation, and expression	Multiple means of representation in arts materials may include verbal and written language, images, symbolic or standard notation, and audio/video recordings. All content should be at an appropriate language level to ensure comprehension, or be scaffolded to support comprehension.
Representation Materials promote relevance by connecting to the identities, interests, assets, values, and aspirations of students and the community.	Materials feature artists who are aligned with characteristics of the student population, including works by children, local artists, and people of diverse race, class, gender, and ability.
Diversity Materials accurately and respectfully represent artists of diverse identities, cultural traditions, and eras.	Teachers can work to avoid tokenism or appropriation by appreciating the context of all materials and contextualizing them for students in developmentally appropriate and culturally respectful ways, including guest culture-bearers.
Connection Materials invite students to connect their learning across artistic disciplines and across subject areas	Integrating artistic disciplines can ensure a well-rounded arts education for all students. For example, a music teacher may include movement activities, and a dance educator may embed music concepts in teaching and learning.
Collaboration Materials encourage students to work together in the planning, implementation, and assessment phases of artistic work.	In instrumental music classes, instrumental method books with flexible instrumentation, common keys, or ensemble exercises will allow students to collaborate in flexible groupings.
Adaptability Materials interface flexibly with supplemental resources to allow educators to customize learning to meet student needs in an ever-changing world	It is advantageous for materials to integrate seamlessly into learning management systems and other technologies.

Review Tool for High-Quality Performing Arts Repertoire

Table 6 Review Tool for High-Quality Performing Arts Repertoire

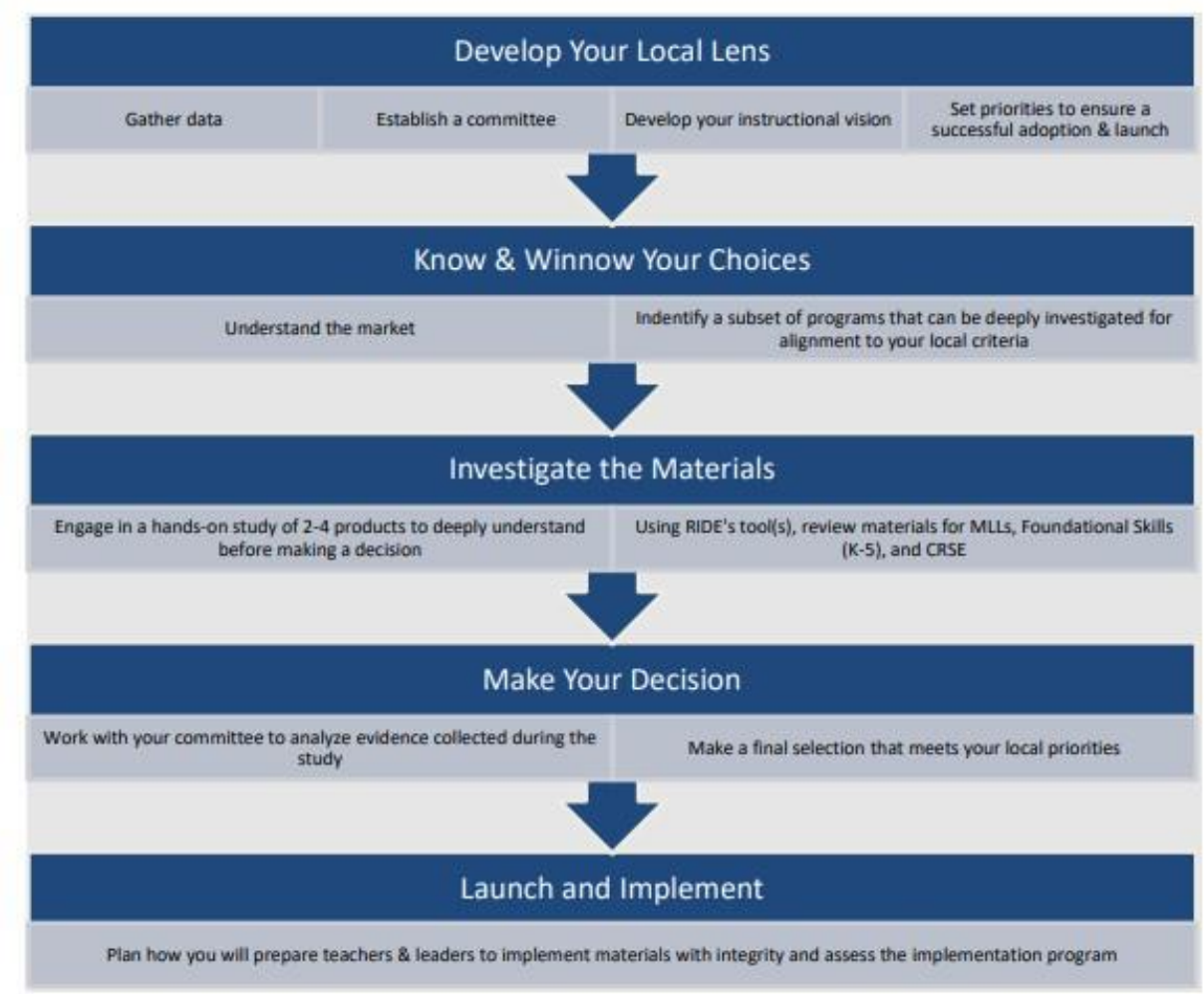
Each repertoire choice must:	
Engage all students by accommodating an appropriate number of participants, ensuring all students can actively and successfully engage in performance.	Repertoire should offer appropriate roles for all participating students. Consider space, equipment, and scheduling needs to maximize student engagement.
Be appropriate in physical demands and content, ensuring student safety and wellbeing.	Consider students' technical and physical development to ensure safe and rewarding, yet challenging and rigorous performance experiences. It is important to recognize the importance of students' social-emotional security, as public performance requires vulnerability. Repertoire demands should be evaluated within the context of the students' level of experience, confidence, and the rigor of the performance setting.
Support differentiation, including appropriate casting, vocal range, or instrumentation to suit individual students' needs and strengths.	Consider the skills and physical characteristics (i.e., vocal range, height, instrument specialty) of students to identify suitable roles or parts for all students. Performance repertoire often includes leads or solos suitable for experienced students at the Advanced level, and more supported roles appropriate for Proficient or Accomplished students.
The body of performance repertoire within the curriculum must contain:	
Variety: Works exploring a variety of genres, addressing a variety of topical themes, and expressing a variety of moods, perspectives, or traditions.	Increasing variety can also help ensure that each student experiences repertoire they find personally appealing, enhancing student-centered learning.
Breadth: Works exploring different technical and theoretical elements: groupings, tempo, texture, meter, form, tonality, dynamics, lighting, costuming, etc.	Pieces with different technical elements may also provide opportunities for differentiation. For example, the student demands are different when performing solo, with a partner, or in a large group.
Depth: Works should be sequenced and scaffolded to allow students to continue developing skills and knowledge across pieces.	When students understand how prior experiences will support their success in a new endeavor, they are primed for engagement.
Balance: Though performance arts naturally emphasize the artistic process of performing, careful repertoire selections can ensure balanced attention to creating, responding, and connecting standards.	Students may perform a piece that invites improvisation, engaging them in the artistic process of creating. Attending a performance of a similar work can help students respond and connect within their own performance repertoire.
Relevance: The body of selections should center the strengths of students' cultural and artistic perspectives, amplify student identity and choice, and honor the unique values of the school community.	Consider ways for students to connect with new artistic experiences or deepen their understanding of familiar art forms. Consider ways performance may contribute to the life of the community. Valuing relevance in performance repertoire reinforces the NCAS standards that prompt students to select repertoire and set artistic goals individually or collaboratively.

Plan **Performances** of high-quality repertoire around:	
Community: Performances can promote family and community engagement, designed at times and locations, or centered around events, which strengthen ties between the school and community.	The performing/presenting/producing standards may be achieved privately in a classroom; public performance is not a required component of the NCAS or this Arts Curriculum Framework. However, public performances can be a valuable community experience and an authentic application for student learning.
Space: Performances should be designed with consideration for the intended performance space (i.e., stage, studio, outdoors).	Consider a space's limitations, carefully choosing repertoire to ensure student work is able to be appropriately performed and appreciated. Every performer should be seen and heard, allowing them to fully demonstrate their learning to the audience.
Legality: Performances should respect all applicable intellectual property laws and conventions and prioritize safety.	Consider curricular opportunities for students to experience the program development and management skills that support performing-arts success. Navigating copyright and licensing are important skills for professional artists, and can be a valuable, curricular experience for arts students. When planning a performance, ensure the space is accessible and ADA compliant. Plan to meet fire codes, equipment inspection protocols, procedures to safely release students to their families, and other expectations that ensure the safety of performers and audience members.

Considerations for LEAs in Selecting High-Quality Arts Curriculum Materials

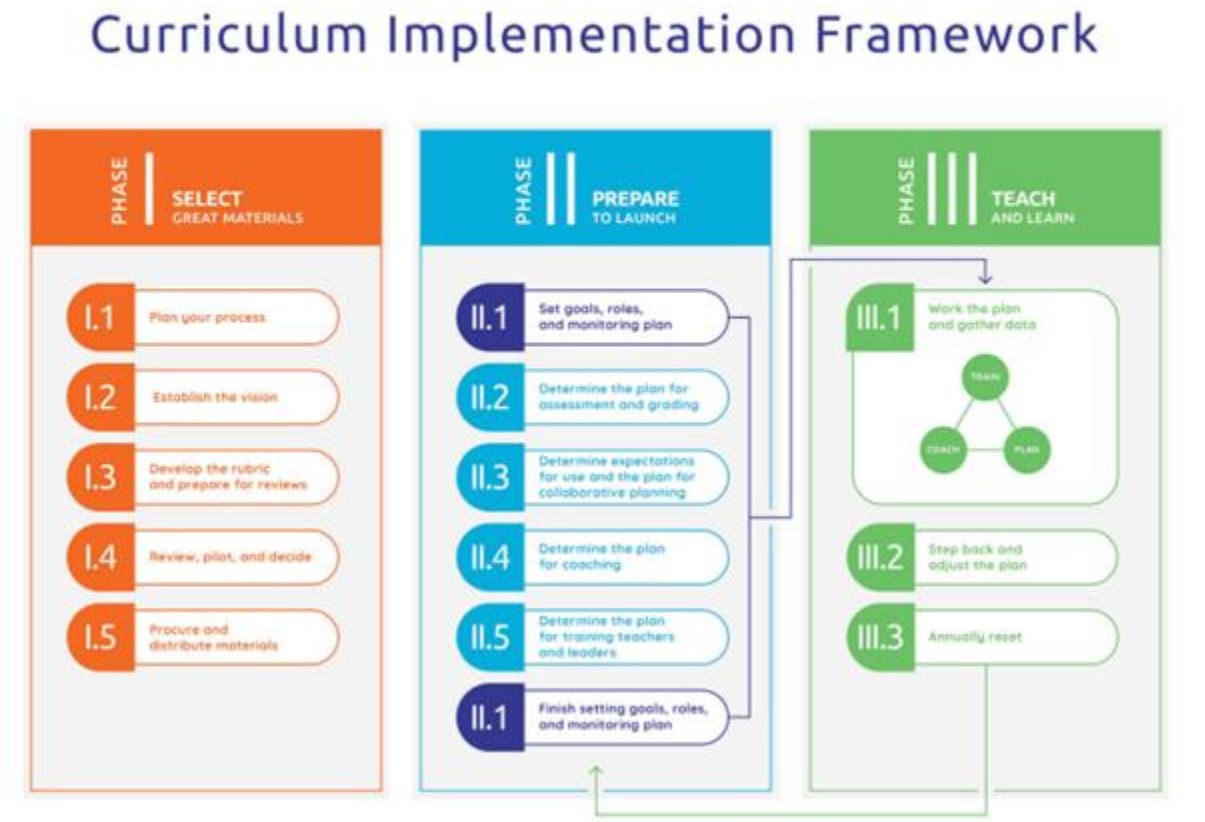
RIDE has identified considerations for local education agencies when selecting curriculum materials at the LEA and school level. This includes an in-depth review of the curriculum materials and a plan for curriculum-specific professional learning aligned with the LEA's priorities. LEAs should create local teams of leaders and educators to complete a comprehensive selection and adoption process that begins with looking at student data and developing an instructional vision for the arts. A team approach to this work will allow a variety of stakeholder voices to be heard.

Figure 12 Selecting and Implementing a High-Quality Curriculum in RI (p. 8)



The process of selecting and adopting a high-quality curriculum must coincide with planning for implementation. Successful implementation includes thoughtful planning around financing, scheduling, staffing, professional learning, instructional support, and other operational considerations to support teachers and students through the change process. These planning processes help to bridge a productive transition from selection to implementation. Since 2019, RIDE has collaborated with Instruction Partners and multiple RI LEAs to learn about the process of implementing a high-quality curriculum. Instruction Partners specializes in working closely with LEAs to build the capacity of system and school leaders to support effective and equitable instruction. Instruction Partners has created a comprehensive process to support implementation through their Curriculum Support Guide. This workbook is designed to be used by teams of educators working through the selection and implementation journey for their school or system together. The implementation process should be supported through phases, which are depicted in Figure 13:

Figure 13 Curriculum Support Guide Workbook (p. 1)



Phase I: Select Great Materials in the Instruction Partners' workbook corresponds to the steps developed by EdReports, which reviews language arts, mathematics, and science and technology curricula. Since EdReports does not review arts curricula, Phase I is an important foundation for arts curriculum selection. For more information, please refer to Selecting and Implementing a High-Quality Curriculum in RI: A Guidance Document.

In Phase I of the curriculum selection process, LEAs develop a rubric with clear articulation of the criteria and the evidence required to evaluate those criteria. LEAs are encouraged to use RIDE's review tools for arts curriculum materials when considering options. LEAs may also use these tools to review existing curriculum materials.

Using all the information at a team's disposal, LEAs should make curriculum decisions based on their instructional vision for the students in their community. For more information on the process and RIDE's tools to support the selection of HQCM, please visit the HQCM Review Tools on the RIDE website.

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Section 3: Implementing High-Quality Instruction

Part 1: Introduction and Overview

While robust standards and high-quality curriculum materials are essential to provide all students with the opportunities to learn what they need for success in college and a career of their choosing, high-quality instruction is also needed. Standards define what students should know and be able to do. High-quality curriculum materials that are aligned to the standards provide educators with a roadmap and tools for how students can acquire that knowledge and skill. It is high-quality instruction that makes the curriculum come alive for students. High-quality instruction gives all students access and opportunity for acquiring the knowledge and skills defined by the standards with a culturally responsive and sustaining approach.

Local education agencies must intentionally plan an implementation strategy in order to have the ability to translate high-quality curriculum materials into high-quality instruction. Some key considerations include:

- Setting systemic goals for curriculum implementation and establish a plan to monitor progress,
- Determining expectations for educator use of high-quality curriculum materials,
- Crafting meaningful opportunities for curriculum-based embedded professional learning,
- Factoring in the need for collaborative planning and coaching (Instruction Partners Curriculum Support Guide Executive Summary, page 4) and,
- Developing systems for collaboratively aligning high-quality curriculum materials to the WIDA ELD Standards.

Thus, with a coherent system in place to support curriculum use, teachers will be well-positioned to attend to the nuances of their methods and make learning relevant and engaging for the diverse interests and needs of their students.

Given this, what constitutes high-quality instruction? High-quality instruction is defined by the practices that research and evidence have demonstrated over time as the most effective in supporting student learning. In other words, when teaching is high-quality, it embodies what the field of education has found to work best. Therefore, this section provides a synthesis of research- and evidence-based practices that the Rhode Island Department of Education believes characterize high-quality instruction in the arts.

This section begins by describing the high-quality instructional practices that apply across content areas and grades with details and examples that explain what these instructional practices look like in the arts, and also explains other specific instructional practices that are at the core of high-quality instruction in the arts. The instructional practices articulated in this section are aligned with and guided by best practices for multilingual learners and differently-abled students, and specific information and resources are provided about how to support all students in their learning while drawing on their individual strengths. These instructional practices also contribute to a multi-tiered system of supports (MTSS) through which *all* students have equitable access to strong, effective core instruction that supports their academic, behavioral, and social-emotional outcomes. This section on instruction ends with a set of resources and tools that can facilitate high-quality instruction and professional learning about high-quality instruction, including tools that are relevant across content areas and grade levels and those that are specific to the arts.

In reviewing this section, use Part 2 to understand what high-quality instruction should look like for all students in the arts**.** Use Part 3 to identify resources that can promote and build high-quality instruction and resources for learning more about how to enact high-quality instruction.

Part 2: High-Quality Instructional Practices

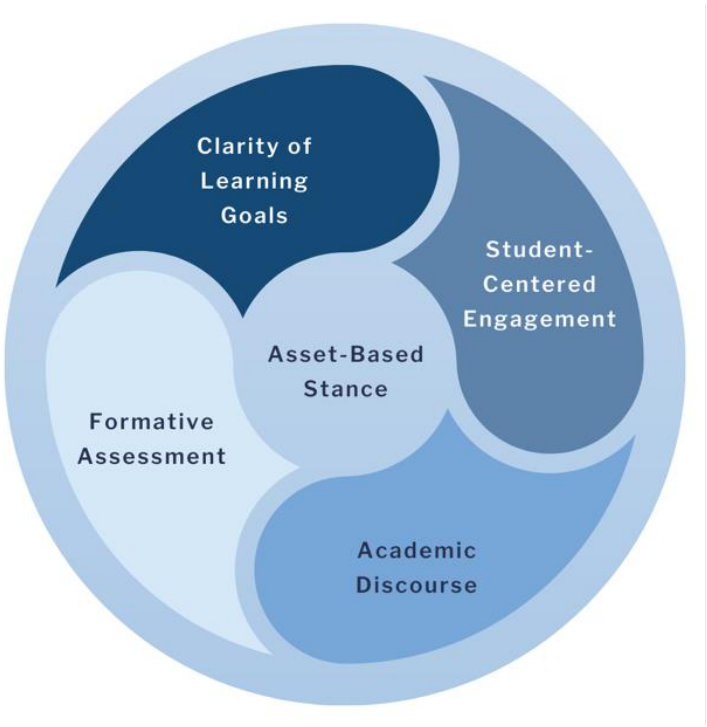
In order to effectively implement high-quality curriculum materials, as well as ensure that *all students* have equitable opportunities to learn, it is essential that teachers are familiar with and routinely use instructional practices and methods that are research- and evidence-based. Below are instructional practices that are essential to effective teaching and learning and are common across all disciplines and curriculum frameworks. For additional guidance, there are also descriptions and references to instructional practices that support specific student groups, such as multilingual learners and differently-abled students.

High-Quality Instruction in All Disciplines

RIDE has identified five high-quality instructional practices as essential to the effective implementation of standards and high-quality curriculum in all content areas (see figure 14). These practices are emphasized across all the curriculum frameworks and are supported by the design of the high-quality curriculum materials. They also strongly align with the High-Quality Instructional Framework for MLLs to Thrive, the High-Leverage Practices (HLPs) for Students

with Disabilities, and RIDE's teacher evaluation system. Next is a brief description of each practice and what it looks like in the arts.

Figure 14 RIDE's five high-quality instructional practices



Asset-Based Stance

This practice highlights the importance of teachers routinely leveraging students' strengths and assets by activating prior knowledge and connecting new learning to the culturally and linguistically diverse experiences of students while also respecting their individual differences.

What this looks like in the Arts

The arts are, by nature, highly engaging. Humans possess an innate drive to create through sight, sound, and motion. We also seek to experience the art of others. Every student comes into the arts classroom with artistic preferences, prior artistic experiences, and cultural artistic context. An asset-based approach to arts education drives educators to nurture students' assets through sequenced arts experiences. Welcoming and amplifying student voice in the arts classroom celebrates the innate assets of students as creators and communicators. It is helpful to consider students' diverse cultural and social identities for students and teachers to identify and appreciate the breadth of assets students bring to their learning communities.

Students bring a wealth of personal assets to new learning: prior knowledge and skills developed in their lived experiences. In addition, every student brings unique cultural wealth with them into the arts classroom: the assets of the communities that shape each student. Cultural wealth encompasses the knowledge, skills, and abilities possessed by a community. The Wallace Foundation explains: "A community cultural wealth view focuses on the ways

young people from historically minoritized groups can derive power from within their communities, rather than being pushed to assimilate into dominant cultural norms… A community cultural wealth perspective on youth interest celebrates the many abilities and strengths participants bring to arts educational experiences, like their aspirations for the future, family heritage, and social connections."[1]

The arts classroom can be an important avenue for personal and cultural assets to be recognized, celebrated, and amplified.[2] The *National Core Arts Standards* articulate many specific ways students' assets can inform their learning. For example:

- Dance students bring their own movement preferences and strengths to the movement vocabulary of diverse dance styles (DA:Cr1.1.II)
- Media arts students discuss how media artworks and ideas relate to everyday and cultural life (MA:Cn11.1.2)
- Music students explain how the selection of music to perform is influenced by personal interest (MU:Pr4.1.3)
- Theatre students incorporate multiple perspectives and diverse community ideas in a drama (TH:Cn10.1.7)
- Visual arts students analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences (VA:Pr6.1.8a)

An asset-based stance helps students realize the connection between arts learning and other areas of their life. Just as student identities and experiences outside the arts can inform their artwork, arts learning can support holistic student success. An asset-based stance empowers students to consider their developing arts proficiency as an integral part of their identity, vocational and educational goals, and contributions to vibrant community and civic life. Students are motivated to pursue artistic excellence when they realize that the arts are a path to a healthy and successful future.

Thus, arts learning and an asset-based stance have a reciprocal relationship: The arts help students recognize, appreciate, and express their personal and cultural assets. In turn, each student's assets inform their unique artistic perspective. Student assets enhance their artistic endeavors, while the arts empower students to fully recognize and utilize their assets. Arts educators can enhance their asset-based instructional stance by:

- Understanding the strengths and assets each student brings to the classroom by learning about students and their communities

[1]Peppler, K., Dahn, M., & Ito, M. (2023). The Connected Arts Learning Framework: An Expanded View of the Purposes and Possibilities for Arts Learning. https://www.wallacefoundation.org/knowledge-center/Documents/the-connected-arts-learning-framework.pdf

[2] Moeller, M.R. & Bielfeldt, D. (2011). Shaping Perceptions: Integrating Community Cultural Wealth Theory into Teacher Education. *Journal of Applied Learning in Higher Education, 3*, 81-96. https://files.eric.ed.gov/fulltext/EJ1188644.pdf

- Providing opportunities to highlight student strengths in the classroom
- Pointing out how students' identities, assets, and strengths are keys to developing their unique artistic voice
- Explaining how arts learning goals connect to students' communities, personal identities, and future aspirations in and outside of the arts
- Reflecting on the impact of the legacy of deficit-based practices, acknowledging how bias has impacted students' past experiences and the history of arts education

"Talent," Growth Mindset, and an Asset-Based Stance

Student success in the arts is often ascribed to "talent." However, the popular idea of "talent" as an innate fixed trait can be counterproductive to the development of a growth mindset and minimize the assets students gain from their communities and experiences. Instead, a growth mindset leads students to understand that talents are "potentials that come to fruition through effort, practice, and instruction[3]" that may be nurtured and developed in every student. Arts educators help students realize that everyone is capable of artistic growth and learning, guiding all students to develop their artistic assets. The use of the word "talent" may be counterproductive because it is commonly understood within the paradigm of a fixed mindset.

Table 7 Talent, Growth Mindset, and an Asset-Based Stance

Growth Mindset	Fixed Mindset
A growth mindset encourages students to use their assets to develop resilient and creative problem-solving skills. Students with a growth mindset understand that all great achievements require tenacity to overcome challenges.	A fixed mindset may lead a student to abandon their art when faced with a challenge: "I guess I'm just not talented enough to be an artist." Students with a fixed mindset may assume that artistic achievement occurs when a talented individual has an almost effortless epiphany or was born with an innate gift.
A student who is praised for their critical thinking, unique perspective, tenacity, or other assets is encouraged to continue their learning journey.	A student who is praised for being "talented" may be reluctant to express vulnerabilities or take academic risks, lest they jeopardize their perceived status.
A curricular program designed to promote growth and learning through asset-based instruction will equitably value the needs and experiences of each student.	A curricular program designed to nurture "talent" may inequitably emphasize the needs and experiences of high-achieving students.

[3] Dweck, C.S. (2009). Mindsets: Developing Talent Through a Growth Mindset. *Olympic Coach 21*(1), 4-7.

What this looks like in relation to Universal Design for Learning (UDL)

Differentiated instruction based in UDL's model of **multiple means of engagement, representation, and action** provides access for each student providing multiple options for learning and expression without changing what is being taught. Differentiation is proactive with the goal of adjusting the *how*, based on understanding learner assets and needs, so students may achieve maximum academic growth. High-quality curriculum and instruction implemented through UDL and differentiation gives students access to grade-level curriculum as part of Tier 1 of a multi-tiered system of supports (MTSS). Optimizing student choice is a key component of the UDL model. Amplifying student choice is an asset-based stance because it acknowledges the student as the expert in personalizing their own learning. UDL is a valuable framework to articulate how arts learning empowers students to leverage their assets to understand – and be understood by – the world. Arts educators can implement UDL principles by:

- Welcoming student choice in panning the subject, medium, style, or presentation of artwork
- Demonstrating how a variety of strategies can help students refine their artwork
- Including students in defining the qualities of a successful artistic outcome
- Showcasing diverse artwork to emphasize that there is no single "right way:" Individuality is integral to artistic success.

Here are some ways UDL principles and an asset-based approach are evident in the *National Core Arts Standards*:

Multiple Means of Engagement

- The artistic process of creating is, by nature, open-ended and invites students to initiate activities in an individualized manner. This honors students' capacity to direct their own learning.
- Students select artistic work for presentation (Anchor Standard 4) and evaluate work (Anchor Standard 9) based on personally-developed criteria. This honors students' capacity to define success and articulate goals.
- In many arts classes, students may choose their role, part, tools, or focus to engage in a personalized arts experience. This honors students' capacity to contribute in unique and diverse ways to a collaborative experience. These opportunities are highlighted in many specific standards.

Multiple Means of Representation

- Students organize and develop artistic ideas (Anchor Standard 2), often by using multi-modal tools such as sketches, diagrams, notation, or storyboards. This honors students' capacity to articulate their personal goals for artistic work.
- Students interpret intent and meaning in artistic work (Anchor Standard 8), developing the skills to communicate complex ideas through artistic representation.

Multiple Means of Action

- The standards recognize that creating, performing/presenting/producing, and responding to art are all artistic processes worthy of recognition: All artists, and all people, engage in these distinct processes.
- The standards recognize that arts learning happens in multiple disciplines, building skills that are often transferable between disciplines and in other areas of life.
- When students are actively engaged in an artistic process, they make countless decisions that lead to the development of a highly personalized result. The simplest of physical gestures can lead to a powerfully personal artistic expression; no two successful student products are ever identical.

What this looks like for Multilingual Learners (MLLs)

MLLs bring many cultural and personal assets with them into the arts classroom. Their work may be informed by their unique experiences and heritage; they may be a culture-bearer to share artistic traditions with the class. The arts can thrive uniquely independently from language demands: People can successfully make, perform, respond, and connect to art despite language differences. In fact, when people want to communicate with speakers of other languages, they often rely on artistic representation through sketches or movement. Therefore, the arts are a valuable opportunity for multilingual students to explore and share their assets, while enhancing multiple avenues for students to express themselves and communicate.

Art forms that do emphasize language, such as vocal music, often use a variety of languages and vocal styles. Culturally responsive repertoire choices may include works in languages some students already know. In these settings, a multilingual learner may take on the role of language expert, supporting other students in language learning, or students may all work together as novice language learners to experience another language for the first time. These experiences can highlight the versatile language strengths of the multi-lingual learner and provide an opportunity for peers to experience the perspective of a language learner.

Teachers can assume an asset-based stance by drawing from MLLs' home languages, academic and personal lived experiences, and world views, as well as the knowledge and skills used to navigate social settings. Students' linguistic traditions are meaningful cultural assets and facets of their personal identities.

RIDE's High-Quality Instructional Framework for MLLs to Thrive details specific ways UDL can be used to support MLLs, and these approaches are consonant with the NCAS-aligned UDL suggestions presented in this Framework. Namely:

- Students use their home language(s) and communicative traditions to learn content.
- Students position themselves as sources of knowledge during instruction by making connections to prior learning and familial and community experiences.
- Students welcome diverse perspectives and have structured opportunities to share aspects of their identities in the classroom.

- Students engage with culturally responsive and sustaining texts and participate in instructional activities that honor their lived experiences.
- Students advocate for culturally responsive and sustaining education.

What this looks like for Differently-Abled Students (DAS)

Arts learning reinforces an asset-based stance with all learners, including differently-abled students. As the Coalition for Core Arts Standards states, "Engaging in the arts provides students with disabilities opportunities to convey sophisticated ideas and experience validation of their work. For many students contending with academic challenges requiring a set way of acquiring knowledge, the arts, with inherent opportunities for diverse and variable expressions, responses, and outcomes, offer the only means of...full expression."[4]

High Level Practice (HLP) 1: Collaborate with Professionals to Increase Student Success can reinforce an asset-based stance. Collaboration requires educators to engage in sharing ideas, active listening, questioning, planning, problem solving, and negotiating to develop and adjust instruction based on student data to maximize student learning. Effective collaboration allows for an understanding of DAS strengths and specific learning needs for participation in the arts curriculum. Collaboration with related service providers such as Occupational or Physical Therapists can support motor skills and help ensure sensory friendly experiences.

Additionally, the implementation of HLP 3: Collaborate with Families to Support Student Learning and Secure Needed Services promotes an assets-based stance for students with IEPs. Effective collaboration between educators and families is built on positive interactions in which families and students are treated with dignity. Educators affirm student strengths and honor cultural diversity, maintaining open lines of communication with phone calls or other media to build on students' assets and discuss supports or resources. Trust is established with communication for a variety of purposes and not just for formal reasons such as report cards, discipline reports, or parent conferences.

It is important to look beyond the need for accommodation to gain a broader appreciation for the assets that DAS bring to the arts classroom. The social model of disability can lead educators to establish an environment in which all students can fully participate. It emphasizes the principles of Universal Design for Learning: While accommodations may help a single student in isolation, structural changes can increase accessibility for all, making learning more inclusive and equitable.

Table 8 lists recommended resources about the high-quality instructional practice of assuming an asset-based stance.

[4] Malley, S. M. et al. (2014). Students with Disabilities and the Core Arts Standards: Guiding Principles for Teachers. The John F. Kennedy Center for the Performing Arts.

Table 8 Resources for an Asset-Based Stance

Resource	Description
Students with Disabilities and the Core Arts Standards: Guiding Principles for Inclusion	**Guide** from the NCCAS, Kennedy Center, and the International Organization on Arts and Disability detailing how the Standards can best serve differently-abled students
Mindsets: Developing Talent Through a Growth Mindset	**Article** by Carol S. Dweck about developing growth mindset in students despite preconceptions about "talent."
Arts Integration and Universal Design for Learning	**Article** from the Kennedy Center describing UDL in the arts
Stories from the Field: Visual Arts & UDL	**Video** panel of arts educators discussing the integration of UDL principles into their visual-arts practice
Liz Byron: UDL & Students Who Do/Don't Identify as Artists	**Video** introducing UDL strategies to reach students with diverse arts identities and priorities.
Music Instruction and Universal Design for Learning (UDL)	A **professional learning module** exploring UDL principles in music instruction
Classroom Supports: Universal Design for Learning, Differentiated Instruction	**Webinar** on the CAST framework of UDL and explanations for how one district incorporates UDL into their CTE programs
TIES TIPS | Foundations of Inclusion | TIP #6: Using the Least Dangerous Assumption in Educational Decisions	**Article** on how the least dangerous assumption pushes educators to consider all students as capable. The challenge is to replace a deficit mindset and consider what can educators do to support students in how they access, engage in, and respond not only to both academic and life skills content
3 Steps to Developing an Asset-Based Approach to Teaching	**Article** on how to build upon what your students bring to the classroom
An Asset-Based Approach to Support ELL Success	**Article** on strategies for engaging and supporting MLLs
HLP 1: Collaborate with Professionals to Increase Student Success	**Leadership Guide** for HLP 1: Collaborate with Professionals to Increase Student Success

Resource	Description
HLP 3: Collaborate with Families to Support Student Learning and Secure Needed Services	**Leadership Guide** for HLP 3: Collaborate with Families to Support Student Learning and Secure Needed Services

Clear Learning Goals

Teachers routinely use a variety of strategies to ensure that students understand the following:

1. *What they are learning* (and what proficient work looks like),
2. *Why they are learning it* (how it connects to their own learning goals, what they have already learned, and what they will learn), and,
3. *How they will know when they have learned it* (how students' work aligns with the learning goals or scoring rubric).

What this looks like in the Arts

The *National Core Arts Standards* are accompanied by Enduring Understandings and Essential Question(s) that align with clear goals. These Enduring Understandings and Essential Questions emerged through McTighe and Wiggins' Understanding by Design development approach that focused the National Core Arts Standards on specific learning targets. Understanding by Design, or backward design, is a high-quality strategy for educators to prioritize clear learning goals in the planning of curriculum, instruction, and assessment.

The arts pose some unique challenges when articulating clear learning goals. Though learning outcomes should display some consistent indicators of quality, uniqueness rather than standardization is often the hallmark of successful arts learning outcomes. Therefore, modeling is an important strategy for arts educators to communicate clear learning goals. Modeling helps students imagine a multitude of ways a learning goal *could* be achieved, rather than a prescribed way the learning goal *should* be achieved. Modeling demonstrates the direct connection between successful use of artistic tools and techniques and the achievement of learning goals, providing more clarity than verbal instruction alone. In many cases, teachers can save valuable minutes of verbal explanation and communicate more clearly when they simply say, "Try doing it like *this.*" Modeling can be used to articulate clear learning goals in several ways.

Teacher models: Teachers may demonstrate using tools and techniques to work toward the achievement of a learning goal. When providing demonstrations, teachers should use strategies that are accessible given students' developmental needs. For example, music teachers could model a song by using a developmentally appropriate voice range and tone for prepubescent students; dance teachers could demonstrate movements that students are ready to safely attempt, even though they may personally be able to perform more sophisticated movements; media arts teachers could develop an example by using only applications, graphics, or effects that are freely available for all students.

Peer models: When teachers invite students to demonstrate a learning goal, they incorporate an asset-based stance into their clear learning goals. Peer modeling helps students envision the wide variety of ways in which an arts learning goal may be achieved, cultivating an inclusive and creative learning culture. In keeping with an asset-based stance, peer modeling should occur in a positive context that helps every student feel comfortable, supported, and celebrated. Peer models should not be singled out for critique, and teachers should create a variety of opportunities so every student may serve as a model at some time.

Published/professional models: Teachers may provide students with a variety of models of works available online, in curricular materials, or experienced in-person. These models can help students envision the wide variety of ways in which an artistic learning goal may be achieved. Students can compare and evaluate models and debate their relative success to gain a deeper understanding of the connection between skills, techniques, and achievement of the learning goal. When choosing models, teachers should prioritize the inclusion of diverse artists, broadening students' perspectives and presenting works that represent students' diverse identities. Teachers can strengthen their asset-based stance by inviting students to contribute examples and models they have personally experienced or enjoy.

The Importance of Student Voice in Clear Arts Learning Goals

As uniqueness is a hallmark of success in the arts, it is important to amplify student voice and move away from an authoritarian approach to articulating learning goals. Standards-aligned learning goals are designed to strengthen students' distinctive perspectives throughout the artistic processes. The approaches described in the *National Core Arts Standards* offer varied levels of student autonomy and a variety of strategies for centering student voice. Here are some specific examples of how the standards support clear learning goals while centering student voice:

"What they are learning"

The NCAS recognize the key role of the teacher in clearly defining what students may create or perform. The *Standards* also center students' agency, often following a model of gradual release of responsibility. By attaining standards-based learning goals, teachers provide guidance and students are empowered to determine for themselves "what" they will learn.

- Students individually or collaboratively formulate new creative problems based on past work. (ex. VA:Cr1.1.IIa)
- Teachers provide criteria to guide students to choose a performance work. (ex. MU:Pr4.1.6)
- Students collaboratively develop criteria for selecting a performance work. (ex. MU:Pr4.1.7) Experiences in which students collaboratively develop criteria are often scaffolded upon prior experiences in which teachers have provided criteria.
- Students personally develop criteria for selecting performance works. Experiences in which students individually develop criteria are often scaffolded upon prior experiences in which teachers have provided criteria and students have collaborated to develop criteria. (ex. MU:Pr4.1.8)

"Why they are learning it"

The NCAS articulate the importance of students' capacity to make meaning of their own artistic experiences. Students develop skills to express intent, interpret meaning, and influence audiences. Rather than telling students "why," the standards define clear learning goals for students to discover their *own* "why." This is the over-arching "why:" By attaining standards-aligned learning goals, students are empowered to construct artistic meaning in their own work.

- Students explore vocabularies to express an artistic intent (ex. DA:Cr1.1.7)
- Students relate ideas and context to decipher meaning (ex. DA:Re8.1.4)
- Students analyze ways their art influences specific audiences (ex. VA:Re.7.2.6a)
- Students may collaborate as a creative team to make interpretive choices (Th:Cr2-1)

"How they will know when they have learned it"

The NCAS articulate the importance of evaluation for students to progress through the artistic processes of creating, performing/presenting/producing, responding, and connecting. The *Standards* center students' agency in these processes. By evaluating their own progress toward standards-based learning goals, students are empowered to determine how they will measure the success of their artistic endeavors.

- Students apply criteria to evaluate artistic choices. (ex. Th:Re7.1.8)
- Students receive teacher feedback and make individualized choices to seek improvement. (ex. MA:Pr6.1.7)
- Students use peer feedback and self-reflection to formatively assess, using teacher-provided success criteria. (ex. MU:Re9.1.6)
- Students collaborate to develop a shared vision of success and use peer feedback to assess it. (ex. VA:Cr1.2.4a)

The NCCAS Model Cornerstone Assessments provide additional clarity about learning goals, including helpful rubrics and assessment tools.

What this looks like for Multilingual Learners (MLLs)

As described in High-Quality Instructional Framework for MLLs to Thrive (p. 7), educators with MLLs in their classes must articulate explicit language goals, and these goals should be integrated with content goals. In the arts, these language goals are aligned with WID ELD 1: Language for social and instructional purposes. When educators model effective use of disciplinary academic vocabulary and syntax, they create opportunities for explicit disciplinary language development, aligned to the WIDA ELD Standards. Moreover, when content and language goals are clarified through modeling, language supports (such as sentence stems) and the inclusion of student voice, these experiences can effectively provide linguistic scaffolds that support MLLs' language development.

What this looks like for Differently-Abled Students (DAS)

HLP 14: Teach Cognitive and Metacognitive Strategies to Support Learning and Independence, supports the high quality instruction practice of Clear Learning Goals. HLP 16: Use Explicit

Instruction, supports the high-quality instruction practice of clear learning goals. Explicit arts instruction often involves teacher- or peer modeling and the guided analysis of exemplar works. Through task analysis, educators can support DAS by determining the steps they need to take to accomplish goals, then create and teach a procedure to help the student meet the goals. The educator uses explicit instruction to teach the student self-regulation strategies such as self-monitoring, self-talk, goal-setting, etc. Clear, step-by-step modeling with ample opportunities for practice and prompt feedback coupled with positive reinforcement (HLP 22) in different contexts over time ensure that DAS become fluent users of metacognitive strategies toward understanding and achieving learning goals.

Table 9 lists recommended resources about the high-quality instructional practice of clear learning goals.

Table 9 Resources for Clear Learning Goals

Resource	Description
I Can Statements for the Arts	The Delaware Department of Education's student-friendly **"I Can" statements** based on the NCAS, making clear learning targets accessible for students.
NCCAS: Essential Questions and Enduring Understandings	**Resource** explaining the role of Essential Questions and Enduring Understandings in the National Core Arts Standards.
Teaching for Understanding: A meaningful education for 21st Century Learners	Article and **indicator tool** using Enduring Understandings and Essential Questions to focus on learning goals
High-Leverage Practice (HLP) Leadership Guides from the Council for Exceptional Children	**Leadership Guides** for the following HLPs: • 11: Identify and Prioritize Long- and Short-Term Learning Goals • 12: Systematically Design Instruction Toward Learning Goals • 13: Adapt Curriculum Materials and Tasks • 14: Teach Cognitive and Metacognitive Strategies to Support Learning and Independence • 16: Use Explicit Instruction • 22: Provide Positive and Constructive Feedback to Guide Students' Learning and Behavior (academic)
Intensive Intervention Course Content: Features of Explicit Instruction	**Course content** to support educators in providing explicit instruction in whole groups or small groups

Resource	Description
Planning for Instruction and Delivering Instruction	**Briefs** from the Progress Center detailing phases of instruction for students with disabilities

Student-Centered Engagement

Teachers routinely use techniques that are student-centered and foster high levels of engagement through individual and collaborative sense-making activities that promote practice, application in increasingly sophisticated settings and contexts, and metacognitive reflection.

What this looks like in the Arts

The *National Core Arts Standards* center active learning through creating, responding, and performing/presenting/producing in the arts. These activities are multisensory experiences, often using multiple modalities to make meaning in and through the arts. The *Standards* center student choice and reflection in the selection, development, and evaluation of arts experiences. Moreover, the elective nature of arts enrollment at the high school level emphasizes the value of personal choice and promotes high engagement in arts learning.

Student-centered engagement within arts instruction examples include but are not limited to:

- Inviting students to experience multisensory foundational skills activities that incorporate visual, auditory, and kinesthetic/tactile modalities (e.g., using creative movement to respond to music, using music to inspire works of art)
- Building students' knowledge, vocabulary, and skills through multiple modalities (e.g., comparing a written script to a filmed performance)
- Engaging students to activate their prior knowledge and connect arts learning with their personal experience and identity
- Experiencing works of art that are relevant, challenging, worthwhile, and reflective of their own experience while broadening their horizons to learn about others' experiences
- Working with others toward a collaboratively-developed artistic goal
- Offering student choice while engaging in arts experiences for a variety of intended audiences and purposes
- Offering student choice in materials, tools, or techniques to achieve the learning goal
- Equipping students to persevere through the challenges of developing an artistic work
- Providing opportunities for students to showcase their assets and expertise, including peer modeling, peer critique, and reviewing content knowledge by teaching others
- Linking arts learning to real-world outcomes, such as community events, and highlighting the role of the arts in meaningful cultural and professional endeavors

Engaging students is key as teachers work with their high-quality instructional materials and is a critical component to ensuring student success in the arts.

What this looks like for Multilingual Learners (MLLs)

Educators with MLLs in their class can promote student-centered engagement by providing scaffolded opportunities for students to build conceptual understanding and proficiency in the artistic processes, appropriate to their English language proficiency levels. Home language materials and instruction are particularly powerful in promoting student-centered engagement with MLLs. By selecting themes, topics, or repertoire that is culturally relevant for MLLs, educators provide opportunities for students to build on their funds of knowledge, i.e., their linguistic and cultural resources, as springboards for new learning, while also providing an opportunity for MLLs to share their cultural assets with the community. Art educators are in a unique position to support their MLLs, and all students, in mediating across cultures and building a sense of identity and belonging, thus creating higher levels of student-centered engagement.

RIDE's High-Quality Instructional Framework for MLLs to Thrive specifies indicators for student-centered engagement for MLLs, which are consonant with the student-centered arts practices suggested in this Framework. The student-centered engagement indicators for MLLs are:

- Students work productively through standards-aligned activities that promote higher order thinking (e.g., hypothesizing, synthesizing, evaluating).
- Students deconstruct rich grade-level texts in every class.
- Students participate in purposeful, deliberately sequenced tasks to build conceptual understanding and fluency with core disciplinary skills.
- Students make connections between disciplinary concepts and develop capacity to apply analytical reasoning to new situations.

What this looks like for Differently-Abled Students (DAS)

Student-centered engagement is maximized when educators implement HLP 7: Establish a Consistent, Organized, and Respectful Learning Environment. DAS benefit from educators who explicitly teach consistent classroom procedures and expected behaviors while considering student input. Viewing behavior as communication, re-teaching expectations and procedures across different school environments, and helping students understand the rationale for the rules and procedures as part of HLP 7 implementation will enhance student-centered engagement for DAS. In any content area, this may mean providing additional opportunities for DAS to learn and practice routines that some peers might already have mastered. Some IEPs may call for self-monitoring checklists and visual schedules to support students in active participation in learning activities. Individual DAS will need specific accommodations unique to their learning profiles, including sensory considerations. Educators can implement HLP 7 in conjunction with HLP 18: Use Strategies to Promote Active Student Engagement, and HLP 8: Provide Positive and Constructive Feedback to Guide Students' Learning and Behavior, for individualized student supports.

Table 10 Resources for Student-Centered Engagement

Resource	Description
Including Voice in Education: Addressing Equity Through Student and Family Voice in Classroom Learning	**Infographic** on incorporating student voice and/or family voice into student learning, a promising strategy for teachers striving to foster culturally responsive and sustaining classrooms to enhance education access, opportunity, and success for students who are historically marginalized within the pre-kindergarten to grade 12 education systems
SEL for Self-Management	**RIDE resources** on Social Emotional Learning Indicators for Self-Management
SEL for Social Awareness	**RIDE resources** on Social Emotional Learning Indicators for Social Awareness
Structuring Out-of-School Time to Improve Academic Achievement	**Recommendations** from the What Works Clearinghouse to create engaging learning experiences
Helping Every Student Become an Artist: The principles of Universal Design for Learning can help lower barriers and build agency in the visual arts	**Interview** from Harvard Graduate School of Education exploring UDL as a strategy to build engagement and agency in arts learning
Playwriting and Flow: The Interconnection Between Creativity, Engagement and Skill Development	**A study** using flow theory to understand how skill development and creativity impact student engagement
The Effect of Symmetrical and Symmetrical Peer-Assisted Learning Structures on Music Achievement and Learner Engagement in Seventh-Grade Band	**A study** exploring how peer learning and student grouping strategies can impact student engagement
Creating cultural consumers: The dynamics of cultural capital acquisition	**Study** demonstrating the impact of arts experiences on cultural capital, engagement, and equity
"I made myself": Playmaking as a pedagogy of change with urban youth	**Study** demonstrating how writing and producing a play helped students gain appreciation for the power of their voice in shaping society, becoming empowered agents of change.

Resource	Description
Establishing Classroom Communities for Student Success	This **self-paced online module** from BRIDGE-RI provides practical tools to plan and improve classroom communities that support all students.
High-Leverage Practice (HLP) Leadership Guides from the Council for Exceptional Children	**Leadership Guides** for the following HLPs: • 7: Establish a Consistent, Organized, and Respectful Learning Environment • 8: Provide Positive and Constructive Feedback to Guide Students' Learning and Behavior • 17: Use Flexible Groupings • 18: Use Strategies to Promote Active Student Engagement • 21: Teach Students to Maintain and Generalize New Learning Across Time and Settings
Fundamental Skill Sheets Videos	**Video playlist** from the Iris Center: Choice Making, Proximity Control, Wait Time, Behavior Specific Praise

Academic Discourse

Teachers routinely facilitate and encourage student use of academic discourse through effective and purposeful questioning and discussion techniques that foster rich peer-to-peer interactions and the integration of discipline-specific language into all aspects of learning.

What this looks like in the Arts

The high-quality instructional practice of academic discourse is reflected in the *National Core Arts Standards* across the artistic processes. Artists use academic discourse to collaborate in the development, execution, and reflection about artistic works. Explicit teaching of academic language is important for all arts learners as they experience new tools and techniques in their study of an art form. Such academic language includes:

- **Vocabulary:** words with subject-specific meanings (*pirouette; glaze; perspective)*
- **Syntax**: the set of conventions for organizing symbols and words *(musical staff; stage directions)*
- **Discourse**: subject-specific ways of communicating *(artist's statements; program notes)*

Arts learning empowers all learners to practice high-transference and subject-specific language skills experientially by using language to articulate personally meaningful perspectives. Arts classroom language use should reflect the perspectives and ideas of each student, broadening each student's capacity for self-expression and communication. The arts make language tangible.

Notably, music content-specific language demands include decoding and encoding musical notation. These skills require specific symbolic vocabulary, syntax, and discourse. Enhancing students' music literacy through writing (composition, dictation) and reading (sight-reading, performance, analysis) conventional notation is consonant with the effective high-quality instructional practice of academic discourse.

What this looks like in relation to Social Emotional Learning

The five core competencies of Rhode Island's Social Emotional Learning standards and indicators support academic discourse across the content areas. Learners must engage effectively in a range of collaborative discussions with diverse partners, building on each other's' ideas and expressing their own clearly.

- Self-Awareness: Identifying one's strengths and weaknesses while working within a group, staying motivated and engaged throughout the work.
- Self-Management: Controlling one's emotions, responding calmly to comments, questions, and nonverbal communication.
- Social-Awareness: Understanding others' perspectives and cultures, compromising with peers when the situation calls for it, accepting feedback from peers and teachers, listening to the opinions of others and taking them into consideration.
- Relationship Skills: Expressing one's perspective clearly, following agreed upon rules of the group and carrying out assigned role(s), gaining peers' attention in an appropriate manner, asking questions of group members, limiting the amount of information shared with others, and actively listening to peers when they speak.
- Responsible Decision Making: Coming to the group prepared, demonstrating independence with work tasks, dividing labor to achieve the overall group goal efficiently.

Social and emotional skills are implicitly embedded in the content standards, and students must learn many social and emotional competencies to successfully progress academically. Social Emotional Learning skills are instrumental for each student and are crucial for differently-abled students. For additional information about how arts education relates to social-emotional learning, refer to Section 1, "Connections to Other RIDE Initiatives: Social and Emotional Learning."

What this looks like for Multilingual Learners (MLLs)

Engaging in the artistic processes leads all students to practice WIDA key language uses. In the arts, language is often reinforced with examples or models, creating an accessible setting for students to practice language functions. Explicit teaching and practice of relevant academic vocabulary, syntax, and discourse, therefore, provides a scaffold for MLLs and all students to attain the learning objectives outlined in the standards. WIDA has identified four Key Language Uses (KLUs): narrate, inform, explain, and argue, that can be used to prioritize and organize the integration of content and language (WIDA 2020, p. 26). National Core Arts Standards feature examples that go hand-in-hand with WIDA's KLUs.

- **Narrate:** Select and describe works of art that illustrate daily life experiences of one's self and others. (VA:Re.7.1.1a)
- **Inform:** Experiment and share different ways to use tools and techniques to construct media artworks. (MA:Pr5.1.1)
- **Explain:** Develop an artistic statement for an original dance study or dance. Discuss how the use of movement elements, choreographic devices, and dance structures serve to communicate the artistic intent. (DA:Cr2.1.Ib)
- **Argue:** Develop and implement a plan to evaluate drama/theatre work. (TH:Re9.1.5)

There are many discipline-specific arts terms that, in English, are borrowed from other languages. For example, many music terms are Italian; many ballet terms are French. These multicultural vocabularies can help MLLs draw from their assets, as they bring an understanding of more than one language to their arts learning. A student may apply prior knowledge of the source language or a closely related language, increasing understanding through cognates. Moreover, many languages borrow similar arts vocabulary. For example, the Italian word "crescendo" is part of English-speaking musicians' vocabulary. Other languages also borrowed the same term from Italian, creating cognates even among languages that are not closely related.

What this looks like for Differently-Abled Students (DAS)

Educators plan mixed-ability small groups to increase DAS student engagement in academic discourse through a variety of cooperative learning structures consistent with HLP 17: Use Flexible Groupings. Effective groupings are monitored for learning and student interactions to meet various academic, behavioral, and interpersonal instructional objectives. DAS may require varied group sizes and types based upon specific IEP goals and accommodations. A student engaging in intensive instruction of a particular skill may do so in a supplemental homogenous group of only 2-3 peers while also having regular opportunities to engage in heterogeneous collaborative groups during core instruction with scaffolded supports.

Scaffolded supports for academic discourse in the arts can support all learners, in keeping with the principles of Universal Design for Learning. These supports may include:

- Vocabulary references, including multimedia dictionaries that link abstract vocabulary with concrete definitions: Images of artworks that use specific techniques; videos of dancers demonstrating specific movements; audio examples of specific musical terms.
- Vocabulary banks of Tier 3 vocabulary to help students articulate their ideas using subject-specific terminology
    - The NCCAS dance glossary outlines the elements of dance using space, time, and energy as well as vocabulary describing body-use and movement principles
    - The NCCAS media arts glossary outlines components and design thinking methodology
    - The NCCAS music glossary suggests considering the Elements of Music to organize observations about the characteristics of sound: pitch, rhythm, harmony, dynamics, timbre, texture, form, style/articulation

  - The NCCAS theatre glossary outlines the elements of plot, production elements, and technical elements
  - The NCCAS visual art glossary suggests visual organization approaches such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography
- Graphic organizers and frameworks that can help students organize ideas about arts. These frameworks could be enhanced with vocabulary word banks for additional language support.
  - Subject-specific frameworks that can help students organize their ideas about art include the elements of design, the elements of music, the BASTE elements of dance, and the elements of drama.
  - Graphic organizers may include see-think-wonder and KWL charts, Venn diagrams, webs, timelines, plot diagrams, and Frayer models.

Table 11 Resources for Academic Discourse and Social-Emotional Learning

Resource	Description
Arts Education and Social-Emotional Learning Outcomes among K-12 Students: Developing a Theory of Action	A **report** outlining a theoretical approach to emphasize the social-emotional learning that occurs during and through arts learning
The Synergy of Arts Education and Social-Emotional Learning	An **article** explaining how the National Core Arts Standards support social-emotional learning through the competencies outlined in RIDE's SEL standards.
The Center for Arts Education and Social Emotional Learning	**Resources** exploring the intersection between arts education and social-emotional learning, including a crosswalk of the National Core Arts Standards and the SEL competencies and frameworks embedding the competencies within each artistic process.
A PRIMER on ACADEMIC LANGUAGE for Art Teachers	A **resource** from the New York State Art Teachers Association illustrating academic language in the visual arts classroom
Arts education and positive youth development: Cognitive, behavioral, and social outcomes of adolescents who study the arts	A large, longitudinal **study** showing the positive social-emotional effects of arts participation in school.
Art Critiques Made Easy	An **article** from the Kennedy Center offering tips for leading classroom discussion about works of art

Resource	Description
Effective Questioning Strategies	**Strategies for teachers** to formulate engaging, rigorous questions
High-Leverage Practice (HLP) Leadership Guides from the Council for Exceptional Children	**Leadership Guides** for the following HLPs: • 15: Provide Scaffolded Supports • 17: Use Flexible Groupings
TIES TIP #2: Using Collaborative Teams to Support Students with Significant Communication Needs in Inclusive Classrooms	**Tip sheet** on additional planning for general and special education teachers as well as related service providers. These include speech-language pathologists, physical and occupational therapists, and vision/hearing specialists. Coordinating the work of these service providers and leveraging their expertise can result in a high-quality experience for all the learners in an inclusive class.

Formative Assessment

Teachers routinely use qualitative and quantitative assessment data (including student self-assessments) to analyze their teaching and student learning in order to provide timely and useful feedback to students and make necessary adjustments (e.g., adding or removing scaffolding and/or assistive technologies, identifying the need to provide intensive instruction) that improve student outcomes.

What this looks like in the Arts

Within arts classrooms, teachers and students are focused on clear learning goals within their high-quality instructional materials. Collecting formative assessment data is crucial in leveraging student progress toward these learning goals. Effective use of the formative assessment process requires students and teachers to integrate and embed the following practices in a collaborative and respectful classroom environment.

Table 12 Formative Assessment in the Arts

Formative Assessment Practice	Formative Assessment Strategies in the Arts
Clarifying learning goals and success criteria within a broader progression of learning	The NCAS articulate a number of ways goals are defined, including teacher-provided, collaborative, and individually-established success criteria. For example: • Teachers may provide direct suggestions to improve student work (ex. DA: Cr3.1.K) • Students receive teacher feedback and make choices to seek improvement (ex. MA:Pr6.1.7)

Formative Assessment Practice	Formative Assessment Strategies in the Arts
	• Students use peer feedback and self-reflection to formatively assess, using teacher-provided success criteria (ex. MU:Re9.1.6) • Students collaborate to develop a shared vision of success and use peer feedback to assess it (ex. VA:Cr1.2.4a) • Students use self-reflection to move toward a personal vision of success informed by the purpose, audience, or context of the work (TH:Re9.1.I)
Eliciting and analyzing evidence of student thinking	In the arts, students make thinking tangible. For example: Teachers hear sounds that are evidence of student technique; they feel the texture of materials that are evidence of construction strategies; they see body positions that are evidence of physical development.
Engaging in self-assessment and peer feedback	The NCAS provide many opportunities for self-assessment and peer feedback: • When students **create** art, they develop and refine artistic ideas and work (Anchor standards 2, 3) • When students **perform/present/produce** art, they refine artistic techniques (Anchor standard 5) • When students **respond** to art, they apply criteria to evaluate artistic work (Anchor standard 9) This important work often takes place through critique of works-in-progress or rehearsal notes. These processes lead students to set goals for improvement. Students should also reflect upon the success of finished products, such as an artwork, production, or performance, in order to set goals for growth in their next artistic endeavor.
Providing actionable feedback	In the arts, teachers often provide feedback with clarity and immediacy, providing just-in-time guidance during the development of a student work. For example, a music teacher may conduct a musical ensemble, using gesture to give in-the-moment feedback and guidance. A dance teacher may use verbal instruction to adjust body positions during a dance, and they may provide physical cues, such as pointing, to enhance feedback for specific students. It is important to provide explicit instruction to support students in interpreting and applying such content-specific feedback.

Formative Assessment Practice	Formative Assessment Strategies in the Arts
	Students must develop a shared understanding of feedback provided in unique contexts, such as conducting gestures or stage direction, for these feedback strategies to be meaningful and effective.
Using evidence and feedback to move learning forward by adjusting learning strategies, goals, or next instructional steps	In the arts, periods of direct instruction often bookend periods of independent work or rehearsal. During periods of independent work or rehearsal, teachers gather evidence to inform the next period of direct instruction strategies, content, and goals.

What this looks like for Multilingual Learners (MLLs)

Not all formative assessment in the arts relies on language. In the arts, student learning is often made visible and communicated directly through the artistic processes. Additionally, for MLLs, formative assessment practices should include the collection of discipline-specific language samples and progress monitoring of language development across the four Key Language Uses: Narrate, Inform, Explain, Argue. These language samples and assessment practices will give educators the data needed to provide students with language-focused feedback aligned to their language goals.

The High-Quality Instructional Framework for MLLs to Thrive specifies some indicators that are consonant with the arts-specific formative assessment strategies provided in this Framework:

- Students produce a range of work samples designed to demonstrate discipline-specific understandings and related language development.
- Students interpret regular content-driven language feedback in diverse environments and mediums.
- Students set goals for their grade-level content and language learning and track their progress with collaborative adult support.
- Students collaborate in flexible data-informed groups and give respectful and constructive peer feedback using language that is modeled and scaffolded.

What this looks like for Differently-Abled Students (DAS)

HLP 4: Use Multiple Sources of Information to Develop a Comprehensive Understanding of a Student's Strengths and Needs, describes assessment as a collaborative process that includes informal assessments to plan instruction that is responsive to individual needs. DAS participation in formative assessments may require specific accommodations specified in IEPs. Implemented in conjunction with HLP 22: Provide Positive and Constructive Feedback to Guide Students' Learning and Behavior, DAS will receive timely and specific feedback on their

performance that is goal-directed and considers the specific learner profile. Feedback on formative assessment is positive and constructive when it avoids words like “should, but, however” and includes statements that highlight what they did appropriately followed by a question (“What is another way?”) or a suggestion (“Try adding”). A diagram or image can support DAS to understand feedback and their progress on formative assessments.

Table 13 Resources for Formative Assessment

Resource	Description
Arts Assessment for Learning	**Tools** for providing discipline-specific formative assessment in dance, music, theatre, and visual arts, including a PLC toolkit and teacher-developed Action Research Projects.
Formative Assessment: Explore a process for using assessment for learning during arts integration	**Guide** from the Kennedy Center for implementing formative assessment within the creative process
Teaching Students about Self-Assessment in the Arts	**Guide** from the Kennedy Center for building students’ self-assessment capacity through goal-setting, observation, and reflection.
Arts Assessment Think Document	**Guide** from New York State Education Department to evaluate and develop formative assessment strategies.
Arts Achieve, impacting student success in the Arts: Preliminary findings after one year of implementation	**Research** detailing the success of a New York City Department of education Partnership that developed balanced, formative and summative assessments in all arts disciplines and school levels to enhance student arts learning.
Why Formative Assessments Matter	Introduction to the importance of formative assessments.
The Impact of Formative Assessment and Learning Intentions on Student Achievement	Summary of findings on formative assessment and student achievement.
CCSSO Revising the Definition of Formative Assessment	This resource provides an overview of the FAST SCASS's revised definition on formative assessment, originally published in 2006. The revised definition includes an overview of the attributes of effective formative assessment and emphasizes new areas emerging from current research, theory, and practice.

Resource	Description
Formative Assessment: 10 Key Questions	Consider using this document as one of a variety of resources to support educators' assessment literacy to build student-teacher relationships that improves student outcomes.
Every Child Shines: Using Formative Assessment to Reflect on Children's Individual Knowledge and Skills	**Video** exploring the value of formative assessment in prekindergarten and kindergarten.
Formative Assessment for Students with Disabilities	This report provides special education and general education teachers with an introduction to the knowledge and skills they need to implement formative assessment for students with disabilities in their classrooms through text and video examples. The strategies described in this paper are not limited to use with differently-abled students and work for all students, including those with unfinished learning.
Stories from the Classroom: Focusing on Strengths within Assessment and Instruction | Progress Center	**Video** from Progress Center on including students in examining their data and setting ambitious goals
Assessment | High-Leverage Practices	**Resources** for using multiple sources of assessment, communicating assessment data, and using data to inform instruction

High-Quality Instruction in the Arts

High-quality instruction in the arts should reflect the sequential and comprehensive skills and knowledge outlined in the *National Core Arts Standards*. All students should be given multiple opportunities to create, perform, respond, and connect with diverse art forms. Utilizing high-quality instructional materials and student learning goals, teachers should implement instruction that meets the needs of students in their classrooms by being accessible, flexible, and engaging.

The NCAS are designed to promote vertical alignment across grade levels, toward the goal of artistic proficiency for all high-school learners. Therefore, given this intentional design, instruction should focus on current grade-level work with teachers scaffolding high-quality instructional materials for students. Students need consistent access to arts education through

comprehensive PK-12 curricula, including multiple levels of coursework at the secondary level, to achieve proficiency in at least one art form prior to graduation. These requirements are consistent with legislative requirements outlined in the Basic Education Program and Secondary Regulations.

Table 14 Resources for High Quality Instruction in the Arts

Resource	Description
Child Development and Arts Education: A Review of Current Research and Best Practices	A **Research review** detailing best practices for standards-based arts education across the PK-12 span
The Qualities of Quality: Understanding Excellence in Arts Education	A **report** from Project Zero at the Harvard Graduate School of Education detailing critical elements of high-quality arts education programs and offering tools to help arts educators increase quality in local programs.
What Excellent Visual Arts Teaching Looks Like	A **white paper** from the National Art Education Association exploring instructional strategies of excellence
Ensuring Excellent Visual Arts Education for Every Student	A **white paper** from the National Art Education Association exploring strategies to ensure equitable access and excellence from the visual arts supervisor's point of view
Studio Habits of Mind	**Infographic** from Harvard's Project Zero exploring the 8 Studio Habits of Mind

High-Quality Instruction for Multilingual Learners

Many MLLs find that the arts allow them to shine. The arts highly value the cultural and community assets that are shared and multiplied within a linguistically diverse student body. The experiential focus of the artistic processes allow students to make their ideas tangible, often in language-agnostic ways. The arts incubate creativity, celebrate unique viewpoints, and center student agency. The arts offer valuable opportunities for MLLs to express themselves and interact with others while building key language skills through instruction. Instructional strategies that support MLLs in the arts can ensure that arts classrooms are a welcoming space for MLLs, along with all students.

The development of a second, third, or fourth language is a lifelong process — one that cannot take place in isolation or within a stand-alone hour of the school day. In order to ensure all students have meaningful access to core instructional programs, all educators must share responsibility for the education of MLLs, including arts teachers. For those not certified in English to Speakers of Other Languages or Bilingual/Dual Language, shared responsibility might

beg the question: What is high-quality instruction for MLLs? What practices are evidence-based in promoting content and language learning with MLLs?

RIDE offers in-depth guidance about the key components of high-quality MLL instruction in its High-Quality Instructional Framework for MLLs to Thrive. Based on clear research, language development is most effective when integrated within content area instruction. Integrated language and content teaching gives MLLs rich, highly contextualized opportunities to use disciplinary language, which in turn reinforces content learning. Rather than teaching a discrete set of grammar rules or vocabulary lists, devoid of disciplinary context, educators must reflect on the language demands of content-based tasks from the core curriculum, offering explicit language instruction and ample scaffolds so MLLs can linguistically access and engage in core content area instruction.

Many arts courses include components that engage families and the local community, such as performances, gallery displays, or field trips. It is important for LEAs to proactively plan to reduce barriers to access for students and families. Arts educators can ensure that students' needs are met by including MLL staff in the planning process for such events. It is valuable to identify key arts supporters within the community, such as parent organizations or cultural institutions, who can communicate effectively about arts initiatives. As a small example, providing permission slips or event signage in multiple languages can affirm the LEA's position that all families play an important role in their students' arts education. Through collaboration, LEAs can ensure that all students can effectively impact their communities with their arts endeavors.

Table 15 Resources for High-Quality Instruction for Multilingual Learners

Resource	Description
Arts Connection: Linking Learning and the Arts	Organization providing **resources** including "Language Demands for Working Like an Artist," "Categories of Artistic Language," and "8 Traits of a Multilingual Supportive Lesson"
WIDA Focus Bulletin- Collaboration: Working Together to Serve MLLs	**Article** with overview of language-focused collaborative teaching models and cycles
Professional Learning: Purposeful Instructional Design Part 1 Professional Learning: Purposeful Instructional Design Part 2	**Self-paced courses** through BRIDGE-RI on designing asset-based core instruction for MLLs. Critical aspects of Part 1 include: Tier 1 instructional design, data collection, and use of evidence-based instructional delivery practices for language learners, such as scaffolds. Critical aspects of Part 2 include: the role of physical environment and classroom climate in teaching and learning as well as translanguaging strategies

Resource	Description
	and cross-linguistic features of common home languages.
Professional Learning Communities Facilitator's Guide for the What Works Clearinghouse Practice Guide Teaching Academic Content and Literacy to English Learners in Elementary and Middle School	**Videos** and **Facilitator's Guide** for four evidence-based practices: promoting academic vocabulary, integrating language and content instruction, providing structured opportunities to engage in writing activities, and conducting small-group interventions.
The GO TO Strategies: Scaffolding Options for Teachers of English Language Learners, K-12	**Implementation Guide** for educators with a list of scaffolding strategies for MLLs
Focusing Formative Assessment on the Needs of English Language Learners	**Article** about conducting formative assessments with MLLs
Using Formative Assessment to Help English Language Learners	**Article** about conducting formative assessments with MLLs

High-Quality Instruction for Differently-Abled Students

Equity requires participation and a sense of belonging. To ensure that all students participate in arts instruction, teachers will need a continuum of proactive strategies that increase opportunities for student engagement. Students with IEPs or a 504 plan are general education students who access the grade-level curriculum through the support of high-quality instruction, as described in the preceding sections, which utilizes data on learner characteristics to differentiate and scaffold. Accommodations determined by the IEP team or a 504 plan complement the differentiation and scaffolds to ensure that accessibility needs specific to the individual learner are met. General education and content area teachers are responsible for providing instruction that is differentiated, scaffolded, and where appropriate for individual learners, includes accommodations. Some learners will also require instructional modifications as determined by the IEP team. When students receive quality supplementary curricula as part of their specially designed instruction (SDI), then inclusion can provide accommodations for generalizing skills they mastered in SDI. Collaborative planning with special educators and related service providers will support general educators in developing their repertoire of rigorous and accessible instructional practices.

The Leadership Implementation Guides from the High Leverage Practices for Students with Disabilities include tips for school leaders to support teachers; questions to prompt discussion, self-reflection and observer feedback; observable behaviors for teachers implementing the HLPs; and references and additional resources on each HLP. These guides, referenced throughout this section, were developed to help leaders integrate the HLPs into professional development and observation feedback.

Notably, various arts therapies have been shown to help treat many mental and physical health conditions. Clinical therapeutic techniques, supported by qualified medical professionals, are not interchangeable with educational experiences in the arts. However, arts educators may augment their practice with therapeutic-informed approaches that may effectively serve students with various mental and physical health needs, and arts educators may find rich opportunities to collaborate with arts therapists who work with specific students as part of their in-school or out-of-school support plan. Insights from the field of arts therapy can strengthen the social-emotional learning and trauma-informed aspects of arts teachers' practices and promote the wellbeing of all students.

Many arts courses include experiential components outside the classroom or school day. These experiences may include evening performances or field trips. It is important for LEAs to proactively plan to ensure that all students have an equal opportunity for participation in these activities. Arts educators can ensure that students' needs are met by including special education staff in the planning process for such events. Through this collaboration, LEAs can ensure that all students have the appropriate support staff, transportation, and/or other accommodations to enjoy an equal opportunity for participation in all aspects of the school's arts programming.

Table 16 Resources for High-Quality Instruction for Differently Abled Students

Resource	Description
Students with Disabilities and the Core Arts Standards	**Teacher Guide** outlining strategies and guidelines for using the National Core Arts Standards with differently-abled students
The National Core Arts Standards Inclusion Strategies	**Guiding Principles for Inclusion** and specific inclusion strategies aligned to the Model Cornerstone Assessments within each artistic discipline
Therapeutic Approaches in Art Education	**Webinar** exploring the foundations and intersections of art therapy and art education
Inclusive Curriculum & Showcasing Artists with Disabilities	**Resource** offering suggestions for inclusive practices and highlighting individuals and organizations that can enhance representation in all artistic disciplines.
Arts & Special Education Webinars	**Webinars** from the Kennedy Center exploring strategies for meeting diverse student needs, including making theatre class accessible to deaf and hard of hearing students, and making art accessible for students who are blind or have low vision.

Resource	Description
GIVE Resources	**Resources** to support inclusivity and engagement in arts settings, developed by teaching artists who work in integrated co-teaching settings.
Stories from the Classroom: Ensuring Successful Participation in School Community Events	A **video** from the Progress Center detailing how students with disabilities can be supported in performances.
Journal of the Arts and Special Education	An academic **journal** publishing research-based insights from the Division of the Visual and Performing Arts of the Council for Exceptional Children.
Music Education for Students with Disabilities: A Guide for Teachers, Parents, and Students	An **article** with an extensive **resource list** supporting inclusive music education instruction.
High-Leverage Practice (HLP) Leadership Guides from the Council for Exceptional Children	**Leadership Guides** for the following HLPs: • 1: Collaborate with Professionals to Increase Student Success • 5: Interpret and Communicate Assessment Information with Stakeholders to Collaboratively Design and Implement Educational Programs • 14: Teach Cognitive and Metacognitive Strategies to Support Learning and Independence
Unit Co-Planning for Academic and College and Career Readiness in Inclusive Secondary Classrooms	**Article** describing the UCPG, a tool to support general and special education teacher collaboration and planning in inclusive general education classrooms
Big Ideas in Special Education: Specially Designed Instruction, High-Leverage Practices, Explicit Instruction, and Intensive Instruction	**Article** describing the differences between specially designed instruction, high-leverage practices, explicit instruction, and intensive instruction
IEP Tip Sheet: What are Supplementary Aids & Services?	**Tip Sheet** from Progress Center on accommodations for instruction and assessment, modifications, and other aids and services
IEP Tip Sheet: What are Program Modifications & Supports?	**Tip Sheet** from Progress Center on program modifications and supports that promote access to and progress in general education programming and shares tips for implementation

Resource	Description
Can you implement DBI to support students with intellectual and developmental disabilities?	In this brief **video**, Dr. Chris Lemons shares considerations for implementing data-based individualization (DBI) to support students with intellectual and developmental disabilities
Classroom Supports: Universal Design for Learning, Differentiated Instruction	**Webinar** from the National Assistance Center on Transition — UDL at secondary: "Fundamentals of differentiated instruction to support effective teaching, individualized learning and maximize student engagement are shared."
TIES Center: Inclusive Instruction: Resources on Inclusive Instruction	**Resources** supporting Inclusive Instruction**:** • TIES Brief #4: Providing Meaningful General Education Curriculum Access to Students with Significant Cognitive Disabilities • TIES Brief #5: The General Education Curriculum-Not an Alternative Curriculum! • Lessons for All: The 5-15-45 Tool
TIES Center: TIES TIPS: Foundation of Inclusion TIPS	**TIES Inclusive Practice Series TIPS** • #15 Turn and Talk in the Inclusive Classroom • #16 Making Inferences in the Inclusive Classroom • #19 Creating Accessible Grade-level Texts for Students with Cognitive Disabilities in Inclusive Classrooms
Evidence-based practices for children, youth, and young adults with Autism	**Report** on evidence-based practice including a fact sheet for each that provides a longer description, information about participant ages and positive outcomes, and a full reference list.

Part 3: Resources for Professional Learning

Enacting high-quality instructional practices is an essential yet complex task for teachers. Thus, ensuring high-quality instruction for all students in school often requires a team effort involving content-area teachers, specialists and educators working with multilingual learners and differently-abled students, and the administrators, leaders, and coaches who support all these educators. In addition, effective professional learning that helps teachers enhance their knowledge and application of high-quality instructional practices should strategically integrate multiple types of professional learning, as described in this section.

First, as mentioned in earlier sections of this framework, high-quality instruction begins with a deep understanding of the standards since they provide the foundation for instruction by

defining what students need to know and be able to do. Professional learning suggestions and guidance for deepening the understanding of standards can be found in Section 2 of this framework.

Professional learning for high-quality instruction must also focus on developing a solid understanding of the high-quality instructional practices listed previously. Readers are encouraged to review the many resources listed with each instructional practice and to establish 'book study' groups with colleagues to read, review and discuss any of the resources shared in Part 2 of this section of the framework.

In addition, supporting effective professional learning requires supporting teachers' application of the practices described previously. As with any complex skill, when supporting the application of high-quality instructional practices, the key ingredient is timely and targeted feedback. For feedback to be provided in a targeted and timely fashion, practices must be made visible so that the application of instructional practices can be observed. Once observed, feedback can then be generated. Most professional learning tools designed to provide feedback align with three key phases of the instructional cycle where it is very helpful for teachers to receive feedback about their instruction.

- The first phase is during lesson planning, before instruction actually takes place.
- The next phase is the actual instruction where teachers can be observed engaging with students.
- The final phase is after teaching has taken place and focused on the review of student work and evidence of learning.

Table 18 offers a variety of tools and resources that are designed to provide teachers with feedback during these three phases. They are organized into the following three categories: Planning Tools, Observation Tools, and Evidence of Learning Tools. These tools come from a variety of sources, but all are intended to guide coaches, professional learning providers, and other leaders in offering support to teachers in this work.

Discipline-specific and curriculum-specific professional development is essential for teachers to build skills, collect resources, and develop strategies to meet student needs within the context of their curriculum. The Rhode Island Professional Learning Standards specify that high-quality professional learning is relevant and relates directly to the educator's professional context (i.e., grade level, content area, and role) through which the learning is applied. Professional learning focused on content should be rooted in the curriculum educators use to teach that content, and thus, rooted in the *National Core Arts Standards*.

Unlike teachers of many other subjects, arts educators may be the only teacher of their subject within the school. Arts teachers can use the overarching structure of the NCAS anchor standards to ensure relevance and alignment while seeing professional learning with other arts educators outside their local school or LEA community: When curriculum and instruction are rooted in the standards, educators can all "speak the same language" to collaborate across the state or nation. Discipline-specific professional organizations and online learning experiences

provide many resources to support educators in the curricular and instructional skills required for high-quality arts learning.

Arts Education Organizations Supporting Professional Development

Table 17 Professional Development Support in the Arts

RI Arts Education Organizations	National Arts Education Organizations
Dance Alliance of Rhode Island	National Dance Education Organization
Rhode Island Art Education Association	National Art Education Association
Rhode Island Music Educators Association	National Association for Music Education
Rhode Island Theatre Education Association	American Alliance for Theatre & Education Educational Theatre Association

Professional Development Tools

Table 18 Professional Development Tools

Resource	Description
Professional Development Planning Tools	
30-Minute Tuning Protocol	**Protocol** designed to be used within collaborative teacher teams. It can be used to provide teachers with feedback on any artifact of their teaching and is a great tool to solicit feedback about lessons. In the protocol, a presenting teacher shares the goal, need, and plan of their professional work. Participants share feedback in rounds. The presenter then reflects on what was said that was helpful and what feedback they will try to incorporate to improve their plan.
UDL Tip for Designing Learning	**Tip sheet** with teacher questions, examples, and further resources to help anticipate learner variability and make instruction flexible and useful for all learners
Key Questions to Consider When Planning Lessons	**One-pager** of question prompts for teacher to improve lesson accessibility
Whole-Group Response Strategies to Promote Student Engagement in Inclusive Classrooms	**Article** on whole-group response systems paired with formative assessment charts to provide instruction that actively engages students in the learning process "These strategies can be implemented easily in classrooms with minimal additional resources and are applicable across grade levels and content areas with appropriate modifications."

Professional Development Observation Tools	
30-Minute Atlas Protocol	**Protocol** describing a collaborative process for examining students' performance data to inform next steps in teaching.
Explicit Instruction Rubric	**Rubric** focused on explicit instruction. The Recognizing Effective Special Education Teachers (RESET) project, funded by U.S. Department of Education Institute for Education Sciences (IES) and led by Evelyn Johnson at Boise State University, developed a series of rubrics based on evidence-based practices for students with high-incidence disabilities. One set of rubrics focuses on explicit instruction. Based on the main ideas of Explicit Instruction, the Explicit Instruction Rubric was designed for use by supervisors and administrators to reliably evaluate explicit instructional practice, to provide specific, accurate, and actionable feedback to special education teachers about the quality of their explicit instruction, and ultimately improve the outcomes for differently-abled students.
Professional Development Evidence of Learning Tools	
Student Work Analysis Protocol	**Protocol** describing a process that groups of educators can use to discuss and analyze student work. It is intended to be applicable across subjects and grades, including literacy, mathematics, science, the arts, and others. Analyzing student work gives educators information about students' understanding of concepts and skills and can help them make instructional decisions for improving student learning.
Instructional Rounds / Atlas Protocol	**Protocol** describing a process for conducting 8-minute instructional rounds in groups.
Calibration Protocol for Scoring Student Work	**Protocol** describing a process that groups of educators can use to discuss student work in order to reach consensus about how to score it based on rubric/scoring criteria. It is intended to be applicable across subjects and grades, including literacy, mathematics, science, the arts, and others. Examples of student work that can be used as practice for calibration are included as appendices.

Additional Professional Development Resources

Table 19 Additional Professional Development Resources

Resource	Description
The Arts in Every Classroom: A Workshop for Elementary School Teachers	An online, video-based professional development **workshop** from Annenberg Learner offering arts integration approaches for elementary school classrooms
Connecting with the Arts: A Workshop for Middle Grades Teachers	An online, video-based professional development **workshop** from Annenberg Learner offering arts integration approaches for middle school classrooms
The Art of Teaching the Arts: A Workshop for High School Teachers	An online, video-based professional development **workshop** for high school arts teachers
Team Foundations	A **course** from BRIDGE-RI to guide team members and leaders to develop a strong team and hold effective meetings.
Effective Practices Alignment Matrix	**Tool** describing Montana's Effective Practices Alignment Matrix of Three major national and statewide professional development initiatives: the Danielson Framework, Teaching Works High-leverage Practices (HLPs), and the Council for Exceptional Children HLPs for Students with Disabilities — using the effective practices ratings system developed by John C. Hattie.
Collaborative Team Tool Kit	**Toolkit** from the State of New Jersey's Collaborative Teams intended to help schools establish productive collaborative teams of teachers and administrators working and learning together to help their students.

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Section 4: High-Quality Learning Through Assessment

Introduction and Overview

As described in previous sections, the curriculum frameworks are built upon the foundation of rigorous standards and high-quality curriculum materials. Section 3 examined how this foundation informs high-quality instruction. This section focuses on how it should also ensure high-quality learning through assessment. When properly designed and implemented, a comprehensive assessment system provides multiple perspectives and sources of data to help educators understand the full range of student learning and achievement. Assessment information may be used to evaluate educational programs and practices and make informed decisions related to curriculum, instruction, intervention, professional learning, and the allocation of resources to better meet students' needs.

Assessment information also informs educators and families on student performance and their relationship to ongoing instructional practice. Various types of assessments are required because they provide different types of information regarding performance. A comprehensive assessment system must be appropriate for the student population and address the assessment needs of students at all grade levels, including those who speak languages other than English, are differently-abled, who struggle, or who excel.

Student learning is maximized with an aligned system of standards, curriculum, instruction, and assessment. When assessment is aligned with instruction, both students and teachers benefit. Students are more likely to learn because instruction is focused and because they are assessed on what they are taught. Teachers are also able to be more focused and strategic in their instruction, making the best use of their time. Assessments are only useful if they provide information that is used to support and improve student learning.

Assessment inspires educators to ask these hard questions:

- "Are we teaching what we think we are teaching?"
- "Are students learning what we want them to learn?"
- "Is there a way to teach the subject and student better, thereby promoting better learning?"

Section 4 examines the purposes and types of assessment, the concepts of *validity*, *reliability*, and *fairness* in assessment, factors to consider when selecting or developing assessments, and considerations when assessing differently-abled students and multilingual learners.

Purposes and Types of Assessment

Assessment has an important and varied role in public education. Assessments are used to inform parents about their children's progress and overall achievement. Educators use assessment to make decisions about instruction, assign grades, and determine eligibility for special services and program placement. Students use assessment to understand their own strengths and challenges, to reflect on improvements they need to make. Evaluators use assessment to measure program and instructional effectiveness. Education agencies use assessment to ensure that all students graduate high school proficient in at least one art form,

and may also use them to measure attainment of specific career certifications. When it comes to assessment of student learning, the "why" should precede the "how:" Assessments should be designed and administered with the purpose in mind. Arts assessments are typically used for one of two general purposes: to inform and improve instruction, or to measure outcomes**.**

When assessments are used to inform instruction, the data typically remain internal to the classroom. They are used to provide specific and ongoing information on a student's progress, strengths, and weaknesses, which can be used by teachers to plan and/or differentiate daily instruction. This daily process is most typically referred to as formative assessment. However, interim and summative assessments can also be used to impact instructional decision-making, though not in the short-cycle timeline that characterizes formative assessments. Assessments such as unit tests can be used to reflect on and inform future instructional decisions.

When assessments are used to measure outcomes, data are communicated to parties external to the classroom. Assessments used to measure outcomes attempt to measure what has been learned so that it can be quantified and reported. No single type of assessment, and certainly no single assessment, can serve all purposes.

From informal questioning to final exams, there are countless ways teachers may determine what students know, understand, and are able to do. The instruction cycle generally follows a pattern of determining where students are with respect to the standards being taught before instruction begins, monitoring their progress as the instruction unfolds, and then determining what knowledge and skills are learned as a result of instruction. The following paragraphs examine formative and summative assessment in the arts.

Formative Assessments

The primary purpose of **formative assessment** is to inform instruction. As an instructional practice, it is described more fully in Section 3 of this framework. The Chief Council of State School Officers (CCSSO, 2018) updated its definition of formative assessment in 2021 and defines formative assessment in the following way:

> *Formative assessment is a planned, ongoing process used by all students and teachers during learning and teaching to elicit and use evidence of student learning to improve student understanding of intended disciplinary learning outcomes and support students to become self-directed learners.*
>
> *Effective use of the formative assessment process requires students and teachers to integrate and embed the following practices in a collaborative and respectful classroom environment:*
>
> - *Clarifying learning goals and success criteria within a broader progression of learning;*
> - *Eliciting and analyzing evidence of student thinking;*
> - *Engaging in self-assessment and peer feedback;*

- *Providing actionable feedback; and*
- *Using evidence and feedback to move learning forward by adjusting learning strategies, goals, or next instructional steps.*

Additionally, formative assessment is integrated throughout instruction with the purpose of gathering evidence to adjust teaching, often in real time, to address student needs (Black and William, 2010), and capitalize on student strengths. There is ample evidence to support that this process produces "significant and often substantial learning gains" (Black and William, 2010) and these gains are often most pronounced for low-achieving students. Eliciting evidence of student thinking through formative assessment should take varied forms. Examples of strategies for gathering evidence of learning during the formative assessment process include exit slips, student checklists, one-sentence summaries, misconception checks (Alber, 2014), targeted questioning sequences, conferences, and observations. In the arts, students make their learning visible through creating, performing, producing, and presenting artistic work. Therefore, opportunities for formative assessment often arise authentically as teachers observe students developing artistic work through the design process or rehearsal. Thus, performance-based, observational assessments of work in progress are a highly effective strategy for formative assessment. Refer to Section 3 for additional information about formative assessment instructional practices in the arts.

Formative assessment becomes particularly powerful when it involves a component that allows for student self-assessment. When teachers clearly articulate learning goals, provide criteria for proficiency in meeting those goals, and orchestrate a classroom dialogue that unveils student understandings, students are then positioned to monitor their own learning. This self-knowledge, coupled with teacher support based on formative assessment data, can result in substantive learning gains (Black and William, 2010). Learner involvement in monitoring progress on their goals strengthens engagement for all students but is especially important for differently-abled students. Specific feedback comparing the students' achievement against the standard — rather than only against other students — increases personal performance. With specific feedback, learners should then have the opportunity to reattempt some tasks in response.

Opportunities for students to monitor their own progress and make improvements based on specific feedback connect to the Social Emotional Learning competency of **Self-management** — learning to manage and express emotions appropriately, controlling impulses, overcoming challenges, setting goals, and persevering and Self-awareness Learning Standards 1B — I can identify when help is needed and who can provide it. **Self-Awareness** means students understand their areas of strength as well as areas of need. This skill is strengthened as they monitor their progress. By incorporating Universal Design for Learning guidelines, assessment feedback that is relevant, constructive, accessible, specific, and timely with a focus on moving the learner toward mastery is more productive in promoting engagement. The assessment process creates a continuous feedback loop, which systematically checks for progress and identifies strengths and weaknesses to improve learning gains during instruction.

Considerations for Formative Assessment through Rehearsal

In performing arts classes, significant amounts of instructional time are devoted to rehearsal: the "ongoing, formative assessment experience during which [artists] get feedback about their performances and revise accordingly[5]." When rehearsals are intentionally designed to provide high-quality formative assessment opportunities, students remain aware of learning goals and work together to progress toward those goals. Formative assessment is a key component of effective rehearsals.

In rehearsals, students most often demonstrate their learning through performance of a complex artistic task (dancing, acting, singing, playing, etc.). Skilled teachers use observational skills to evaluate performance in real-time and provide immediate feedback. Sometimes, this feedback occurs without words. For example, conducting is a complex form of communication musicians use to provide immediate feedback and support improvement. For example, when a band teacher hears the band slowing down, they enlarge their beat pattern, thus increasing baton speed and emphasizing each beat. In this spit-second instructional moment, students have demonstrated their learning by playing; the teacher has evaluated by applying their professional critical-listening skills; the teacher has provided feedback to students through gesture and added support by increasing clarity in their communication of the beat. Other times, teachers may provide feedback using very few words. For example, a dance educator notices that the lighting is obscuring one dancer. They speak into their headset to the student theatre technicians, "light crew: more footlights stage left" while motioning with their hand to urge the dancer forward on the stage. In that instructional moment, the students have demonstrated their skills by staging a dance and running technical lighting; the teacher has evaluated through professional observation; the teacher has differentiated to provide specific instructions to two different groups of students, in two different modalities, to suggest two different strategies they could use to improve the performance.

These highly specific and immediate formative assessment strategies require arts educators to be highly skilled, observant, and quick-thinking. Likewise, these strategies require that students understand the highly specialized, discipline-specific modalities of communication that occur during rehearsal. Before rehearsal, teachers can front-load these communication skills by explicitly teaching about conducting gestures, stage direction, or other forms of communication. After rehearsal, teachers may prompt reflection to identify key areas of growth, seek clarification, and collaborate for additional problem-solving. By learning and applying rehearsal skills, students are empowered to be active partners in the process of formative assessment. Ultimately, these experiences can prepare students to become self-sufficient conductors, directors, and leaders in the performing arts.

Summative Assessment

Summative assessments are formal assessments that are given after a substantial block of instructional time, for example at the end of a unit, term course, or academic year. **Interim**

[5] https://artsconnection.org/wp-content/uploads/2014/04/National-Drama-Publications_Drama-Research-Joanna.pdf

assessments are administered during instruction and, depending on the type of interim assessment, can be used to screen students, inform instruction, or measure outcomes. By design and purpose, high-quality summative and interim assessments are less nimble in responding to student strengths and needs than formative assessments. They provide an overall picture of achievement and can be useful in predicting student outcomes/supports or evaluating the need for pedagogical or programmatic changes. These assessments should be written to include a variety of item types (e.g., selected response, constructed response, extended response, performance tasks) and represent the full scale of Webb's Depth of Knowledge (DOK). To maximize the potential for gathering concrete evidence of student learning as facilitated by curriculum and instruction, educators should routinely draw upon the assessments provided within their high-quality curriculum materials (RIDE, 2012).

A common misconception in arts education is that summative assessments should be based solely upon observation of a completed product. However, the *National Core Arts Standards* emphasize that students demonstrate arts proficiency throughout the process of planning, executing, and reflecting upon an artistic endeavor. Standards-based summative assessment, therefore, must measure student work throughout all process components and must not focus solely upon the artistic product. By aligning summative assessments to the standards, including all process components within the four artistic processes, we ensure that assessments are designed to measure progress toward proficiency in the arts. Moreover, an assessment emphasis on the artistic product can lead to evaluative decisions based on nebulous, subjective judgments. Students should never be assessed based on whether their work is appealing or enjoyable to the assessor. By emphasizing artistic process in assessment design, students are assessed on their objective, observable skills as they develop their work through the artistic processes outlined in the *National Core Arts Standards.*

Performance Assessments

Performance assessments/tasks can be an effective way to assess students' learning of the standards within a high-quality curriculum. Performance assessments/tasks require students to apply understanding to complete a demonstration performance or product that can be judged on performance criteria (RIDE, 2012). Performance assessments can be designed to be formative, interim, or summative assessments of learning. They also allow for richer and more authentic assessment of learning. Educators can integrate performance assessments into instruction to provide additional learning experiences for students.

Performance assessments are uniquely well-suited to assess arts learning because they, like the standards themselves, are focused on students' process as they leverage their learning to work toward an authentic and creative product. According to Grant Wiggins, performance assessments:

- Drive students to produce "real-world" work
- Challenge students to solve a problem
- Invite students to do authentic work
- Allow students to practice, refine, and develop their work

These characteristics align with the National Core Arts Standards and with real-world, authentic artistic endeavors. All of the National Core Arts Standards' Model Cornerstone Assessments are performance assessments: they "embody valuable learning goals and worthy accomplishments."

It is important to note that performance assessments may not necessarily occur during a formal or staged performance, or necessarily pertain to content standards within the artistic process of *performing*. Indeed, when a student actor performs in a play, their teacher may use this as a performance assessment. However, a performance assessment could also occur when a student plays a brief passage of music privately for their teacher, away from the stage. Likewise, the creation of a sketch, script, or dance can be a performance assessment, even if the work is never performed or presented to the public.

The NCAS Model Cornerstone Assessments provide many examples of high-quality, standards-aligned performance assessments. Some examples include:

- In second grade, music students may improvise rhythmic patterns to create a rhythmic conversation. Provided assessment tools include a self-assessment activity, scoring guide, differentiation strategies, and benchmarked student work samples.
- In fifth grade, visual arts students may analyze a variety of art about places, before creating their own art about a significant place, preparing an artist statement, and collaborating to plan presentation. Provided assessment tools include a student self-critique, formative assessment checklist, holistic rubric, and holistic checklist.
- In eighth grade, media arts students may produce a short video documentary about a visual artist, inspired by the artist's intention, style, and genre. A summative assessment rubric is provided.
- In high school, dance students may create, perform, and reflect upon an original dance inspired by the themes of "mosaic" and "community. Provided assessment tools include a checklist and rubric.
- In high school, theatre students may develop a familiar character, improvise a scene, and refine it for performance. Provided assessment tools include a performance rubric, self-assessment rubric, and responding rubric.

Performance assessments provide arts students opportunities to demonstrate their standards-based learning in authentic, relevant and engaging ways. An emphasis on performance assessments within a curriculum aligns with RIGL §16-22-31, by encouraging "demanding real-world application...project-based learning, [and] performance assessment."

Portfolios

The Model Cornerstone Assessments and other performance assessments can be holistically analyzed within the context of a portfolio of student work, demonstrating how student work develops throughout their learning experience. Portfolios consist of student artwork and reflection, through which their content knowledge and skills are evident. Portfolios may capture student work during one course or over many years. Portfolios provide a platform for

students to share their best work and their reflections on their learning. Moreover, a portfolio – whether it be a repertoire of monologues, a collection of artworks, or a playlist of audio/video recordings – is an asset students may use for college admissions and career opportunities if they pursue the arts after high school.

Portfolios are well-suited to show growth over time. The *National Core Arts Standards* emphasize the value of artistic development through artistic processes. When teachers plan to assess student work through a portfolio, it is beneficial to consider the inclusion of work-in-progress that may best demonstrate process components related to the development and refinement of artistic ideas for creation or presentation. A portfolio containing only finished works may not fully capture these important process components in the standards.

Portfolios can be especially valuable tools for summative assessment in the arts because they can include a variety of product types and assessment types. Portfolios are most valuable when they contain multiple assessment types providing a well-rounded picture of student learning. Reflective tasks such as written artist statements or a recorded conversational peer critique may reveal student achievement of progress components related to performance task. Portfolios can contain artistic products in a variety of media, including photographs or recordings of artworks that are difficult to curate. For example, three-dimensional works may be sent home with students due to space constraints, but may be preserved in a portfolio through photographs. Assessors should remain mindful that photographs and recordings are helpful to document evidence, but are limited representations of student work. For example, a recording may lack clarity due to equipment constraints even though a student's actual performance was quite clear. When portfolios become a collection of representative artifacts demonstrating the development of artistic products over time, through the artistic processes, they are a highly effective tool to assess standards-based proficiency.

Selecting and Developing Assessments

Building or refining a comprehensive assessment system begins by agreeing upon the purposes of the assessments the LEA will administer. One assessment cannot answer every question about student learning. Each type of assessment has a role in a comprehensive assessment system. The goal is not to have some — or enough — of each type; rather it is to understand that each type of assessment has a purpose and, when used effectively, can provide important information to further student learning. Some questions educator teams may ask themselves as part of any discussion of purpose include:

- "What do we want to know about student learning of the standards?"
- "What do we want to learn about students' skills and knowledge?"
- "What data do we need to answer those questions?"

Once needs are identified, the appropriate assessments are selected to fulfill those data needs by asking: "Which assessment best serves our purpose?" For example, if a teacher wants to know if students learned the material just taught and identify where they may be struggling to adjust the next day's instruction, the teacher may give a short quiz which asks students a few questions targeting a specific skill or complete an informal assessment through observation of

students during independent work or rehearsal time as students practice specific techniques and skills. Whereas, if the teacher wanted to know if the students were proficient with the content taught during the first semester, the teacher may ask students to complete a longer test or performance task where students apply their new learning, thus measuring multiple standards/skills.

In addition to considering what purpose an assessment will serve, attention must be paid to the alignment of the assessment with the curriculum being used by the LEA. Curriculum materials may embed assessments as part of the package provided to educators. In turn, educators must consider whether the assessments included meet the breadth of purposes and types needed for an assessment system that informs instruction and provides outcome information about student learning. It is recommended to review what assessments are available (Curriculum Support Guide) within the high-quality instructional materials, identify gaps and weaknesses, and develop a plan for which additional assessments may need to be purchased or developed. Assessment review should be guided by the standards and universal design guidelines. Providing multiple means of representation, engagement, and expression benefits all students, especially MLLs and DAS.

Finally, when developing or selecting assessments, knowing whether an assessment is a good fit requires a basic understanding of item types and assessment methods and their respective features, advantages, and disadvantages. Though this is certainly not an exhaustive list, a few of the most common item types and assessment methods include selected response, constructed response, performance tasks, and observations/interviews. See *Comprehensive Assessment System: Rhode Island Criteria and Guidance (2012)* for a discussion of the advantages and disadvantages of each method.

A comprehensive system of assessment in the arts involves several different types of assessments for determining the effectiveness of the instruction, the progress the student is making, and the need for and direction of additional interventions and supports to ensure that a student is able to maintain grade-level progress. Local education agencies and schools should begin with their high-quality instructional materials, identifying the types of assessments available within the materials. Utilizing high-quality instructional materials is a critical component of a comprehensive assessment system.

Assessment and Artistic Creativity

Assessing creative work poses distinctive challenges. Low-quality rubrics may emphasize what is easily measured above more meaningful artistic qualities. Assessment without contextualization can perpetuate the perception that certain artistic approaches are better than others, often to the detriment of underrepresented artistic traditions or novel artistic innovations. Assessment-conscious students may be less likely to take creative risks. To assess students in ways that enhance creativity, it is important to include student voice throughout the assessment process. This ensures that students understand the role of assessment to measure their progress toward collaboratively defined outcomes and suggest strategies for continued growth toward personal goals.

In fact, with proper contextualization, high-quality arts assessment enhances creativity (Beghetto, 2005). With specific and clear feedback about their mastery of artistic practices, students are better equipped to realize their creative artistic visions. Assessment helps each student develop and demonstrate a body of skills and knowledge; as students broaden this body, they become more creative and more self-actualized in their artistic endeavors.

Table 20 Creativity-Sustaining Assessment Practices

Creativity-Sustaining Assessment Practices	Creativity-Limiting Assessment Practices
The assessment provides information for students to reflect and strive for self-improvement	The assessment invites social comparisons or competition between students
Teachers motivate students by helping students find meaning in the task and setting personal goals	Teachers motivate students by emphasizing that student work will be evaluated, leading students to feel anxiety
Assessments produce informative results, emphasizing the skills and knowledge students have gained	Assessments' most salient output is a score, letter grade, or reward
Unconventional ideas are noted; where they are unsuccessful, the teacher provides suggestions to adapt the idea	Unconventional ideas are discouraged or perceived as a barrier to success
Students understand how diverse traditions and genres value different artistic qualities to develop personal or shared success criteria	Teacher establishes narrow success criteria, often elevating the aesthetic values of one artistic tradition above others

Selecting and Developing Performance Assessment Criteria

Clear performance criteria are essential when assessing through performance tasks and portfolios. Unlike objective-response formats (multiple choice, true-false), students and educators must develop a shared understanding of success. The *National Core Arts Standards* emphasize the role of the student in articulating success criteria and personal goals, monitoring their own progress, adjusting to refine their approach, and reflecting on the success of their artistic work. The role of the student in assessment is evident in Anchor Standards 3 and 6, and most clearly in Anchor Standard 9: "Apply criteria to evaluate artistic work." Rubrics are an effective measurement tool to ensure that students, educators, and other stakeholders have a shared understanding of student success.

Many arts performance tasks are best assessed using a rubric. Rubrics give both teachers and students clear expectations for the performance on each criterion, indicating varying degrees of

success in completing the task at each level of performance. Single-point, holistic rubrics with space for student self-reflection and/or teacher feedback can be used to score the assessment quickly, noting areas of strength and improvement. Analytic rubrics with criteria for partially meeting, meeting, and exceeding criteria can be used for more detailed scoring. For example, Table 20 offers a rubric template with three criteria and four levels of performance. Specific, descriptive language would describe the objective qualities that may be observed within the performance task for each criterion at each performance level. It is often valuable for students to play an active role in creating objective, concrete performance descriptions. This ensures that the rubric aligns with students personally- or collaboratively-developed success criteria (in accordance with the standards) while also providing an opportunity to review the technical knowledge students have gained to successfully complete the performance task. Depending on the context, a successful dance may be smooth or abrupt; a successful song may be brash or subdued; a successful photograph may be crisp or blurry; a successful mural may be vivid or muted. Though the standards demand that students show intention and technical mastery in achieving these qualities, the students' artistic intent and the context of the work influence the indicators of skill that are evident within the artistic work.

As a reminder, standards-aligned assessment focuses on artistic process, not only the final artistic product. Students may provide evidence of different process components through a rubric applied to a portfolio of artifacts. For example, a criterion aligned with Anchor Standard 1 ("Generate and conceptualize artistic ideas and work") may be assessed by examining a student's sketch, a criterion aligned with Anchor Standard 2 ("Organize and develop artistic ideas and work") may be evidenced through a self-assessment graphic organizer, and a criterion aligned with Anchor Standard 3 ("Refine and complete artistic work") may be determined by examining a student's finished product.

Table 21 Analytic Rubric Template

	Exceeding Expectations	Meeting Expectations	Approaching Expectations	Not Yet Meeting Expectations
Criterion 1, aligned to Standard X				
Criterion 2, aligned to Standard Y				
Criterion 3, aligned to Standard Z				

While rubrics give both teachers and students clarity on expectations, teachers need to be cautious when calculating and assigning letter grades from rubrics. This may be addressed in already established LEA, school, and/or department grading policies, but it is worth emphasizing that simply assigning a point value to each level on the rubric does not produce appropriate grades. For example, in the template rubric, a student who meets all the expectations may earn 75%, or a C: Not a grade one would expect when meeting all the expectations of an assessment. Part of the work of assessment design and selection, therefore, requires consistent rubric design and criteria weighting that aligns with local grading practices. Well-designed holistic and analytic rubrics can effectively help students, teachers, and other stakeholders understand the relationship between student work, success criteria rooted in the standards, and grading. This will support high school arts programs to satisfy the secondary regulations' stipulation that "the awarding of credit is earned by demonstrating competency as established by applicable standards."

Validity, reliability, and fairness

Assessments must be designed and implemented to accurately collect student information. To do this they should all possess an optimal degree of

- *Validity*: the degree to which the assessment measures what it is supposed to measure — i.e., what is defined by the standards
- *Reliability:* the consistency with which an assessment provides a picture of what a student knows and is able to do
- *Fairness*: the confidence that the assessment lacks bias, is accessible, and is administered with equity (RIDE, 2012)

In other words, within an assessment, the items must measure the standards or content. It is also critical that the assessment provide information that demonstrates an accurate reflection of student learning. Ensuring fairness is equally important within the assessment, particularly for differently-abled and multilingual learners, because lack of accessibility can impact validity. For example, an assessment may not measure what it was designed to measure if students cannot access the assessment items or stimuli due to linguistic barriers or inattention to other demonstrated learning needs.

Equitable access to appropriate materials and spaces is imperative to ensure reliability in arts assessment. The NCAS Opportunity to Learn Standards for dance, music, theatre, and visual arts articulate the resources students need to be able to demonstrate attainment of the standards. For example:

- To demonstrate dance skills safely and effectively, dancers require specific flooring, footwear, and adequate studio space.
- Musical instruments in poor repair may produce incorrect sounds despite a skilled player's best efforts.
- Actors require lighting and sound equipment in order for their work to be seen and heard.
- Without a properly-functioning kiln, a finished ceramic work may not accurately represent the artist's skills and achievement.

- There must be adequate, functioning multimedia (cameras, computers, microphones, applications, etc.) for all students in media arts classes to engage in creating works.

While the technical process to determine validity and reliability is not necessarily available for all classroom assessments, educators can nonetheless use their professional judgment and ensure their classroom assessments are consistent in terms of results they produce (e.g., a make-up test is similar in difficulty to the original test, a project includes a rubric with clear descriptions for each criterion) and that they measure what was intended to be measured (e.g., a multiple-choice comprehension quiz can be used to measure vocabulary mastery, but not the mastery of technical skills).

One component of ensuring fairness is using assessments that are accessible to all students. Accessibility features are available for all students to ensure universal access to the assessment. Accommodations refer to changes in setting, timing (including scheduling), presentation format, or response format that do not alter in any significant way what the test measures, or the comparability of the results. For example, reading a test aloud may be appropriate when a student is taking a history assessment, but would not be appropriate to assess a student's decoding ability.

Educators must remain mindful that the arts pose unique accessibility opportunities and challenges. The applied nature of the arts can be a valuable opportunity for students who struggle with reading or writing to focus on *doing*. However, many art forms have unique physical demands that may need more accommodation than in other academic areas. Special education and arts educators must work together with the student and family to understand how each student can fully participate in arts learning. With careful selection of medium, instrument, or task, educators can ensure that each student can fully express themselves and demonstrate proficiency in the arts. When used properly, accessibility features and appropriate test accommodations remove barriers to participation in the assessment and provide students with diverse learning needs an equitable opportunity to demonstrate their knowledge and skills.

Assessment accommodations should reflect instructional accommodations used on a regular basis with a student. Educators evaluate the effectiveness of accommodations through data collection and the consideration of the following questions:

1. Did the student use the accommodation consistently?
2. Did the accommodation allow the student to access or demonstrate learning as well as their peers?
3. Did the accommodation allow the student to feel like a member of the class?
4. Did the student like using the accommodation?

Another component for ensuring fairness is making sure the items do not include any bias in content or language that may disadvantage some students. For example, when assessing multilingual learners, it is important to use vocabulary that is widely accessible to students and avoid colloquial and idiomatic expressions and/or words with multiple meanings when it is not pertinent to what is being measured. Whenever possible, use familiar contexts or objects like

classroom or school experiences rather than ones that are outside of school that may or may not be familiar to all students. Keep sentence structures as simple as possible while expressing the intended meaning.

Even with valid, reliable, and fair assessments, it is important for educators to consider multiple data points to ensure that they have a comprehensive understanding of student strengths and needs, especially when supporting DAS and MLLs. Sources of information can range from observations, work samples, and curriculum-based measurement to functional behavioral assessments and parent input. These data points should be gathered within the core curriculum by general educators, rather than only by those providing specialized services, because data should guide daily decisions about instruction within general education. Multiple sources of information help educators collaborate to develop a comprehensive learner profile of strengths and needs. Educators can analyze the learning environment against that profile to identify necessary scaffolds and accommodations to remove barriers for DAS. Multiple sources of data are also important, seeing as language access can impact student data from content assessments in English.

Resources for Authentic Assessment in the Arts

Table 22 Resources for Authentic Assessment in the Arts

Resource	Description
National Core Arts Standards Model Cornerstone Assessments	Standards-based **performance assessments** at a variety of grade levels in all artistic disciplines, and a template for designing customized cornerstone assessments. Some model cornerstone assessments include student work examples that approach, meet, or exceed the standards.
Arts Assessment in an Age of Accountability	A research-based **chapter** providing an overview of practices, strategies, and trends in arts assessment.
Assessment Papers for Art Education	A **series** from the National Art Education Association exploring many facets of assessment in the visual arts
Michigan Arts Education Instruction & Assessment	A **catalog** performance assessments and related tools made by and for arts educators in dance, music, theatre, and visual arts. Tools are available to help teachers develop long-term instruction and administration plans, with attention to standards and curriculum alignment. These resources have been refined through collaborative scoring and are aligned to resources supporting formative assessment and measuring educator effectiveness.
Arts Assessment for Learning	A **collection** of project-based performance assessments and related tools in dance, music, theatre, and visual arts developed by New York City arts educators. Supporting resources

Resource	Description
	demonstrate the value of the action research model in planning instruction and assessments and establishes the groundwork for collaborative educator communities within this process.
Overview of Strategies for Developing a Successful, Authentic Arts Performance Assessment	A **guide** from the National Assessment of Educational Progress with effective strategies for arts assessment
CT Department of Education Model K-12 Arts Units	**Model** project-based units, aligned to the standards, including assessment strategies and tools.
OSPI-Developed Performance Assessments for the Arts	Washington State's **collection** of performance assessment strategies in dance, music, theatre, and visual arts. *Note: Though the standards and coding in these assessments differ, most assessments are conceptually aligned with the National Core Arts Standards.*
Curriculum Units for the 2014 Music Responding Standards	Standards-based **units** leading to performance assessments targeting the Responding standards in various music disciplines and grade levels
Formative Assessment in Theatre Education: An Application to Practice	**Research** describing the role of formative assessment in rehearsal and providing rehearsal-based formative assessment routines
Formative Assessment in the Visual Arts	**Research** describing the role of formative assessment in visual arts, including an example of a visual rubric
Places to Play in Providence: A Guide to the City by our Youngest Citizens	A project-based collaboration between Harvard's Project Zero and Ready to Learn Providence, exemplifying how preschool students' artwork can make their learning visible.

Assessment Considerations for MLLs and DAS

In addition to selecting and designing appropriate assessments, it is critical that educators use sound assessment practices to support MLLs and DAS during instruction. Assessments offer valuable insight into MLL and DAS learning, and educators should use this data to plan and implement high-quality instruction.

Assessment to Support MLLs

As with academic content, a comprehensive assessment system is essential for monitoring the language development of MLLs. To assess English language proficiency, RIDE has adopted ACCESS for ELs as its statewide summative assessment. However, students cannot acquire a second language in a single block of the school day. Thus, it is imperative that educators and administrators develop systems for conducting ongoing formative assessments through content-driven instruction. Formative assessment processes should take place *within* content classes, including the arts, and should focus on MLLs' content-based language development. This approach aligns to WIDA ELD Standards Framework as well as the Blueprint for MLL Success, both of which explicitly call for disciplinary language teaching within the core content areas.

During formative assessments, educators will not likely draw on all dimensions of language at once for assessment purposes. For instance, an exit ticket that asks students to produce two to three sentences would not be an appropriate language sample for assessing progress on organization of language. To adequately assess this discourse-level dimension of language, students would need authentic opportunities to demonstrate proficiency. An assessment item that calls for less than one paragraph or brief oral remarks, therefore, may not suffice for this purpose.

Rather than creating separate assessments to monitor progress towards disciplinary language development, educators should aim to augment assessments that are already part of their local core curricula. For example, multiple modalities could be incorporated into existing content assessments, allowing students to orally explain, demonstrate, or illustrate how they developed an artistic work. This practice of amplifying existing materials with additional modalities aligns with UDL guidelines by providing multiple means of representation (perception, language, and symbols) and multiple means for students to demonstrate their understanding (physical action, expression, and communication) — a critical design element for MLLs who need daily explicit speaking, listening, reading, and writing instruction.

Assessment to Support Differently-Abled Students

The same integration of evidence-based assessment practices for DAS is needed within the general education curriculum. Seventy percent of RI students with IEPs are in general education settings at least 80% of their day. IEP goals are meant to measure and improve student progress *within* the general education curriculum. The specially-designed instruction typically occurs in connection with classroom instruction and curriculum. The general educator and special educator work in consultation to use classroom data to measure progress on an IEP goal along with any additional measures indicated in the IEP.

Differently-abled students are best supported when general and special educators use Universal Design for Learning (UDL) to collaboratively design and plan assessments aligned to clear learning goals to ensure they measure the intended goals of the learning experience. Flexibility in assessment options will support learners in demonstrating their knowledge. All learners can benefit from practice assessments, review guides, flexible timing, assistive

technologies, or support resources and help reduce the barriers that do not change the learning goals being measured. In addition to improving access, flexible assessment options may decrease perceived threats or distractions so that learners can demonstrate their skills and knowledge. For example, a student with specific support needs for fine motor skills may be more able to participate in demonstrating knowledge of drawing shapes by using larger materials or manipulating lines on a tablet.

Educators can use high-leverage practices (HLPs) to leverage student learning across the content areas, grade levels, and various learner abilities. The HLPs contain specific evidence-based practices in four domains: Instruction, Assessment, Collaboration, and Social/Emotional/Behavioral.

HLP 6 (Use student assessment data, analyze instructional practices, and make necessary adjustments that improve student outcomes), highlights the importance of ongoing collaboration between general education and special education in this practice (McLeskey, J, 2017). Information from functional skills assessments, such as those provided by an occupational therapist or speech language therapist, can provide critical information for general educators to use when designing accessible assessments or discussing necessary accommodations to assessments. When differently-abled students are not making the level of progress anticipated, the data-based individualization process is a diagnostic method that can help to improve the instructional experience and promote progress in the general education curriculum through a tiered continuum of interventions.

Table 23 Resources for Assessing MLLs and DAS

Resource	Description
High Leverage Practices Assessment Overview	Assessment plays a foundational role in special education. Students with disabilities are complex learners who have unique needs that exist alongside their strengths. This **overview** includes a summary of each HLP for assessment.
Participate in Assessment IEP (promotingprogress.org)	This **tip sheet** provides information about participation in assessment and accommodations for assessments. It includes a brief summary of federal regulations and tips for implementation.
Accessibility and Accommodations for General Assessments	This **FAQ** includes common questions and answers with hyperlinks to various resources on accessibility, accommodations, and modifications.
Instructional Versus Testing Accommodations	A portion of an IRIS **module** that clarifies different types of accommodations.
UDL Tips for Assessment	This **resource** provides quick tips and reflection questions to promote accessible assessment.

Resource	Description
UDL: Increase mastery-oriented feedback (cast.org)	This **component** of the interactive UDL matrix supports educators in understanding the importance of accessible and meaningful feedback to students during the assessment process.
Universal Design of Assessments FAQ	NCEO online **resource**

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