
5A

Information/Action

Educator Preparation Committee

Draft Subject Matter Requirements and Draft Teaching Performance Expectations for the New Single Subject Theatre and Dance Credentials

Executive Summary: This agenda item presents draft Subject Matter Requirements (SMRs) and draft Teaching Performance Expectations (TPEs) for the new Single Subject Theatre and Dance credentials for the Commission’s review and input, and requests Commission direction to move these draft SMRs and TPEs forward for content review by the field.

Recommended Action: Staff requests Commission direction to move the draft SMRs and TPEs for Theatre and Dance, as may be amended by Commission input, forward for content review by the field.

Presenters: Phyllis Jacobson, Administrator, and Michael Taylor Consultant, Professional Services Division

Strategic Plan Goal

II. Program Quality and Accountability

- a) Develop and maintain rigorous, meaningful, and relevant standards that drive program quality and effectiveness for the preparation of the education workforce and are responsive to the needs of California’s diverse student population.

Draft Subject Matter Requirements and Draft Teaching Performance Expectations for the New Single Subject Theatre and Dance Credentials

Introduction

This agenda item presents the draft Subject Matter Requirements (SMRs) and Teaching Performance Expectations (TPEs) for the new single subject Theatre and Dance credentials for the Commission's review and input, and requests Commission direction to move these draft SMRs and TPEs, as may be amended by Commission input, forward for content review by the field. The proposed revisions reflect recommendations from advisory panels of California Theatre and Dance content expert educators working with Commission staff and the Commission's testing contractor, Evaluation Systems group of Pearson, Inc., over the past several months, as described below.

Part One: Background, Subject Matter Requirements, and VAPA Student Content Standards

Background

On September 27, 2016, Governor Brown signed the Theatre and Dance Act, Senate Bill 916, authorizing two new single subject credentials in Dance and in Theatre. The Governor also signed a bill authorizing a revision of the then-current Visual and Performing Arts (VAPA) content standards for students in grades TK-12, requiring the State Board of Education to develop and adopt any revisions to these standards by January 31, 2019. In response to this legislation and the expectation that the State Board of Education would adopt revised VAPA student content standards by the end of January 2019, the Commission approved a priority in its annual goals and objectives for 2019 to "...Develop the subject matter requirements for the Theatre and Dance credentials." Accordingly, a plan and timeline was developed for this work and that is currently being implemented. This agenda item brings two key aspects of this work to the Commission for review, input, and requested direction - the draft Subject Matter Requirements (SMRs) and the draft Teaching Performance Expectations (TPEs) for the new Theatre and Dance single subject credentials.

Purpose and Use of Subject Matter Requirements (SMRs)

The Commission's Subject Matter Requirements are content-based standards statements that describe the subject-specific content knowledge required for an individual to begin work as a teacher in California schools. The SMRs are as much a set of job requirements for the job of being a teacher in California as they are academic content standards. The SMRs are developed by California educators for California educators. SMRs have been developed and adopted for each of the preliminary multiple subject and single subject content areas for which the Commission issues teaching credentials. The SMRs represent the depth and breadth of knowledge to be measured by the Commission's subject-matter competency examinations, the California Subject Examinations for Teachers (CSET). The SMRs also represent the candidate

knowledge, skills, and abilities that must be taught and assessed by Commission-approved subject-matter waiver preparation programs. By requiring the same set of SMRs as the basis for both examination and program options the Commission ensures that all teacher candidates demonstrate the minimum level of content knowledge required for the credential they are seeking, whether teacher candidates meet the Commission's subject matter requirement by examination or by completing a subject-matter waiver program.

New SMRs and Subject Matter Programs

Following the adoption of SMRs by the Commission, sponsors of subject matter preparation programs interested in offering a program in the new content area(s) must develop their coursework and assessments to be aligned with the adopted SMRs and must respond to the Commission's adopted SMRs documenting both the subject matter program's alignment with the adopted SMRs and the transition plan to the new SMRs. The entire new examination development and subject matter program development and approval processes typically take a minimum of one to two years to complete. The process for teacher preparation programs to be approved to offer Theatre and/or Dance programs will be described in the TPE section of this agenda item.

Alignment of the SMRs with the VAPA Content Standards Adopted by the California State Board of Education

Education Code section 44291 specifies, "...the approved [subject matter] examinations shall be instruments whose purpose is to measure achievement and shall be used solely to measure objective knowledge of subject matter." While Education Code section 44259 (5) states that "...the Commission shall ensure that subject matter standards and examinations are aligned with the academic content and performance standards for pupils adopted by the state board pursuant to section 60605." Therefore, the Commission assures that the subject matter requirements developed and subsequently adopted by the Commission (a) address only objective subject matter content and not the pedagogy of how a beginning teacher would teach that content to students, and (b) are aligned with the applicable student content standards adopted by the California State Board of Education (SBE).

As indicated above, the SBE adopted updated VAPA student content standards at the end of January 2019. These updated VAPA standards are the student content standards to which both the Theatre and the Dance draft subject matter requirements are aligned. The draft SMRs provided in [Appendix A](#) (Theatre) and [Appendix B](#) (Dance) include specific references documenting to which VAPA content standard(s) each draft SMR is aligned.

The previous VAPA student content standards have been updated to be primarily *process* standards rather than *content* standards. This approach addresses both individually and in an integrated manner the artistic processes of Creating, Performing, Responding, and Connecting. The VAPA standards are complex in terms of their progression and interactions within and across the various arts disciplines as well as in terms of identifying specific objective content that supports and underlies the multiple artistic processes. The following information about the

VAPA standards is taken from the CDE VAPA website to help explain how these particular standards are conceptualized, organized, notated, and displayed.

Organization of the VAPA Standards

As stated on the [CDE website](#), the central purposes of the California Arts Standards are to foster students’ artistic competencies; cultivate their appreciation and understanding of the arts in ways that are enjoyable, fulfilling, and transferable to personal, academic, and professional endeavors; and support them to fully engage in lifelong arts learning. The standards are:

- Process-oriented, grade-appropriate indicators of what students need to know and be able to do.
- Student-centered and rooted in backward design, the process of defining intended outcomes prior to designing educational experiences to ensure students attain those outcomes.

The California Arts Standards are organized by the **five artistic disciplines of dance, media arts, music, theatre, and visual arts**. As shown in Figure 1 below, for each of the five disciplines, there are four artistic processes, eleven anchor standards with aligned enduring understandings and essential questions, and individual PK–12 student performance standards that are articulated as measurable and attainable learning targets.

Figure 1: Elements of the California Arts Standards

Four Artistic Processes	Eleven Anchor Standards	Enduring Understandings and Process Components	Discipline Specific Performance Standards
<ul style="list-style-type: none"> • Creating • Performing (for Dance, Music, and Theatre), Presenting (for Visual Arts), or Producing (for Media Arts) • Responding • Connecting 	11 anchor standards: <ul style="list-style-type: none"> • Describe expectations for general behaviors, artistic skills, and habits of mind • Parallel across the artistic disciplines 	<ul style="list-style-type: none"> • Enduring understandings with related essential questions to guide student inquiry • Process components that operationalize the standards 	<ul style="list-style-type: none"> • PK–Grade 8 • High School <ul style="list-style-type: none"> ○ Proficient ○ Accomplished ○ Advanced

These artistic processes of creating, performing, responding, and connecting are the cognitive and physical actions by which arts learning and making are realized. Each of the arts disciplines incorporates the artistic processes, which define and organize the link between the art and the learner.

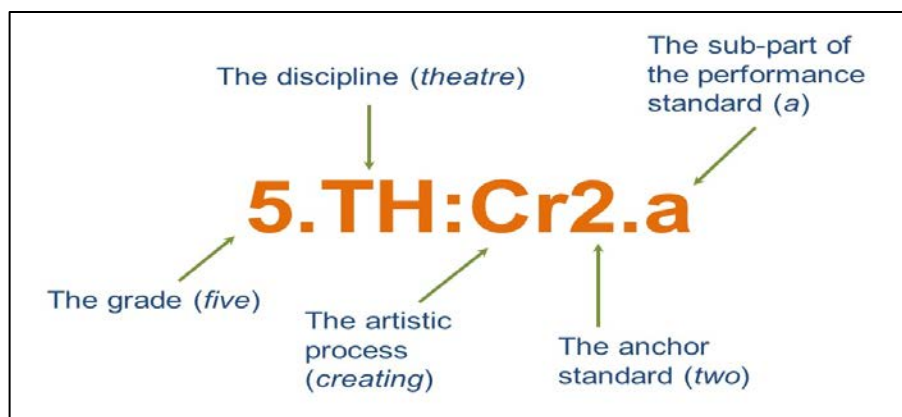
Each artistic process branches into either two or three **anchor standards**. Anchor standards describe the general behaviors, artistic skills and habits of mind that teachers expect students to demonstrate throughout their education in the arts. These anchor standards are parallel across arts disciplines and grade levels and serve as the tangible educational expression of artistic literacy. The performance standards, which describe student-learning outcomes in each of the specific arts disciplines, align with anchor standards.

The relationship between the artistic processes and anchor standards is shown in Figure 2 below. **Process components** are the actions (expressed through verbs such as imagine, plan and make, evaluate, refine, present) that artists carry out as they complete each artistic process. These process components accompany clusters of performance standards. Students’ ability to carry out these actions empowers them to engage in the artistic process independently.

Figure 2: California Arts Standards Artistic Processes and Anchor Standards

Artistic Processes	Anchor Standards: Students will...
Creating <i>Conceiving and developing new artistic ideas and work.</i>	1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.
Performing <i>(dance, music, theatre) Realizing artistic ideas and work through interpretation and presentation.</i> Presenting <i>(visual arts) Interpreting and sharing artistic work.</i> Producing <i>(media arts) Realizing and presenting artistic ideas and work.</i>	4. Analyze, interpret, and select artistic work for presentation. 5. Develop and refine artistic work for presentation. 6. Convey meaning through the presentation of artistic work.
Responding <i>Understanding and evaluating how the arts convey meaning.</i>	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.
Connecting <i>Relating artistic ideas and work with personal meaning and external context.</i>	10. Synthesize and relate knowledge and personal experiences to make art. 11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

The following page provides a sample from the Dance Content Standards for reference. The figure below indicates the coding structure for each standard.



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

- 1) The **grade level** appears first and is divided into these categories: Pre–K (PK); Kindergarten (K); grades 1-8 (1, 2, 3, 4, 5, 6, 7, 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc) and Advanced (Adv).
- 2) The **artistic disciplines** appear second: Dance (DA), Media Arts (MA), Music (MU), Theatre (TH) and Visual Arts (VA).
- 3) The **artistic processes** appear third: Creating (Cr); Performing/Producing/Presenting (Pr); Responding (Re); and Connecting (Cn). Each of the arts disciplines incorporates these processes in some manner. These processes, the cognitive and physical actions by which arts learning and making are realized, define and organize the link between the art and the learner.
- 4) The **anchor standards** appear fourth. The eleven anchor standards, which describe the general knowledge and skills that teachers expect students to demonstrate throughout their education in the arts, are parallel across arts disciplines and grade. They serve as the tangible educational expression of artistic literacy. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2, 3).
- 5) The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

The two tables that follow illustrate sample Dance standards in the full format range described above.

DANCE

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

Enduring Understanding: The elements of dance, dance structures, and choreographic devices serve as both a foundation and a departure point for choreographers.

Essential Question: What influences choice-making in creating choreography?

Process Component: Plan

PK.DA:Cr2	K.DA:Cr2	1.DA:Cr2	2.DA:Cr2	3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
a. Improvise dance that starts and stops on cue.	a. Improvise dance that has a beginning, middle, and end.	a. Improvise a series of movements that have a beginning, middle, and end, and describe movement choices.	a. Improvise a dance phrase with a beginning, a middle that has a main idea, and a clear end.	a. Identify and experiment with choreographic devices to create simple movement patterns and dance structures .	a. Manipulate or modify choreographic devices to expand movement possibilities and create a variety of movement patterns and structures. Discuss movement choices.	a. Manipulate or modify a variety of choreographic devices to expand choreographic possibilities and develop a main idea. Explain reasons for movement choices.

PK.DA:Cr2	K.DA:Cr2	1.DA:Cr2	2.DA:Cr2	3.DA:Cr2	4.DA:Cr2	5.DA:Cr2
b. Engage in dance experiences moving alone or with a partner.	b. Express an idea, feeling, or image, through improvised movement moving alone or with a partner.	b. Choose movements that express an idea or emotion, or follow a musical phrase.	b. Choose movements that express a main idea or emotion, or follow a musical phrase. Explain reasons for movement choices.	b. Develop a dance phrase that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance study that expresses and communicates a main idea. Discuss the reasons and effectiveness of the movement choices.	b. Develop a dance study by selecting a specific movement vocabulary to communicate a main idea. Discuss how the dance communicates nonverbally.

Relationship of the VAPA Standards to the Draft Subject Matter Requirements

The draft subject matter requirements presented in this agenda item were developed to be consistent with the structure and approach taken by the new VAPA standards to incorporate and address *process* standards rather than *content* standards. This is a significantly different approach than has been the case for most prior subject matter requirements that were based on and aligned more directly to *content* standards adopted by the CDE. The draft SMRS to support the new CSET examinations in the content areas of Theatre and Dance are, therefore, organized in terms of the four applicable artistic processes with their associated anchor standards as outlined above.

Part Two: Development of CSET Examinations for Theatre and Dance

Development Process for CSET Examinations

Education Code section 44281 requires the Commission to “administer subject matter examinations....to assure minimum levels of subject matter knowledge by certified personnel.” The Commission’s CSET examinations serve this statutory purpose. The CSET examinations are required to be aligned with the state-adopted content standards for students. As these content standards change over time, the corresponding CSET examinations are updated, or new CSET examinations are developed, to remain in alignment with the most current sets of California TK-12 content standards.

Development of a new CSET examination is a multi-stage process that follows the testing industry-standard practices, as contained in the *Standards for Educational and Psychological Testing* (American Educational Research Association, American Psychological Association, and the National Council on Measurement in Education, 2014), including all of the following sequential sets of activities:

1. Recruitment and appointment of Subject Matter Advisory Panels of California content experts, in accordance with the provisions of Education Code section 44288
2. Development and review of draft Subject Matter Requirements
3. Bias review of the draft SMRs by the Commission’s standing Bias Review Committee
4. Content reviews of the draft SMRs by the Subject Matter Advisory Panels
5. Review of the draft SMRs by the Commission and direction to proceed to content validation of the draft SMRs
6. Content validation of the draft SMRs
7. Review and approval of the draft SMRs by the Commission
8. Development of new test items for the item bank for each examination
9. Bias review of new test items
10. Content review by the Subject Matter Advisory Panels of the revised and new test items
11. Revisions of test items as needed
12. Field testing of new test items
13. Review of item level field test data to eliminate questions that are not viable
14. Development of Test Guides available to candidates on the Examinations website
15. Initial test administration
16. Scoring of initial test administration

17. Identification of marker scoring papers, if needed
18. Standard Setting
19. Adoption of a passing score standard by the Commission
20. Ongoing implementation of the new CSET examination(s)

Use of Subject Matter Advisory Content Expert Panels in the CSET Development Process

It is important to note that Education Code section 44288 specifies the use of subject matter advisory panels to “...advise in the selection, administration, and interpretation of examinations.” The subject matter advisory panels “shall consist of recognized leaders in the subject matter fields to be examined and shall be composed primarily of full-time public school classroom teachers and full-time college or university classroom teachers. “ The Commission’s customary practice, consistent with statutory requirements, has been and continues to be using advisory panels of California content experts to advise the Commission in the development of the Commission’s subject matter examinations.

The tables below indicate the membership of the subject matter content expert advisory panels for Theatre and Dance, respectively:

Table 1: Subject Matter Content Expert Advisory Panel for CSET: Theatre Development

Panel Member	Position	Affiliation
Berkompas, Susan	Theatre Arts Instructor	Vanguard University of Southern California, Costa Mesa
Cannarozzi Harris, Kathleen	Teacher and TOSA Theatre Arts Coordinator	Mission Viejo High School
Dworkin, Hannah	Instructor and teacher preparation faculty for Arts	San Francisco Conservatory of Music
Eilers-Fielding, Mary	Theatre Instructor	University of the Pacific
Engdahl, Eric	VAPA Instructor	CSU East Bay
Eskridge, Jennifer	Theatre Teacher	Desert Mirage High School, Thermal
Griffin, James	Theatre Teacher	Jurupa Hills High School, Fontana USD
Gunn, James	Teacher and Director of Theatre Arts	Madera High School
Waldron, Andrew	Instructor	CSU Fresno
West, Daniel	Technical Theatre Teacher	Hemet High School
Wilson, Katherine	Theatre Teacher	Cathedral Catholic High School, San Diego

Table 2: Subject Matter Content Expert Advisory Panel for CSET: Dance Development

Panel Member	Position	Affiliation
Bramham, Melissa	Dance Teacher and Department Chair	Laguna Creek High School, Elk Grove USD
Dobson, Victoria	Dance Teacher	Gabriella Charter School and the Colburn School, L.A.

Panel Member	Position	Affiliation
Ferguson, Gary	Dance Team Coordinator and Teacher, Arts Education Instructor	Mercy High School, Burlingame, and Skyline College
Gutwirth, Valerie	Dance Teacher	John Muir Elementary School, Berkeley USD
Habel, Shana	District Arts Administrator and Dance Educator	Los Angeles Unified School District
Haun, Rachelle	Dance Teacher	The Harker School, Bay Area
Lavin Hughes, Elizabeth	Dance Instructor	CSU Channel Islands
Lemaitre, Andrea	Dance Teacher	San Diego School of Creative and Performing Arts
McWoodson, Saumirah	Instructor and Dance Program Coordinator	Dance Daze, Inc.in schools, San Ramon, and Folsom USD
Moseley, Alicia	Dance Instructor	Cal State LA
Navarro, Marilyn	Teacher	Terra Cotta Middle School, Lake Elsinore
Skadan, Megan	Dance Teacher	El Diamante High School, Visalia USD
Woodson, Carrie	Dance Instructor	Santiago Canyon College

Both of these panels included members who had also served on the development committees for the new Visual and Performing Arts (VAPA) standards for the California Department of Education. These panel members’ insights were very valuable to the CSET panels’ deliberations and to the development of the draft SMRS presented in this agenda item.

Content Validation Process for Subject Matter Requirements in Theatre and DanceAs described above, Commission examinations are developed using industry-standard best practices to establish and maintain validity and reliability. Validity and reliability are not established in the form of simple goals that can be checked off at a specific point in time. Rather, validity is established and maintained through the systematic collection of evidence which, taken overall, establishes an argument for validity of an instrument for its intended purpose. Reliability is established by collecting evidence that each of the Commission’s examinations is consistently discriminating between candidates who possess the knowledge, skills, and abilities being measured and those who don’t, across multiple administrations. This collection of documented evidence of validity and reliability is often referred to as a “validity package.” The Commission’s examination validity packages for subject matter examinations include evidence to support various types of validity, including content and construct validity, which rely on the professional judgments of content area experts, strict adherence to specific examination development processes, and specific types of analyses of field test and operational administration data.

Review and revision of draft SMRs by panels of California content experts is an important part of establishing content validity for the subject matter requirements. A public review of the draft SMRs by the wider community of educators and citizens interested in the Commission's expectations for the content knowledge of credentialed teachers is another important part of the validity package for the subject matter requirements, the examination that will measure them, and ultimately the credential that their satisfaction authorizes.

The Bias Review Process within the Development of All CSET Examinations

The Commission takes the validity and reliability of its examinations very seriously. Making examinations accessible to the entire population of potential California educators has long been standard procedure for the development and administration of Commission examinations. Staff works closely with the examinations contractor to reduce measurement error wherever possible, so that Commission examinations reliably measure the abilities of all examinees regardless of race, ethnicity, gender, religion, sexual orientation, or any other demographic variables. To this end, the Commission relies on the thoughts, ideas, and recommendations of Bias Review Committees in development of subject matter requirements and examinations. All draft SMRs are reviewed and discussed by a bias review committee made up of California educators from varying social, ethnic, racial, socioeconomic, and geographic communities that make up the state's educator and student populations. These panel members are selected by an ongoing application process and are convened on average several times a year to review materials associated with the Commission's credentialing examinations.

Following the development and Commission approval of SMRs, the Commission's Bias Review Committee reviews every draft test question proposed for field-testing. On both occasions, the committee members are encouraged to speak up about and discuss any concerns, both acute and abstract, involving any statements appearing in the SMRs, and any words, phrases, passages, references, diagrams, charts, or any other elements or concepts that appear in any draft test questions with the committee as a whole. Bias Review Committee members are asked to make specific recommendations for revision of SMRs or test questions, as needed, up to and including the elimination of draft questions that may appear to pose a problem for some part of the population.

The Bias Review Committee met to review and discuss the draft SMRs presented in this item for Theatre and Dance on July 9, 2019 in Sacramento. The comments and recommendations of the Bias Review Committee were carried forward to the Content Expert Advisory Panel for reconciliation. The Content Expert Advisory Panel must discuss and reconcile each comment documented and forwarded from the Bias Review Committee.

The Content Expert Advisory Panels' Work Relating to the Development of the CSET: Theatre and CSET: Dance SMRs

The Content Expert Advisory Panels for the draft Dance and Theatre SMRs met on May 17 and July 9, 2019, respectively, in Sacramento. The panel of content experts reviewed and discussed each of the proposed SMRs to determine their specific appropriateness as necessary content knowledge for a new teacher, just credentialed and ready to begin practice as a teacher in the

specific content area. Panel members were also asked to determine the degree to which the collection of draft SMRs represented the specific set of content knowledge necessary for a new teacher to possess to be ready to begin teaching the California Visual and Performing Arts (VAPA) Standards to California public school students. Panelists were asked to recommend specific revisions to the draft SMRs as they saw necessary to align them with the definitions described above for job appropriateness, alignment with the student content standards, and overall representativeness of the necessary content knowledge for beginning teachers in the content area. The final products produced following the Content Expert Panel meetings for Theatre and Dance are presented for the Commission's review in the Appendices B and C of this agenda item.

Part Three: Draft Subject-Specific Pedagogy TPEs for Theatre and Dance

As part of the development process for implementing new single subject credentials for Theatre and Dance, new Teaching Performance Expectations (TPEs) that describe the pedagogical expectations for teaching these two new content areas also needed to be developed. Commission staff worked with the respective Subject Matter Content Expert Advisory Panels in the development of the draft TPEs for Theatre and Dance, as the members of these panels represented classroom teachers, teacher preparation faculty, and other practitioners of these two arts disciplines.

The primary audiences for the TPEs for Theatre and Dance are candidates for these credentials, who are responsible for learning, practicing, and becoming competent with respect to the TPEs, and the Commission-approved preliminary teacher preparation programs in which these candidates are enrolled that help candidates learn and practice the TPEs, and assess candidates on the TPEs. TPEs are typically developed to be consistent with the applicable student content standards and framework(s). In the case of the VAPA content areas, the applicable Frameworks are not yet available for use. Thus, the Content Expert Panels focused on identifying the applicable TPE competencies based on an analysis of the four domains of the draft Theatre and Dance SMRs, consistent with the new VAPA student standards adopted and published by the CDE. Within the draft TPEs, the competency statements are organized by domain for reference and for consistency.

The new Theatre and Dance TPEs will be situated within the existing TPE document in Part II, Subject-Specific Pedagogy. The draft TPE narratives for Theatre and Dance are provided for review in Appendices C and D, respectively. As is the case with respect to all of the TPEs, preliminary teacher preparation programs that want to offer preparation in the new content area(s) must also apply to the Commission indicating how the new content area pedagogy or pedagogies, as applicable, will be incorporated into candidate preparation.

Staff Request for Commission Input and Direction

Staff requests that the Commission review the draft SMRs and the draft TPEs for Theatre and Dance, and direct staff to move the draft SMRs and the draft TPEs, as may be amended by Commission input, forward to content review by the field.

Next Steps

Timeline and Process for Completion of Development and Initial Implementation of the CSET: Theatre and CSET: Dance Examinations

Staff anticipates that if the Commission directs staff to proceed to a content validation study of the draft SMRs for Theatre and Dance, that the content validation work will begin and the revised draft SMRs for Theatre and Dance would be brought back to the Commission for potential adoption in either February or April 2020. Also in April 2020, staff will present proposed test designs for each of the new CSETs to be developed for the Commission's review and potential approval. Test items would then begin to be developed, undergo bias review by the Commission's Bias Review Committee and content validation review by the Content Expert Advisory Panel, and be pilot and field-tested during spring and early summer 2020. The first statewide administration of both examinations would be in January-early March 2021; a standard setting study would be conducted in May 2021, and a recommended passing standard would be presented to the Commission at the June 2021 Commission meeting. Candidates from this administration would be notified of their passing status once the Commission adopts a passing score standard for both new CSET assessments at the June 2021 meeting.

Timeline and Process for TPEs Development and Initial Implementation

Staff anticipates that the draft TPEs for Theatre and Dance would be sent to the field for review and input during fall 2019, and would be brought back to the Commission for adoption along with the draft SMRs for Theatre and Dance in February or April 2020. For information regarding initial implementation of the TPEs by subject matter programs and by preliminary teacher preparation programs, see item (C) below.

Timeline and Process for Theatre and Dance Subject Matter Preparation Programs and Teacher Preparation Programs Implementation

- Theatre and/or Dance Subject Matter Preparation Programs

Once the Subject Matter Requirements (SMRs) for Theatre and Dance have been adopted by the Commission in April 2020, interested colleges and universities may prepare and submit a proposed Subject Matter Preparation Program (SMPP) in Theatre and/or Dance. The SMPP will need to demonstrate where each SMR is taught and how candidates are assessed on the SMR. SMPPs are usually undergraduate courses of study that a candidate would complete prior to earning a college degree.

At this time, the draft SMRs have been shared with the field and interested institutions may begin to plan the course of study for a SMPP but no program proposals may be submitted to the Commission until the SMRs have been adopted.

- Theatre and/or Dance Preliminary Single Subject Teacher Preparation Programs

All individuals who want to earn a teaching credential must complete a Commission-approved Preliminary Single Subject teacher preparation program. New Subject-Specific Teaching Performance Expectations (TPEs) for Theatre and Dance have been developed and are included in this agenda item. Once the Subject-Specific TPEs for Theatre and Dance have been adopted—

targeted for April 2020—an institution currently approved to offer a single subject teacher preparation program may add the authority to offer a Theatre and/or Dance program by completing the [Adding a New Single Subject Content Area](#) process. If an institution is interested in offering a Theatre and/or Dance program, but is not currently approved to sponsor a Single Subject teacher preparation program, the institution will need to complete the [Initial Program Review](#) process.

At this time, the draft Subject-Specific TPEs have been shared and interested institutions may begin to plan the coursework and fieldwork that will meet the TPEs but no program proposals may be submitted to the Commission until the Subject-Specific TPEs have been adopted.

Appendix A

Draft SMRs for Single Subject Theatre

Content Domains for Subject Matter Understanding and Skill in Theatre

Domain 1. Creating

Candidates have both broad and in-depth conceptual knowledge of the processes and roles involved in drama and theatre production. They understand how to envision/conceptualize and generate works of drama and theatre and how to organize, develop, refine, rehearse, and complete theatrical works. They understand the techniques, skills, and tools used in the creative process, as well as the collaborative nature of theatrical work.

1.1 Generate and Conceptualize Artistic Ideas and Work

- a. Demonstrate understanding of how guided drama experiences can be used to imagine visual concepts and apply technical theatre elements (e.g., costumes, scenery, props, sets, lighting, sound, flats, drops, platforms, painting, makeup) in a drama/theatre work. [PK.TH:Cr1a, K.TH:Cr1a]
- b. Demonstrate the ability to research information and synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technical theatre elements to create the visual composition of a drama/theatre work. [Adv.TH:Cr1a]
- c. Demonstrate knowledge of historical and cultural conventions (e.g., the development and characteristics of significant dramatic forms, dramatic literature, styles, and periods from around the world, from ancient times to present) and their impact on the visual composition of a drama/theatre work. [Acc.TH:Cr1a]
- d. Demonstrate the ability to articulate visual details and propose design ideas and technical theatre elements that support the story and given circumstances in a drama/theatre work. [5.TH:Cr1c]
- e. Identify staging challenges and analyze multiple perspectives and solutions to staging problems in drama/theatre works. [6.TH:Cr1a, 7.TH:Cr1a]
- f. Demonstrate the ability to identify solutions to design challenges in drama/theatre works, analyze the impact of technical theatre elements on design choices, and create a design for a drama/theatre work that incorporates all technical theatre elements (e.g., space, color, line, shape, texture, repetition, balance, emphasis, contrast, unity). [6.TH:Cr1c–Adv.TH:Cr1c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CREATING—Anchor Standard 1)

1.2 Organize and Develop Artistic Ideas and Work

- a. Demonstrate understanding of how guided drama experiences can be used to improvise stories, establish plot details, create roles, develop characters, and express original ideas in a drama/theatre work. [3.TH:Cr1a, 4.TH:Cr1a]
- b. Demonstrate the ability to use script analysis, cultural and historical contexts (e.g., the development of significant theatrical performances and productions from

- around the world throughout history), and personal experiences to create a character that is believable and authentic in a drama/theatre work. [Adv.TH:Cr3b]
- c. Analyze ways in which gestures, movement, voice, and sounds (e.g., articulation, enunciation, diction, phrasing, pitch, breath control, projection) are used to tell and support stories or to create characters and depict them in given circumstances in a drama/theatre work. [1.TH:Cr1]
 - d. Demonstrate knowledge of how to develop and reveal a scripted or improvised character's inner thoughts, traits, objectives, and motivations in given circumstances in a drama/theatre work. [5.TH:Cr1a, 5.TH:Cr1b]
 - e. Apply critical analysis to improve, refine, and evolve original ideas and artistic choices in drama/theatre works. [6.TH:Cr2a]
 - f. Explore the function of history and culture in the development of dramatic concepts in drama/theatre works from western and non-western theatre traditions (e.g., significant movements in theatre and how they relate to their historical and cultural contexts). [Prof.TH:Cr2a]
 - g. Demonstrate understanding of how dramatic play or guided drama experiences can be used to identify, use, and adapt sounds and movement and to imagine and generate multiple representations of a single object. [2.TH:Cr3b, 2.TH:Cr3c]
 - h. Identify effective physical and vocal traits of characters in an improvised or scripted drama/theatre work. [6.TH:Cr3b, 7.TH:Cr3b]
 - i. Demonstrate the ability to develop physical and vocal exercises and to use physical and vocal exploration to create and develop characters in devised or scripted drama/theatre works. [3.TH:Cr3b–5.TH:Cr3b]
 - j. Demonstrate the ability to use research and script analysis to synthesize ideas and revise physical, vocal, and physiological choices to create a performance that is believable, authentic, and relevant in a drama/theatre work. [Prof.TH:Cr3b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CREATING—Anchor Standards 1–3)

1.3 Refine and Complete Artistic Work

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to revise, refine, and adapt plot, movement, sounds, and dialogue to fit the given parameters of a drama/theatre work. [3.TH:Cr3a]
- b. Demonstrate understanding of how to incorporate feedback, apply analysis and reflection, and employ collaborative techniques to revise, refine, transform, and re-imagine a devised or scripted drama/theatre work. [6.TH:Cr3a, Adv.TH:Cr3a]
- c. Demonstrate knowledge of how to use the rehearsal process to analyze the dramatic concept, story, design elements, or emotional impact of a devised or scripted drama/theatre work and to invent or re-imagine style, genre, form, and theatrical conventions. [7.TH:Cr3a, Acc.TH:Cr3a, Adv.TH:Cr3a]
- d. Demonstrate the ability to collaborate on creative solutions to design problems and technical theatre element problems (e.g., health and safety guidelines related to technical theatre) that arise in rehearsal and to use the rehearsal process to revise

design choices and technical theatre elements to support a devised or scripted drama/theatre work. [4.TH:Cr3c, 5.TH:Cr3c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CREATING—Anchor Standard 3)

1.4 Collaboration

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to foster collaboration, express original ideas, create a sequential plot, devise meaningful dialogue, advance a story, and make decisions as a group. [1.TH:Cr2a, b–4.TH:Cr2a, b]
- b. Demonstrate understanding of the collaborative nature of theatrical works and analyze the interdependent roles of the actors, director (e.g., casting; scheduling, budgeting, planning, promoting, and managing theatrical productions; managing personnel; applying basic principles of stage composition and blocking; working with producers), playwright, and designers. [Prof.TH:Cr2b]
- c. Demonstrate knowledge of how to establish collaborative goals, demonstrate mutual respect, share leadership and responsibilities, and make decisions and of how to use collaborative structures to encourage collective inquiry, generate and incorporate original ideas, develop plot, devise dialogue, and make revisions in preparing or devising drama/theatre works (e.g., techniques for coaching actors; techniques for creating a safe and positive working environment that promotes inclusion, collaboration, trust, and creativity; methods of holding auditions). [8.TH:Cr2b, 5.TH:Cr2a]
- d. Analyze how collaboration can be used to discover artistic solutions and make interpretive choices in drama/theatre works. [Adv.TH:Cr2b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CREATING—Anchor Standard 2)

Domain 2. Performing

Candidates have both broad and in-depth conceptual knowledge of theatrical performance. They understand how to select, analyze, interpret, develop, and refine artistic work for presentation and are able to convey meaning through the presentation of artistic work. They understand the components of dramatic structure and technical theatre elements, the ways in which actors use a variety of exercises and techniques to create and refine character and create meaning, and the factors involved in presenting drama/theatre works to specific audiences.

2.1 Directing and Design

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to explore and experiment with various technical theatre elements. [PK.TH:Pr5b–2.TH:Pr5b]
- b. Demonstrate the ability to apply reliable research to form unique choices for a directorial or designer concept in a drama/theatre work. [Adv.TH:Pr4a]

- c. Demonstrate knowledge of how setting, characters, character relationships, story elements, dialogue, and action create the dramatic structure in a drama/theatre work. [Prof.TH:Pr4a]
- d. Analyze how underlying thoughts and emotions create dialogue and action in a drama/theatre work and how adaptations to dialogue and action can change the story in a drama/theatre work. [5.TH:Pr4a]
- e. Demonstrate understanding of staging (e.g., proscenium stage, black box, thrust, arena, local theatre, dinner theatre) and pacing (e.g., stage movement, blocking, focus, levels, balance) in drama/theatre works, and analyze how various staging and acting choices can enhance the story and better communicate meaning in a drama/theatre work. [7.TH:Pr4a]
- f. Identify the basic technical theatre elements that can be used in a drama/theatre work, demonstrate knowledge of how technical theatre elements are integrated into a drama/theatre work, and analyze how a variety of technical theatre elements can increase the impact of a design or communicate the concept of a drama/theatre production. [3.TH:Pr5b, Prof.TH:Pr5b]
- g. Analyze how unique choices shape drama/theatre works, and justify the selection of technical theatre elements used to build a design that communicates the concept of a drama/theatre production. [Adv.TH:Pr5b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: PERFORMING—Anchor Standards 4–5)

2.2 Acting

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to explore how body, face, gestures (e.g., posture, isolation, focus, sitting, standing), movement, and voice can be incorporated into and create meaning in drama/theatre works. [1.TH:Pr4b, 2.TH:Pr4b]
- b. Demonstrate understanding of the roles that imagination, voice, sound, and physical movement play in acting, and analyze the relationship between and among body, voice, and mind in acting performances (e.g., methods and characteristics associated with classical and contemporary forms of actor training). [PK.TH:Pr5a–3.TH:Pr5a]
- c. Demonstrate familiarity with a variety of physical, vocal, and cognitive acting exercises and techniques and the ability to use those exercises and techniques to increase and expand acting skills in a rehearsal or drama/theatre performance. [3.TH:Pr5a]
- d. Demonstrate the ability to use a collection of acting exercises and refine a range of acting skills to build a drama/theatre performance. [Acc.TH:Pr5a–Adv.TH:Pr5a]
- e. Demonstrate knowledge of the way in which body, face, gestures, voice, and movement communicate character traits and emotions and expand and articulate nuances of character, and analyze how physical choices can be used to develop and communicate character and create meaning in a drama/theatre work. [1.TH:Pr4b]
- f. Demonstrate understanding of character objectives, analyze how character objectives and tactics can be used in drama/theatre work to overcome obstacles,

- and demonstrate the ability to shape character choices using given circumstances (e.g., subtext, action, beats) in a drama/theatre work. [7.TH:Pr4b, 8.TH:Pr4b]
- g. Identify essential text information, research from various sources, and the director's concept that influence character choices, and demonstrate the ability to apply a variety of researched acting techniques as an approach to character choices in a drama/theatre work. [Acc.TH:Pr4b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: PERFORMING —Anchor Standards 4–5)

2.3 Presentation and Production

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to present stories, ideas, and envisioned worlds to audiences and participants. [PK.TH:Pr5a]
- b. Demonstrate knowledge of factors involved in presenting a drama/theatre work to an audience, the adaptation of literature into a dramatic form, the use of improvisation in theatrical productions, and the presentation of different drama/theatre works to specific audiences. [6.TH:Pr6–Prof.TH:Pr6]
- c. Demonstrate the ability to present a drama/theatre production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright (e.g., methods of formatting a script), director, designer, and dramaturgy. [Adv.TH:Pr6]
- d. Demonstrate knowledge of methods for evaluating and reflecting upon the presentation of a drama/theatre work and the creative processes that shape a production for a specific audience (e.g., the effects of publicity, study guides, programs, workshops, talkbacks, and the physical environment on an audience's response to and appreciation of a theatrical production). [Acc.TH:Pr6]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: PERFORMING—Anchor Standards 5–6)

Domain 3. Responding

Candidates have both broad and in-depth conceptual knowledge of the process of responding to drama/theatre works. They understand how to perceive and analyze artistic work and are skilled at interpreting intent and meaning in individual works of drama/theatre. They appreciate the importance of reflection in understanding the impact of drama processes and theatre experiences; consider the role of emotions in connecting with and responding to drama/theatre works; recognize that interpretations of drama/theatre work are influenced by personal experiences, cultural contexts, and aesthetics; and apply considered criteria to evaluate drama/theatre work.

3.1 Perceive and Analyze Artistic Work

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to recognize and explore artistic choices in drama/theatre works. [2.TH:Re7]

- b. Demonstrate understanding that multiple interpretations of artistic criteria can influence future artistic choices in a drama/theatre work. [Acc.TH:Re7]
- c. Demonstrate understanding of how artistic choices are made in drama/theatre works, and analyze artistic choices made in a given drama/theatre work. [3.TH:Re7]
- d. Demonstrate the ability to establish and apply appropriate criteria to the evaluation of artistic choices that enable the observer to respond to what is seen, felt, and heard in a drama/theatre work. [8.TH:Re7]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: RESPONDING—Anchor Standard 7)

3.2 Interpret Intent and Meaning in Artistic Work

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to recognize and explore how connections are made between one's personal emotions and choices and a character's emotions and choices and of how personal preferences and emotions affect audience and participant response to drama/theatre works. [3.TH:Re8c]
- b. Demonstrate the ability to describe how characters respond to challenges in a guided drama experience. [2.TH:Re9b]
- c. Demonstrate the ability to develop and use detailed supporting evidence and appropriate criteria to reinforce personal choices, revise personal work, and interpret the work of others when participating in or observing a drama/theatre work. [6.TH:Re9a–8.TH:Re9a]
- d. Demonstrate understanding of how personal experiences influence artistic choices in a drama/theatre work, compare artistic choices developed from personal experiences in multiple drama/theatre works, and analyze how personal reactions to artistic choices influence the evaluation of a drama/theatre work. [4.TH:Re8a, 6.TH:Re8a, 7.TH:Re8a]
- e. Demonstrate understanding of how personal aesthetics, preferences, and beliefs shape participation in and observation of drama/theatre work, and explain how multiple aesthetics, preferences, and beliefs create a context for evaluation and inform artistic decisions in a drama/theatre work. [Prof.TH:Re8c–Adv.TH:Re8c]
- f. Demonstrate the ability to use historical and cultural context to structure and justify personal responses to a drama/theatre work. [Adv.TH:Re7]
- g. Demonstrate understanding of physiological changes connected to emotions in drama/theatre work, and analyze the effects of emotions on posture, gesture, breathing, and vocal intonation in a drama/theatre work. [4.TH:Re8c, 5.TH:Re8c]
- h. Identify cultural contexts that may influence the evaluation of a drama/theatre work, including responses to characters based on physical characteristics and prop or costume design choices that reflect cultural contexts, and analyze and compare how cultural contexts influence the evaluation of a specific drama/theatre work. [6.TH:Re8b–Adv.TH:Re8b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: RESPONDING—Anchor Standards 7–9)

3.3 Apply Criteria to Evaluate Artistic Work

- a. Demonstrate understanding of how dramatic play or guided drama experiences can be used to recognize the experiences and challenges of characters and the role of technical theatre elements in drama/theatre works; consider the effects of drama/theatre works on audiences and participants; and discuss, make decisions, and collaborate with others in a drama/theatre setting. [8.TH:Re9b, 2.TH:Re9]
- b. Demonstrate understanding of the purpose of evaluating drama/theatre works; develop multiple criteria to evaluate a drama/theatre work, including personal aesthetic criteria; and analyze and assess a drama/theatre work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and personal aesthetic criteria. [3.TH:Re9a–7.TH:Re9a, Adv.TH:Re9a]
- c. Identify a specific audience or purpose for a drama/theatre work; consider how the intended purpose of a drama/theatre work appeals and communicates to a specific audience; evaluate problems, situations, and characters' choices and circumstances from an audience perspective in a given drama/theatre work; assess the impact of a drama/theatre work on a specific audience; and compare the connection between a drama/theatre work and contemporary issues that may impact audiences. [3.TH:Re9b–Adv.TH:Re9b]
- d. Identify, analyze, and evaluate the aesthetics of the technical theatre elements in a drama/theatre work, analyze technical theatre elements from multiple drama/theatre works, assess how technical theatre elements support and represent themes and ideas in a drama/theatre work, differentiate the effect of technical theatre elements to assess aesthetic choices, and analyze and evaluate varied aesthetic interpretations of technical theatre elements for the same drama/theatre work. [6.TH:Re9c–Adv.TH:Re9c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: RESPONDING—Anchor Standard 9)

Domain 4. Connecting

Candidates have both broad and in-depth conceptual knowledge of the societal, cultural, and historical contexts of drama/theatre. They demonstrate basic knowledge of western and non-western theatre traditions, of the history and diversity of theatre, and of the roles and forms of theatre in societies past and present. Candidates demonstrate understanding of how empathy and the interrelationships between self and others influence and inform drama/theatre works. They have both broad and in-depth conceptual knowledge of ways in which theatre is connected to other art forms. They demonstrate knowledge of the important role that research plays in theatre.

4.1 Self, Community, and Culture

- a. Demonstrate understanding of how dramatic play and guided drama experiences can be used to identify similarities between a story and personal experience and between characters and oneself, as well as how character emotions and experiences can relate to personal experiences. [PK.TH:Cn10–1.TH:Cn10]
- b. Demonstrate knowledge of ways in which a drama/theatre work reflects the perspectives of a community or culture. [4.TH:Cn10]
- c. Analyze how character actions and motivations in a drama/theatre work impact the perspectives of a community or culture. [6.TH:Cn10]
- d. Explore ways in which community issues are incorporated and examined through multiple perspectives in a drama/theatre work. [7.TH:Cn10, 8.TH:Cn10]
- e. Analyze the impact of cultural contexts, community ideas, and personal beliefs on a drama/theatre work. [Prof.TH:Cn10, Acc.TH:Cn10]
- f. Analyze ways in which critical global issues can be incorporated and examined through multiple personal, community, and cultural contexts to create a drama/theatre work. [Adv.TH:Cn10]
- g. Demonstrate the ability to use personal experiences, knowledge, and research to make connections to community and culture in a drama/theatre work, and explore how a drama/theatre work questions and promotes reflection on one's personal beliefs. [3.TH:Cn10–5.TH:Cn10]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CONNECTING—Anchor Standard 10)

4.2 History, Society, and Ethics

- a. Demonstrate understanding of how dramatic play and guided drama experiences can be used to apply knowledge from different art forms and content areas (e.g., how other art forms are used in theatrical productions) and to encourage active listening skills and ethically appropriate responses and reactions. [1.TH:Cn11.1a, 2.TH:Cn11.1a]
- b. Apply knowledge of the ethical responsibilities (e.g., related to royalties, copyrights, liability, and contracts) to oneself and others when observing and performing; during the production process; and when recording, posting, and sharing through the internet, social media, and other communication formats. [5.TH:Cn11.1b–8.TH:Cn11.1b]
- c. Demonstrate knowledge of responsible and ethical practices related to adaptation, appropriation, fair use, copyright, open source, and creative commons as they apply to creating drama/theatre works. [Prof.TH:Cn11.1b–Adv.TH:Cn11.1b]
- d. Identify and analyze connections to community, universal themes, social issues, and other content areas expressed in a drama/theatre work. [6.TH:Cn11.1a]
- e. Demonstrate knowledge of ways to incorporate music, dance, art, media arts, and/or other content areas to strengthen meaning and conflict in a drama/theatre work with a particular cultural, global, or historical context, and analyze a

- drama/theatre work to determine how cultural, global, and historical belief systems affect creative choices. [7.TH:Cn11.1a–Prof.TH:Cn11.1a]
- f. Demonstrate knowledge of ways to use different forms, styles, and genres of drama/theatre work to examine contemporary social, cultural, or global issues and to develop a cross-cultural drama/theatre work that identifies and questions cultural, global, and historical issues and belief systems (e.g., compare how universal characters, situations, and themes are treated in dramatic works from various cultures and historical periods). [Prof.TH:Cn11.1a–Adv.TH:Cn11.1a]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CONNECTING—Anchor Standard 11)

4.3 Literary Adaptation and Cross-Cultural Storytelling

- a. Demonstrate understanding of how dramatic play and guided drama experiences can be used to tell a story in a dramatic form. [PK.TH:Cn11.2b, K.TH:Cn11.2b]
- b. Demonstrate understanding of how dramatic play and guided drama experiences can be used to create a short scene based on a fiction literary source and a short scene based on a nonfiction literary source. [1.TH:Cn11.2b, 2.TH:Cn11.2]
- c. Demonstrate understanding of how dramatic play and guided drama experiences can be used to analyze similarities and differences in stories. [PK.TH:Cn11.2a–2.TH:Cn11.2a]
- d. Analyze how stories are adapted from literature to theatre, and demonstrate knowledge of cross-cultural approaches to storytelling in theatre. [3.TH:Cn11.2a, 4.TH:Cn11.2a]
- e. Demonstrate understanding of how collaboration can be used to create scenes in dramatic play and guided drama experiences based on fiction and nonfiction literary sources. [1.TH:Cn11.2b, 2.TH:Cn11.2b]
- f. Demonstrate knowledge of how artists have historically presented the same stories using different art forms, genres, and theatre conventions to determine differences and similarities in the designed world of each story (e.g., major playwrights and their works). [3.TH:Cn11.2b]
- g. Compare stories set in different cultures in preparation for a drama/theatre work and compare the drama/theatre conventions of a given time period with those of the present. [4.TH:Cn11.2b]
- h. Identify historical origins that explain theatre terminology and conventions (e.g., the purposes of theatre throughout history). [5.TH:Cn11.2b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CONNECTING—Anchor Standard 11)

4.4 Research

- a. Demonstrate the ability to research the story elements of a staged drama/theatre work and to use research to determine how a playwright might have intended a theatre work to be produced. [7.TH:Cn11.2a]

- b. Formulate creative choices for a devised or scripted drama/theatre work based on research about the topic, and justify creative choices made in a production based on a critical interpretation of specific data from research. [Acc.TH:Cn11.2a, Adv.TH:Cn11.2a]
- c. Conduct research to understand the social and cultural background of a drama/theatre work, and examine artifacts from a time period and setting in order to develop performance and design choices. [7.TH:Cn11.2b–Prof.TH:Cn11.2b]
- d. Demonstrate knowledge of how personal beliefs and biases can affect the interpretation of research data applied in a drama/theatre work. [Acc.TH:Cn11.2b]
- e. Demonstrate knowledge of ways that critical research can be used to support an opinion about the social, cultural, and historical understandings of a drama/theatre work. [Adv.TH:Cn11.2b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CONNECTING—Anchor Standard 11)

Appendix B

Draft SMRs for Single Subject Dance

Content Domains for Subject Matter Understanding and Skill in Dance

Domain 1. Creating

Candidates have both broad and in-depth knowledge of movement, including the relationship between sensory stimuli and movement. They possess a highly developed understanding of basic movements and understand how the elements of dance are used to solve movement problems and achieve artistic expression. They understand risk taking and experimentation and how movement vocabularies are used to express artistic intent. They understand the concepts of choreography, including the use of artistic criteria to choreograph and evaluate a dance. They understand artistic statements, the importance of using feedback and revision to refine dances, and how to document dance works.

1.1 Movement for Artistic Expression

- a. Demonstrate knowledge of the relationship between movement and sensory stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences), including responding in movement to a variety of stimuli, comparing a variety of stimuli and making selections to expand movement vocabulary and artistic expression, and exploring and experimenting with a variety of stimuli for sourcing movement to develop an improvisational or choreographed dance study. [PK.DA.Cr1a–3.DA.Cr1a, 7.DA.Cr1a–Prof.DA.Cr1a]
- b. Explore basic locomotor and non-locomotor movements by experimenting with and manipulating the elements of dance and selecting movements that challenge skills and build on strengths in an original dance study or dance. [PK.DA.Cr1b–2.DA.Cr1b, Prof.DA.Cr1b]
- c. Demonstrate knowledge of movement problems by developing movement problems and manipulating the elements of dance to find solutions, solving multiple movement problems to develop choreographic intent, and expanding personal movement preferences and strengths to discover unexpected solutions that communicate the artistic intent of an original dance. [3.DA.Cr1b–5.DA.Cr1b, Adv.DA.Cr1b]
- d. Synthesize content generated from stimulus material and experiment and take risks to discover a personal voice to communicate artistic intent. [Adv.DA.Cr1a]
- e. Demonstrate knowledge of movement vocabularies, including exploring movement vocabularies to transfer ideas into and express an artistic intent in choreography, identifying and selecting personal preferences to create an original dance study or dance that communicates artistic intent, and using genre-specific dance terminology to articulate and justify choices made in movement development to communicate intent. [6.DA.Cr1b–8.DA.Cr1b, Acc.DA.Cr1b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: CREATING—Anchor Standard 1)

1.2 Dance Elements, Structures, and Choreography

- a. Demonstrate knowledge of the relationship between choreography and sensory stimuli (e.g., music/sound, text, objects, images, notation, observed dance, experiences, literary forms, natural phenomena, current news, social events), including relating similar or contrasting ideas to develop choreography using a variety of stimuli and synthesizing content generated from stimulus materials to choreograph dance studies or dances using original or codified movement. [4.DA.Cr1a–6.DA.Cr1a, Acc.DA.Cr1a]
- b. Demonstrate the ability to develop a dance phrase that expresses and communicates an idea or feeling, explain reasons for movement choices, and analyze the effect of the movement choices. [PK.DA:CR2b–3.DA:Cr2b]
- c. Demonstrate knowledge of choreographic devices and dance structures, including identifying, improvising, exploring, experimenting, manipulating, or modifying a variety of choreographic devices to create movement patterns and dance structures, analyze movement choices, and expand movement and choreographic possibilities; using a variety of choreographic devices and dance structures to develop a dance study with a main idea and a clear artistic intent; collaborating to select, apply, and design a dance using choreographic devices and dance structures to support artistic intent and develop original dances; and analyzing how the structure and final composition informs the artistic intent. [PK.DA:Cr2a–Acc.DA:Cr2a]
- d. Demonstrate knowledge of how fluency and personal voice are used in designing and choreographing original dances, including justifying choreographic choices and explaining how they are used to intensify artistic intent. [Adv.DA:Cr2a]
- e. Determine artistic criteria to choreograph a dance study that communicates personal or cultural meaning, evaluate why some movements are more or less effective than others based on those criteria, and analyze how those criteria serve to communicate the meaning of the dance. [6.DA:Cr2b–8.DA:Cr2b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: CREATING—Anchor Standard 2)

1.3 Feedback, Revision, and Documentation

- a. Demonstrate knowledge of artistic statements, including how the use of movement elements, choreographic devices, and dance structures serves to communicate artistic statements; how artistic statements can reflect a personal aesthetic for an original dance study or dance; how to select and demonstrate movements that support artistic statements; and how to craft an artistic statement that communicates a personal, aesthetic, cultural, and artistic perspective in a collection of original work. [Prof.DA:Cr2b–Adv.DA:Cr2b]

- b. Demonstrate knowledge of using guided improvisational experiences and feedback, including revising movement choices based on feedback and self-reflection to improve dance studies, communicate artistic intent, and expand choreographic possibilities and explaining and documenting movement choices and refinements. [PK.DA:Cr3–5.DA:Cr3]
- c. Demonstrate knowledge of artistic intent and artistic criteria, including explaining reasons for revisions to dance compositions and how choices made relate to artistic criteria and clarify artistic intent; clarifying the artistic intent of a dance by refining choreographic devices, dance structures, and artistic criteria using self-reflection and feedback from others; and analyzing, evaluating, and justifying how the refinements support artistic intent. [6.DA:Cr3a–Adv.DA:Cr3a]
- d. Demonstrate knowledge of dance documentation, including investigating and comparing recognized systems and documenting dance sequences using recognized systems of documentation (e.g., writing, using a form of notation symbols, or using media technologies). [7.DA:Cr3b–Adv.DA:Cr3b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: CREATING—Anchor Standard 3)

Domain 2. Performing

Candidates have both broad and in-depth conceptual knowledge of how to perform. They understand movement in space—the space of the stage and the space in and around themselves and other performers. They understand tempo and energy in dance performance and they have the vocabulary to describe them. They understand how the human body is used and moves in dance. They understand anatomy and healthful practices as they relate to dance. They understand performance etiquette and production elements.

2.1 Movement in Space and Time

- a. Demonstrate knowledge of movement in space, including how dancers
 - identify directions for moving the body in general space and find and return to a place in space;
 - demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings;
 - move in straight, curved, and zigzagged pathways individually and with others;
 - find and return to a place in space and use space three-dimensionally;
 - make shapes with positive and negative space;
 - perform movement sequences in and through space with intentionality and focus;
 - integrate static and dynamic shapes as well as floor and air pathways into dance sequences;
 - refine partner and ensemble skills in the ability to determine distance and spatial design;
 - establish diverse pathways, levels, and patterns in space; maintain focus with a partner or group in near and far space;

- incorporate and modify differently designed shapes and movements from a variety of dance genres and styles for the purpose of expanding movement vocabulary;
 - sculpt the body in space and design body shapes in relation to other dancers, objects, and the environment;
 - use space intentionally during phrases and through transitions between phrases; maintain and break relationships through focus and intentionality; and
 - modulate and use the broadest range of movement in space for artistic and expressive clarity. [PK.DA:Pr4a–Adv.DA:Pr4a]
- b. Demonstrate knowledge of tempo, including how dancers
- identify speed of movement as fast or slow;
 - move to varied rhythmic sounds at different tempi;
 - demonstrate tempo contrasts with movements that match the tempo of the stimuli;
 - relate quick, moderate, and slow movements to duration in time and recognize steady beat and moving to varying tempi of steady beat;
 - identify the length of time a movement or phrase takes (e.g., whether it is long or short), identify and move on the downbeat in duple and triple meter, and correlate metric phrasing with movement phrasing;
 - fulfill specified duration of time with improvised locomotor and non-locomotor movements;
 - differentiate between "in time" and "out of time" to music;
 - perform movements that are the same or of a different time orientation to accompaniment and use metric and kinesthetic phrasing to respond in movement to even and uneven rhythm;
 - dance to a variety of rhythms;
 - use accented and unaccented beats in a variety of meters;
 - vary durational approach in dance phrasing;
 - perform dance phrases of different lengths that use various timings within the same section;
 - perform dance studies and compositions that use time and tempo in unpredictable ways; and
 - work with and against rhythm of accompaniment or sound environments. [PK.DA:Pr4b–Adv.DA:Pr4b]
- c. Demonstrate knowledge of energy and dynamics, including how dancers
- move with opposing dynamics;
 - identify and apply different dynamics to movements;
 - analyze and refine dance phrases through the use of energy and dynamics by modifying movements and applying specific characteristics to heighten the effect of their intent;
 - contrast bound and free-flowing movements, initiate movements from a variety of points of the body, and analyze the relationship between initiation and energy;

- use the internal body force created by varying tension within one's musculature for movement initiation and dynamic expression;
 - connect energy and dynamics to movements by applying them in and through all parts of the body and direct energy and dynamics in such a way that movement is textured;
 - incorporate energy and dynamics to technique exercises and dance performance and use energy and dynamics to enhance and project movements;
 - transition smoothly out of one phrase and into the next phrase, paying close attention to its movement initiation and energy; and
 - modulate dynamics to clearly express intent while performing dance phrases and choreography. [PK.DA:Pr4c, K.DA:Pr4c, 3.DA:Pr4c–6.DA:Pr4c, Prof.DA:Pr4c–Adv.DA:Pr4c]
- d. Demonstrate knowledge of dance vocabulary, including how dancers
- describe movement characteristics using descriptive vocabulary (e.g., use adverbs and adjectives that apply to movement);
 - demonstrate kinesthetic awareness while dancing the movement characteristics; and
 - compare and contrast movement characteristics from a variety of dance genres or styles, using dance terminology and descriptive language to describe them. [1.DA:Pr4c, 2.DA:Pr4c, 7.DA:Pr4c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: PERFORMING—Anchor Standard 4)

2.2 Mind-Body Connection

- a. Demonstrate knowledge of locomotor movement, non-locomotor movement, and body patterning, including how dancers
- demonstrate full-body, same-side, and cross-body locomotor movement, non-locomotor movement, and body patterning;
 - replicate body shapes, movement characteristics, and movement patterns in a dance sequence that require moving through space using a variety of pathways with awareness of body alignment and core support;
 - repeat, modify, and recall movement sequences with an awareness of self and others in space; and
 - demonstrate technical dance skills (e.g., alignment, coordination, balance, core support) and movement characteristics when replicating and recalling patterns and sequences of locomotor and non-locomotor movements. [PK.DA:Pr5a–4.DA:Pr5a]
- b. Demonstrate knowledge of body use in space, including how dancers
- move safely in general space through a range of activities and group formations while maintaining and changing personal space;
 - adjust body use to coordinate with a partner or other dancers to safely change levels, directions, and pathway designs;

- execute techniques that extend movement range, build strength, and develop endurance and explain the relationship between execution of technique, safe body use, and healthful nutrition;
 - demonstrate safe body-use practices during technical exercises and movement combinations;
 - coordinate phrases and timing with other dancers by cueing off each other and responding to stimuli cues (e.g., music, text, lighting); and
 - collaborate with peer ensemble members to repeat sequences, synchronize actions, and refine spatial relationships to improve performance quality. [PK.DA:Pr5b–5.DA:Pr5b, 1.DA:Pr5c–5.DA:Pr5c]
- c. Demonstrate knowledge of technical dance skills, including how dancers
- recall and execute a series of dance phrases using technical dance skills (e.g., functional alignment, coordination, balance, core support, clarity of movement, kinesthetic awareness, flexibility/range of motion) to retain and execute dance choreography;
 - embody technical dance skills to accurately execute changes of direction, levels, facings, pathways, elevations and landings, extensions of limbs, movement transitions, spatial designs, and musical or rhythmical dance phrases;
 - apply body-use strategies to accommodate physical maturational development to technical dance skills;
 - refine technical dance skills to improve performance; and
 - apply mind-body principles to technical dance skills in complex choreography when performing solo, partnering, or dancing in ensemble works in a variety of dance genres and styles. [5.DA:Pr5a–Adv.DA:Pr5a]
- d. Demonstrate knowledge of anatomy and healthful practices, including ways of researching healthful and safe practices for dancers; applying basic anatomical knowledge, proprioceptive feedback, spatial awareness, and nutrition to promote safe and healthful strategies when warming up and dancing; using and evaluating personal healthful practices in dance activities and everyday life (e.g., nutrition, injury prevention) and discussing choices made, effects experienced, and methods for improvement; applying anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement; and developing a plan for healthful practices in dance activities and everyday life, including implementation strategies, that supports personal performance goals. [6.DA:Pr5b–Adv.DA:Pr5b]
- e. Demonstrate knowledge of collaboration, including collaborating as an ensemble to refine dances by identifying what works and does not work in executing complex patterns, sequences, and formations and collaborating with peers to practice and refine dances, to develop group performance expectations through observation and analyses, and to discover strategies for achieving performance accuracy, clarity, and expressiveness. [6.DA:Pr5c–8.DA:Pr5c]

- f. Demonstrate knowledge of rehearsal planning, including planning and executing collaborative and independent practice and rehearsal processes to meet performance goals and initiating, planning, and directing rehearsals with attention to technical details and fulfilling artistic expression. [Prof.DA:Pr5c–Adv.DA:Pr5c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: PERFORMING—Anchor Standard 5)

2.3 Performance Designs, Etiquette, and Practices

- a. Demonstrate knowledge of performance space, including delimiting different areas for performers and audience to occupy; identifying the main areas of a performance space using production terminology (e.g., stage right, stage left, center stage, upstage, downstage); considering how to establish a formal performance space from an informal setting (e.g., gymnasium, grassy area); and demonstrating the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space. [PK.DA:Pr6a–5.DA:Pr6a]
- b. Demonstrate knowledge of production elements, including selecting and using props; identifying, exploring, evaluating, and selecting production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces; producing dance in a variety of venues or for different audiences and, using production terminology, explaining how the production elements are handled in different situations; and working collaboratively to produce dance concerts in a variety of venues and designing and organizing the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues. [PK.DA:Pr6b–Adv.DA:Pr6b]
- c. Demonstrate knowledge of performance etiquette and performance practices, including recognizing needs and adapting movements to performance areas; using performance etiquette and performance practices during class, rehearsal, and performance; keeping and accepting performance notes and using them to recommend changes and apply corrections to future performances; demonstrating leadership qualities (e.g., commitment, dependability, responsibility, cooperation) when preparing for performances; modeling performance etiquette and performance practices during class, rehearsal, and performance; enhancing performance using a broad repertoire of strategies for dynamic projection; and developing a professional portfolio that documents the rehearsal and performance process with fluency in professional dance terminology and production terminology. [6DA:Pr6a–Adv.DA:Pr6a]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: PERFORMING—Anchor Standard 6)

Domain 3. Responding

Candidates have both broad and in-depth conceptual knowledge of describing, analyzing, interpreting, and evaluating dance. They are able to identify recurring patterns of movement and their relationships. They understand how the elements of dance contribute to artistic expression and are able to make sound critical judgments about the quality and success of dance works.

3.1 Analyzing, Interpreting, and Evaluating Dance Works

- a. Demonstrate knowledge of repetition and pattern, including finding a movement that repeats in a dance; finding a movement pattern that creates a movement phrase in a dance work; finding meaning, artistic intent, style, and theme in a dance work; describing, demonstrating, comparing, and discussing patterns of movement and their relationships in dance in the context of artistic intent; analyzing dance works from a variety of dance genres and styles; and explaining how recurring patterns of movement and their relationships create well-structured and meaningful choreography. [PK.DA:Re7a–Adv.DA:Re7a]
- b. Demonstrate knowledge of observed or performed dance movements from a variety of genres or cultures, including describing observed or performed dance movements from a specific genre or culture; describing, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice and comparing them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice; explaining how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent, using genre-specific dance terminology; analyzing and comparing movement patterns and their relationships in a variety of genres, styles, or cultural movement practices; and explaining how differences in movement patterns and their relationships impact communication and intent within a cultural context. [PK.DA:Re7b–Adv.DA:Re7b]
- c. Demonstrate knowledge of how dance terminology can be used to understand meaning in dance, including observing movement and describing it using simple dance terminology; selecting movements from a dance that suggest ideas and explaining how those movements capture the ideas; interpreting meaning and intent in a dance based on movements and context cues; and describing how movements communicate the main idea of a dance. [PK.DA:Re8–5.DA:Re8]
- d. Demonstrate knowledge of how the elements of dance, technique, context, and structure are used to achieve artistic expression, including explaining how the artistic expression of a dance is achieved through the elements of dance, use of body, dance technique, dance structure, and context and explaining how these elements communicate the intent of the dance; selecting and comparing different dances and discussing their intent and artistic expression; and analyzing and interpreting how the elements of dance, dance structure, execution of dance movement principles, and context contribute to artistic expression across different genres, styles, or cultural movement practices. [6.DA:Re8–Adv.DA:Re8]

- e. Demonstrate knowledge of evaluating dance, including identifying movements from a dance that attracted attention and explaining why they attracted attention; selecting dance movements from specific genres, styles, or cultures, identifying characteristic movements from these dances, and describing in basic dance terminology ways in which they are similar and different; discussing the characteristics and artistic intent of a dance from a genre, style, or cultural movement practice and developing artistic criteria to critique the dance; and comparing and contrasting two or more dances using evaluative criteria to critique artistic expression, considering personal artistic preferences and societal and personal values. [PK.DA:Re9–Adv.DA:Re9]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: RESPONDING—Anchor Standards 7–9)

Domain 4. Connecting

Candidates have both broad and in-depth conceptual knowledge of the historical and cultural contexts of dance. They understand that dance has been a means of emotional and intellectual expression throughout human history and have basic familiarity with the roles and forms of dance in societies past and present. They recognize how research is used in dance to understand the movement practices in a variety of cultures throughout the world and the ways in which dance communicates and conveys the ideas and perspectives of the cultures from which dances come. They understand how dancers connect with choreography and the relationship between choreography and personal perspectives, and they are familiar with a variety of dance careers.

4.1 Cultural Contexts and Personal Perspectives

- a. Demonstrate knowledge of how dance is a means of emotional and intellectual expression, including recognizing how dance works convey emotions, ideas, and relationships; and analyzing how audience members compare or relate what a work of dance is expressing and their own experiences, relationships, ideas, or perspectives; and comparing two dances with contrasting themes, analyzing feelings and ideas evoked by each, and describing how the themes and movements relate to other human points of view and experiences. [PK.DA:Cn10a–5.DA:Cn10a]

- b. Demonstrate knowledge of how research informs response to dance works, including observing and asking questions about a dance; observing a work of art, describing and then expressing through movement something of interest about the artwork, and asking questions for discussion concerning the artwork; discussing observations from a story, identifying ideas for dance movement that communicates important ideas of the story; asking and researching a question about a key aspect of a dance that communicates a perspective about an issue or event; choosing a topic, concept, or content from another discipline of study and researching how other art forms have expressed the topic; analyzing a dance that is related to content learned in other subjects and researching its context; conducting research about a social issue of great interest and using the information gained to create a dance study that expresses a specific point of view on the topic; and using established research methods and techniques to investigate a topic, collaborating with others to identify questions and solve movement problems that pertain to the topic, creating and performing a piece of choreography on this topic, and reflecting on the knowledge gained through the research process. [PK.DA:Cn10b–Acc.DA:Cn10b, Acc.DA:Cn10a]
- c. Demonstrate understanding of the cultural context of dance works, including observing a dance and relating the movement to the people or environment in which the dance was created and performed; describing how the movement characteristics and qualities of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated; analyzing and discussing dances from selected genres or styles, historical time periods, and world dance forms; formulating reasons for the similarities and differences between them in relation to the ideas and perspectives of the peoples from which the dances originate; and analyzing how dance movement characteristics, techniques, and artistic criteria relate to the ideas and perspectives of the peoples from which the dances originate. [PK.DA:Cn11–Adv.DA:Cn11]
- d. Demonstrate knowledge of movement characteristics, including observing the movement characteristics or qualities observed in a specific dance genre and describing differences and similarities about what was observed to one's attitudes and movement preferences and comparing and contrasting the movement characteristics or qualities found in a variety of dance genres and discussing how the movement characteristics or qualities differ from one's own movement characteristics or qualities and how different perspectives are communicated. [6.DA:Cn10a–7.DA:Cn10a]
- e. Demonstrate knowledge of connections between dances, including relating connections found between different dances and discussing the relevance of the connections to the development of one's personal perspectives. [8.DA:Cn10a]

- f. Demonstrate knowledge of how dancers connect with choreography, including analyzing a dance to determine the ideas expressed by the choreographer, explaining how the perspectives expressed by the choreographer may impact one's own interpretation, and providing evidence to support one's analysis; reviewing original choreography developed over time with respect to its content and context and its relationship to personal perspectives; and reflecting on and analyzing the variables that contributed to changes in one's personal growth. [Prof.DA:Cn10a–Adv.DA:Cn10a]
- g. Demonstrate knowledge of dance careers, including investigating various dance-related careers through a variety of research methods and techniques. [Adv.DACn10b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: CONNECTING—Anchor Standards 10–11)

Appendix C

Draft TPEs for Single Subject Theatre

Creating: Candidates for Single Subject teaching credentials in Theatre are literate in the artistic discipline of drama and theatre and they are familiar with both state and national student content standards for theatre. They demonstrate both broad and in-depth conceptual knowledge of the processes and roles involved in drama and theatre production, including understanding how to envision/conceptualize and generate works of drama and theatre and how to organize, develop, refine, rehearse, and complete theatrical works. They demonstrate knowledge of the techniques, skills, and tools used in the creative process, as well as the collaborative nature of theatrical work.

Performing: Candidates apply broad and in-depth conceptual knowledge of theatrical performance to select, analyze, interpret, develop, and refine artistic work for presentation and are able to convey meaning through the presentation of artistic work. They are able to explain the components of dramatic structure and technical theatre elements, the ways in which actors use a variety of exercises and techniques to create and refine character and create meaning, and the factors involved in presenting drama/theatre works to specific audiences.

Candidates are able to implement casting and other selection processes relating to drama and theatre design, development, and performance in an equitable manner and provide equitable opportunities for student involvement in artistic processes.

Candidates are able to assist all students in developing their own artistic ideas relating to creating and implementing theatre movements and theatres. Candidates understand and implement appropriate ways of working with all students to guide them and assist them in performing body movements relating to acting, especially when such assistance requires physically touching the students to help illustrate, guide, or correct positioning of the body relative to artistic performance and movements. Candidates assist students with understanding appropriate actions and boundaries between students when students are participating in theatre activities that require interpersonal physical contact. Candidates make appropriate accommodations for students with special needs to ensure equitable participation in theatre instruction, activities, and performance.

Candidates understand how analysis of and participation in a variety of forms of theatre contributes to the development of theatre literacy and ways that literacy in theatre can be integrated with learning and literacy in other arts and academic subjects. Candidates are able to identify and apply criteria for the selection of drama, theatre or other performance works appropriate for the context, the students, and the community, and to adapt and tailor such materials as needed and as appropriate for use in a school setting. Candidates are familiar with intellectual property rights as these pertain to the selection and use of drama and theatre-related materials and works for both instructional and performance purposes.

Candidates understand and implement appropriate organization of available classroom or other performance space for theatre instruction, and they assist students with understanding how to behave appropriately in an open classroom space or other performance space organized for theatre instruction purposes. Candidates are able to organize and supervise a variety of different theatre-related processes being practiced and/or carried out by students during an instructional period.

Responding: Candidates understand how to perceive and analyze artistic work and are skilled at interpreting intent and meaning in individual works of drama/theatre. They recognize and can explain the importance of reflection in understanding the impact of drama processes and theatre experiences, the role of emotions in connecting with and responding to drama/theatre works, how interpretations of drama/theatre work are influenced by and connected to personal experiences, cultural contexts, and aesthetics; and how criteria are applied to evaluate drama/theatre work. Candidates demonstrate both broad and in-depth conceptual knowledge of the societal, cultural, and historical contexts of drama/theatre. They demonstrate basic knowledge of western and non-western theatre traditions, of the history and diversity of theatre, and of the roles and forms of theatre in societies past and present.

Connecting: Candidates demonstrate understanding of how empathy and the interrelationships between self and others influence and inform drama/theatre works. They have both broad and in-depth conceptual knowledge of ways in which theatre is connected to other art forms. They demonstrate knowledge of the important role that research plays in theatre.

Candidates assist students with understanding the value of arts, and of participating in arts activities as participants and as patrons of the arts, and of advocating for the arts. Candidates assist students in understanding the types of potential careers available in theatre, theatre arts, and theatre production.

Appendix D

Draft TPEs for Single Subject Dance

Creating: Candidates for Single Subject teaching credentials in Dance are literate in the artistic discipline of dance, and they are familiar with both state and national student content standards for dance. They demonstrate and apply a deep understanding of and fluency in the principles, processes, skills, and content of dance creation, performance, evaluation, and interpretation. They demonstrate the skills to embody dance and engage the expressive elements of dance. They are able to reflect on, critique, and analyze dance performance and the connections of dance to personal and cultural experience.

Candidates are well versed in a variety of movement techniques and technical skills and demonstrate aesthetic awareness, critical analytical skills, and proficiency in the creative solution of dance problems. They demonstrate an ability to generate and conceptualize artistic ideas, organize artistic work, and reflect on and refine artistic expression. Candidates are also knowledgeable about the mind-body connection and the anatomical and physiological processes through which the body becomes an instrument for artistry and expression. They understand various perspectives related to the creation and performance of dance globally, are literate in the historical development and cultural functions of the art form, and are able to synthesize and relate that knowledge in the creation and performance of artistic and culturally expressive movement. They understand how analysis of and participation in a variety of forms of dance contributes to the development of dance literacy and ways that literacy in dance can be integrated with learning and literacy in other arts and academic subjects.

Performing: Candidates are able to assist students in developing their own artistic ideas relating to creating and implementing dance movements and dances. Candidates understand and implement appropriate ways of working with students to guide them and assist them in performing body movements relating to dance, especially when such assistance requires physically touching the students to help illustrate, guide, or correct positioning of the body relative to dance movements. Candidates assist students with understanding appropriate actions and boundaries between students when students are participating in dance activities that require interpersonal physical contact. Candidates make appropriate accommodations for students with special needs to ensure equitable participation in dance instruction, activities, and performance.

Candidates understand and implement appropriate organization of available classroom space for dance instruction, and they assist students with understanding how to behave appropriately in an open classroom space organized for dance instruction purposes.

Responding: Candidates understand how to perceive and analyze artistic dance and are skilled at interpreting intent and meaning in individual dance performances. They recognize and can explain the importance of reflection in understanding the impact of dance experiences, the role of emotions in connecting with and responding to dance, how interpretations of dance works are influenced by and connected to personal experiences, cultural contexts, and aesthetics; and

how criteria are applied to evaluate dance. Candidates demonstrate both broad and in-depth conceptual knowledge of the societal, cultural, and historical contexts of dance. They demonstrate basic knowledge of western and non-western dance traditions, of the history and diversity of dance, and of the roles and forms of dance in societies past and present.

Connecting: Candidates assist students with understanding the value of arts, and of participating in arts activities as participants and as patrons of the arts, and of advocating for the arts.