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# 4C

## Action

### *Educator Preparation Committee*

### **Adoption of Subject Matter Requirements and Teaching Performance Expectations for Theatre and Dance**

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**Executive Summary:** This agenda item presents revised draft Subject Matter Requirements (SMRs) and Teaching Performance Expectations (TPEs) for Theatre and Dance for potential adoption by the Commission.

**Recommended Action:** That the Commission adopt the revised Subject Matter Requirements and Teaching Performance Expectations for Theatre and Dance.

**Presenters:** Mike Taylor, Consultant, and Teri Clark, Director, Professional Services Division

#### **Strategic Plan Goal**

##### ***I. Educator Quality***

- b) Develop, maintain, and promote high quality authentic, consistent educator assessments and examinations that support development and certification of educators who have demonstrated the capacity to be effective practitioners

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# Adoption of Subject Matter Requirements and Teaching Performance Expectations for Theatre and Dance

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## Introduction

This agenda item presents revised draft Subject Matter Requirements (SMRs) and Teaching Performance Expectations (TPEs) for Theatre and Dance in alignment with the California Visual and Performing Arts Standards (VAPA) for potential adoption by the Commission. SMRs define the content knowledge expected at the level of a beginning California teacher earning a preliminary credential, and TPEs define the teaching performance expectations, including pedagogical expectations for the same set of new teachers. These SMRs and TPEs were presented to the Commission for initial review in September 2019 and have undergone a Content Validation Study since then.

## Background

At the September 2019 Commission meeting, staff presented draft SMRs and draft TPEs for Theatre and Dance for the Commission's review and direction. Based on Commission direction, the Commission's testing contractor, the Evaluation Systems group of Pearson, began a field review of the draft SMRs. Once adopted by the Commission, these SMRs will serve as the basis for the content eligible to be tested on two new California Subject Matter Examinations for Teachers (CSETs), CSET: Theatre and CSET: Dance. In addition, staff began a field review of the draft TPEs that will guide the pedagogical expectations for beginning teachers of Theatre and Dance during teacher preparation coursework, fieldwork and the Teaching Performance Assessment (TPA). The results from the field studies are presented and discussed below and included in Appendices A and B. The text of the revised SMRs for Theatre and Dance are included in Appendices C and D. The revised TPEs are provided in Appendices E and F.

Education Code (EC) section 44281 requires the Commission to "administer subject matter examinations....to assure minimum levels of subject matter knowledge by certified personnel." The CSETs can be taken by candidates as one option to demonstrate they meet the Commission's subject matter requirement relative to the credential sought. Meeting the content area matter requirement, like the basic skills and the TPA requirements, is one step in earning a California teaching credential. The subject matter requirement is designed specifically to ensure that new teachers in each content area possess the minimum amount of content knowledge necessary to begin the job of a teacher of that specific content area, as established by the Commission.

It is important to note that while the Commission will be continuing in the future a larger discussion of the subject matter requirement in general, the work specifically relating to the development of the CSET: Dance and CSET: Theatre examinations presented in this agenda item is not specifically related to that larger discussion. While the Commission is engaged in researching, considering, and discussing how best to measure subject matter knowledge for the

future, at the present time candidates are trying to earn credentials in these two content areas. In the immediate future, the examination route will be the fastest route for candidates in these two content areas to meet the subject matter competency requirement in order to be qualified to obtain a credential. The ongoing administration of the current CSETs needs to continue so that current candidates for credentials can complete their programs and begin teaching. To this end, these CSETs for the new Theatre and Dance credentials are being developed using the same process and the same fundamental test structure as all of the other existing CSET titles. Sample questions will be provided in an Agenda Insert to illustrate this process.

### **Development Process for CSET Examinations**

Development of a new CSET examination is a multi-stage process that follows testing industry-standard practices and conforms to the Standards for Educational and Psychological Testing (American Educational Research Association, American Psychological Association, and the National Council on Measurement in Education, 2014), commonly known as the “Joint Standards.” Adhering to these national testing standards assures that, consistent with statute, the Commission’s examinations are and remain valid and reliable for all examinees. Applicable teacher licensure standards within the full set of Joint Standards align with the foundational and operational portions of the Joint Standards (Part I and Part II) as well as the application standards (Part III) for both credentialing assessments (Chapter 11) and educational assessments (Chapter 12).

The test development process for a CSET examination includes all of the following sequential sets of activities:

- 1) Recruitment and appointment by the Commission’s Executive Director 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 SMRs.
- 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 test design by the Commission.
- 8) **Review and approval of the draft SMRs by the Commission.**
- 9) Development of new test items for the item bank for each examination.
- 10) Bias review of new test items.
- 11) Content review by the Subject Matter Advisory Panels of the revised and new test items.
- 12) Revisions of test items, as needed.
- 13) Field testing of new test items.
- 14) Review of item level field test data to eliminate questions that are not viable.
- 15) Development of Test Guides available to candidates on the Examinations website.
- 16) Initial test administration.
- 17) Scoring of initial test administration.
- 18) Identification of marker scoring papers, if needed.

- 19) Standard Setting to establish the passing standard.
- 20) Adoption of a passing score standard by the Commission.
- 21) Ongoing implementation of the new CSET examination(s).

The development process is currently at Step 8 in the process described above for the new CSET: Theatre and CSET: Dance examinations.

### **Discussion of the Statewide Content Validation Survey of the Draft Theatre and Dance Subject Matter Requirements**

Since the September 2019 Commission meeting, Evaluation Systems has completed the statewide survey to determine if California educators consider the SMR valid for the content knowledge expected of a preliminary Single Subject Dance or Theatre candidate, as applicable. The content validation survey targeted appropriate groups of California educators: public school teachers, teacher preparation and subject matter waiver program faculty, and private educators practicing in the fields of dance and theatre. Their responses served to help refine the recommended draft SMR being presented to the Commission for adoption.

With the assistance of California employers, institutions, and teacher unions, Evaluation Systems distributed this survey to all California schools and districts, as well as to all preparation programs, thus reflecting the state's ethnic diversity, school population areas (urban, suburban, and rural), and school types (preschool, elementary, middle school, secondary, and adult education). Prior to opening the survey period, Evaluation Systems requested the superintendent of every district and county office of education as well as the dean of education and, for alternative certification programs, the program directors of each institution with Commission-approved programs, to encourage their staff who were associated with the content areas of Theatre and Dance to complete the survey. Invitations to participate in the surveys were sent to the following sample groups.

#### **Public School Educators**

Every district and county administrator identified in the California Department of Education's database, the California Basic Educational Data System (CBEDS).

#### **Teacher Preparation Faculty**

Each Commission-accredited Single Subject English and Physical Education teacher preparation program whose email was available from the institution's website or, when these websites did not include this information, those identified by their dean or program director.

#### **Subject Matter Preparation Faculty**

Each two- or four-year post-secondary institution that offers a course in dance and theatre whose email was available from the institution's website or, when these websites did not include this information, those identified by their dean or program director.

#### **Private Dance/Theatre Organization Faculty**

Each dance and theatre private organization that was identified by the Commission's stakeholder community.

The survey asked individuals to respond to the various aspects of the applicable SMR, both individually and as a whole. The following lists the content validation survey's specific questions with their respective rating scale range:

*“How important are the knowledge, skills, and abilities described by the competency below for acceptably performing the job of a beginning Single-Subject Dance/Theatre teacher in California public schools?”*

- 1 = No importance
- 2 = Little importance
- 3 = Moderate importance
- 4 = Great importance
- 5 = Very great importance

*“How well does the set of descriptive statements below represent important aspects of the knowledge, skills, and abilities addressed by the competency?”*

- 1 = Poorly
- 2 = Somewhat
- 3 = Adequately
- 4 = Well
- 5 = Very well

*“How well does the set of Subject Matter Requirements as a whole represent important aspects of the knowledge, skills, and abilities required for acceptably performing the job of a beginning Single-Subject Dance/Theatre teacher in California public schools?”*

- 1 = Poorly
- 2 = Somewhat
- 3 = Adequately
- 4 = Well
- 5 = Very well

The data collected during the SMR content validation survey is provided in Appendices A and B.

It is important to note that these fields are new to having a Single Subject credential, and thus there are relatively few practitioners in the public schools exclusively of one or both of these subjects. In addition, although Multiple Subject teachers teach these subjects as part of their curriculum, these teachers may not consider themselves as content experts in these fields. These factors limit the potential number of respondents to the survey despite best efforts to

reach out to a wide audience. Because of the initial low number of survey responses, Evaluation Systems sent follow-up emails and made numerous phone calls to potential respondents. The final numbers of respondents are shown for each question in each of the tables in Appendices A and B. Also shown are the numbers of respondents who are credentialed teachers in public school classrooms and the number who are faculty members at Commission-approved teacher preparation programs or private educators in the fields of Theatre and Dance.

The tables in Appendices A and B show for each of the proposed SMRs the numbers of professional California educators who served as content experts to validate each statement. All of the means show that these professionals feel that each of the statements falls within the range of moderate to very great importance for California teachers. None of the means or responses indicated that any of the SMRs was unimportant, with most of the means falling above 4, indicating that the skills described by the proposed revised SMRs are of great importance and that the statements describe the important skills very well. As a result of the content validation study, no changes or revisions to the draft SMRs are being proposed for Dance.

Some changes are being recommended to the Theatre SMRs based on comments received from the field during the content validation study. Appendix F describes some comments received from the field and the edits recommended based on review and discussion with the contractor's content staff as well as a content expert who served on both the panel to develop the SMRs and as a content expert for the development of the student content standards in Theatre and Dance adopted by the California Department of Education. The final version of the new SMRs for adoption included in Appendix D includes the changes recommended in Appendix F.

Within the upcoming item development and review process, staff and the content expert panel will look at the rigor of the examination questions and assure that new questions are aligned appropriately with content-related depth, breadth and development of conceptual understanding of key academic content within the field. Over time, the entire item bank for these two new examinations will be reviewed to ensure alignment with these considerations.

## **Discussion of the Field Review of the Teaching Performance Expectations for Theatre and Dance**

### **Demographics of Respondents**

The field review for the draft TPEs for Theatre and Dance took place during the months of October–December 2019 via an online survey. Information regarding the availability of the survey was published in the weekly PSD eNews, and was also circulated to directors of teacher preparation programs, directors of subject matter preparation programs for English and Physical Education, K-12 school principals, and artistic and community organizations for the arts with a request to further disseminate the survey information to interested individuals within those organizations and entities. The survey input period ended on January 3, 2020.

A total of 47 individuals responded to the Theatre TPEs survey and a total of 41 individuals responded to the Dance TPEs survey. Of both of these groups of respondents, the majority, at 60% for Theatre and 53 percent for Dance, represented individuals who are currently single subject teachers of these disciplines. The next highest group of respondents, at 31 percent for Theatre and 37 percent for Dance, represented individuals who held other types of credentials such as a Career Technical Education credential in Arts, Media, and Entertainment (Theatre) or a supplementary authorization (Dance). Seventy-two percent (72%) of respondents for Theatre had more than 15 years of experience in the field and 50 percent of respondents for Dance had more than 15 years of experience in the field.

### **Survey Questions**

Respondents were asked to provide feedback on each group of TPE statements. The TPE statements for both Theatre and Dance were organized according to the four domains of the applicable student content standards: ***Creating, Performing, Responding, and Connecting***. For each domain, respondents were asked to indicate their degree of agreement with each of the following statements:

- The TPE language is clear.
- The TPE language appropriately aligns with the [Theatre] [Dance] K-12 VAPA standards.
- The TPE language is job-related for beginning teachers.
- The skills described in the TPE language are needed by beginning teachers on their first day on the job.

Respondents were also asked the following open-ended questions for each domain:

- Is any content appropriate for a beginning teacher of [Theatre] [Dance] missing?
- If yes, please briefly describe the missing content.
- Is any content included that is not needed, or is not appropriate for a beginning teacher of dance and should be removed?
- If yes, please briefly describe the content that should be removed.

### **Theatre and Dance TPEs Feedback Summary**

Respondents to the Theatre and Dance TPE surveys were overwhelmingly positive about all four of the survey statements regarding the TPE language and skills, with approximately 80 to 90 percent of respondents indicating that in all four domains, they strongly agreed or agreed with each survey statement. Where respondents were not as positive, their comments generally indicated they found general pedagogical principles to be missing from the TPEs, or they wanted additional emphasis put on elementary teaching. Staff notes in response that the Theatre and Dance credentials are Single Subject credentials, that survey was only inclusive of the TPEs relating specifically to the subject areas of Theatre and Dance, and that the survey document did not provide information on the six general TPEs that do address general pedagogy and instructional competencies and are applicable to all candidates regardless of the content area of the intended teaching credential. Thus, staff surmises that those respondents not familiar with the full range of TPEs and unaware that candidates would also be responsible for these general educational TPEs likely identified the general pedagogical competencies as missing from the TPEs.

Based on the respondents' comments, staff made the following edits:

For **Theatre**, there were minor word changes made to help clarify concepts in each of the four domains. An additional sentence was added at the end of the Connecting domain to encompass to a greater degree the idea of integrating arts instruction with and connecting arts instruction to other subject areas.

For **Dance**, additional information was added regarding copyright and intellectual property rights relative to the selection and use of music within dance compositions and performances. An additional sentence was added to the Performing domain to focus more on the mind-body connection during dance performance, and a similar concluding sentence to that for Theatre was added regarding encompassing to a greater degree the idea of integrating arts instruction with and connecting arts instruction to other subject areas.

### **Staff Recommendation**

Staff recommends that the Commission adopt the revised Subject Matter Requirements (SMRs) and Teaching Performance Expectations (TPEs) for Theatre and Dance as presented in this agenda item.

### **Next Steps**

If the Commission adopts the SMRs as presented in this agenda item, the standard Commission process for examination development as described above will continue based on the adopted SMRs. This process includes developing a test item bank which allows sufficient operational items for year-round testing and conducting standard setting studies to help determine a recommended minimum passing score. The recommended passing score standards will be brought to the Commission for adoption following the initial administrations of these new examinations.

If the Commission adopts the TPEs as presented in this agenda item, the TPEs will be posted on the Commission's website and will be disseminated to all Multiple and Single Subject preliminary teacher preparation programs for inclusion in preliminary preparation for candidates for these two new Single Subject credentials as well as for Multiple Subject candidates who also teach these content areas in self-contained classrooms. In addition, the new TPEs will be shared with the CalTPA Performance Assessment development team as well as with the sponsors of the other two Commission-approved TPA models for inclusion of these two new content fields within the TPA performance assessments framework.



## Appendix A

### CSET: Theatre Content Validation Survey Results

From October 28 through December 20, 2019, Evaluation Systems group of Pearson (Evaluation Systems) surveyed California educators for the purpose of gathering information to ensure that the CSET® Theatre Subject Matter Requirements (SMRs) meet the needs of California schools for qualified teachers. The CSET Theatre SMRs describe the job-related content eligible to be included on the CSET Theatre examination. A summary of the results of the survey is shown below.

#### Theatre Public School Teacher Respondent Demographics

<b>Question</b>	<b>N</b>
<b>Do you have a single-subject English credential?</b>	
Yes	45 (92%)
No	4 (8%)
<b>Within the past three years, have you taught Theatre or Theatre-related classes in California public schools?</b>	
Yes	30 (61%)
No	19 (39%)
<b>Which of the following best describes your ethnic or racial background? (check all that apply)</b>	
African American or Black	5 (10%)
Latino/Latin American	3 (6%)
White (non-Hispanic)	31 (63%)
Other	1 (9%)
Decline to state	9 (18%)
<b>What is your gender?</b>	
No response	1 (2%)

<b>Question</b>	<b>N</b>
Female	28 (57%)
Male	13 (27%)
Decline to state	7 (10%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
No response	1 (2%)
Less than 2 years	3 (6%)
2-6 years	4 (8%)
6-10 years	7 (14%)
11-15 years	9 (18%)
16 – 20 years	9 (18%)
More than 20 years	16 (33%)
<b>Are you currently teaching Theatre in a California public school?</b>	
No response	2 (4%)
Yes	29 (59%)
No	18 (37%)
<b>Within the past three years, at which level(s) have you taught a Theatre curriculum?</b>	
All	49 (100%)

### Theatre Teacher Preparation Faculty Respondent Demographics

<b>Question</b>	<b>N</b>
<b>Are you currently employed half time or more as a faculty member who teaches Theatre-related instruction pedagogy to teacher candidates?</b>	
Yes	2 (100%)
<b>Do you teach English pedagogy within a Commission approved teacher preparation program?</b>	
Yes	1 (50%)
No	1 (50%)
<b>Which of the following best describes your ethnic/racial background? (check all that apply)</b>	
White (non-Hispanic)	2 (100%)
<b>What is your gender?</b>	
Male	2 (100%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
No response	2 (100%)
<b>Approximately what percent of your current students are English learners?</b>	
No response	2 (100%)
<b>Not counting this year, how many years have you served as a postsecondary faculty member?</b>	
More than 20 years	2 (100%)

<b>Question</b>	<b>N</b>
<b>Not counting this year, how many years, if any, have you served as a TK-12 educator in California public schools?</b>	
No response	2 (100%)

### Theatre Subject Matter Faculty Respondent Demographics

<b>Question</b>	<b>N</b>
<b>Are you currently employed half time or more as a faculty member who teaches Theatre-related instruction pedagogy to teacher candidates?</b>	
No response	2 (100%)
<b>Do you teach English pedagogy within a Commission approved teacher preparation program?</b>	
No response	2 (100%)
<b>Which of the following best describes your ethnic/racial background? (check all that apply)</b>	
White (non-Hispanic)	1 (50%)
African American or Black	1 (50%)
<b>What is your gender?</b>	
Female	2 (100%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
No response	2 (100%)
<b>Approximately what percent of your current students are English learners?</b>	

<b>Question</b>	<b>N</b>
No response	2 (100%)
<b>Not counting this year, how many years have you served as a postsecondary faculty member?</b>	
Less than 3 years	1 (50%)
More than 20 years	1 (50%)
<b>Not counting this year, how many years, if any, have you served as a TK-12 educator in California public schools?</b>	
No response	2 (100%)

#### **Theatre Private Organization Respondent Demographics**

<b>Question</b>	<b>N</b>
<b>Are you currently employed half time or more as a Faculty member who teaches Theatre-related instruction to teacher candidates?</b>	
No response	9 (100%)
<b>Do you teach English pedagogy within a Commission approved teacher preparation program?</b>	
No response	9 (100%)
<b>Which of the following best describes your racial or ethnic background? (select all that apply)</b>	
African American or Black	1 (11%)
White (Non-Hispanic)	8 (89%)
<b>What is your gender?</b>	

<b>Question</b>	<b>N</b>
Female	4 (44%)
Male	5 (55%)
<b>Not counting this year, how many years have you served as an educator in California public schools?</b>	
No response	9 (100%)
<b>Approximately what percent of your current students are English learners?</b>	
No response	9 (100%)
<b>Not counting this year, how many years served as postsecondary faculty member?</b>	
No response	9 (100%)
<b>Not counting this year, how many years, if any, have you served as a TK-12 educator in California public schools?</b>	
No response	9 (100%)

**Mean Importance Rating: Competency Statement Level**

*“How important are the knowledge, skills, and abilities described by the competency below for acceptably performing the job of a beginning single-subject Theatre teacher in California public schools?”*

- 1 = No importance
- 2 = Little importance
- 3 = Moderate importance
- 4 = Great importance
- 5 = Very great importance

**CSET: Theatre**

Competency	Public School Teacher (N=49)	Teacher Educators (N=2)	Subject Matter Faculty (N=2)	Private Org (N=9)
1.1	4.02	5.00	5.00	4.56
1.2	4.02	5.00	5.00	4.67
1.3	4.02	5.00	5.00	4.44
1.4	4.23	5.00	5.00	4.78
2.1	4.04	4.50	5.00	4.78
2.2	4.10	4.50	5.00	4.56
2.3	3.98	4.50	5.00	4.56
3.1	3.85	4.50	4.50	4.44
3.2	3.85	4.50	4.50	4.44
3.3	3.92	5.00	4.50	4.44
4.1	4.06	3.50	5.00	4.56
4.2	3.96	4.00	5.00	4.50
4.3	3.75	4.00	4.50	4.56
4.4	3.83	4.00	5.00	4.33

**Mean Importance Rating: DESCRIPTIVE STATEMENT LEVEL**

*“How well does the set of descriptive statements below represent important aspects of the knowledge, skills, and abilities addressed by the competency?”*

- 1 = Poorly
- 2 = Somewhat
- 3 = Adequately
- 4 = Well
- 5 = Very well

**CSET: Theatre**

<b>Competency</b>	<b>Public School Teacher (N=47)</b>	<b>Teacher Educator (N=2)</b>	<b>Subject Matter Faculty (N=2)</b>	<b>Private Org (N=9)</b>
1.1	3.9	3.50	3.00	4.44
1.2	4.1	3.00	3.50	4.63
1.3	4.0	3.50	2.00	4.44
1.4	4.0	3.50	5.00	4.63
2.1	4.1	3.50	2.00	4.38
2.2	4.2	4.50	5.00	4.89
2.3	4.0	4.00	3.00	4.44
3.1	3.9	4.00	3.50	4.33
3.2	4.1	4.50	3.50	4.56
3.3	4.0	4.50	3.50	4.50
4.1	4.0	4.00	4.00	4.33
4.2	4.0	3.50	3.50	4.33
4.3	3.9	4.00	3.50	4.56
4.4	3.9	3.50	4.50	4.33



**Mean Composite Rating**

*“How well does the set of subject matter requirements as a whole represent important aspects of the knowledge, skills, and abilities required for acceptably performing the job of a beginning single-subject Theatre teacher in California public schools?”*

- 1 = Poorly
- 2 = Somewhat
- 3 = Adequately
- 4 = Well
- 5 = Very well

**CSET: Theatre**

	<b>Public School Teacher (N=49)</b>	<b>Teacher Educator (N=2)</b>	<b>Subject Matter Faculty (N=2)</b>	<b>Private Organizations (N=9)</b>
<b>Composite Rating</b>	4.19	5.00	3.50	4.56

## Appendix B

### CSET: Theatre Content Validation Survey Results

From October 28 to December 20, 2019, the Evaluation Systems group of Pearson (Evaluation Systems) surveyed California educators for the purpose of gathering information to ensure that the draft CSET® Dance Subject Matter Requirements (SMRs) meet the needs of California schools for qualified teachers. The CSET Dance SMRs describe the job-related content eligible to be included on the CSET Dance examination. A summary of the results of the survey is shown below.

#### Dance Public School Teacher Respondent Demographics

<i>Question</i>	<i>N</i>
<b>Do you have a single-subject Physical Education credential?</b>	
Yes	42 (91%)
No	4 (9%)
<b>Within the past three years, have you taught Dance or Dance-related classes in California public schools?</b>	
Yes	43 (93%)
No	3 (7%)
<b>Which of the following best describes your ethnic or racial background? (check all that apply)</b>	
African American or Black	8 (17%)
Japanese American/Japanese	1 (2%)
Hawaiian	1 (2%)
Latino/Latin American	2 (4%)
White (non-Hispanic)	27 (59%)
Other	2 (4%)
Decline to state	5 (11%)

<b>Question</b>	<b>N</b>
<b>What is your gender?</b>	
No response	1 (2%)
Female	35 (76%)
Male	6 (13%)
Decline to state	4 (9%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
No response	1 (25%)
Less than 2 years	2 (4%)
2-6 years	6 (13%)
6-10 years	10 (22%)
11-15 years	8 (17%)
16 – 20 years	8 (17%)
More than 20 years	11 (24%)
<b>Are you currently teaching Dance in a California public school?</b>	
Yes	35 (76%)
No	11 (24%)
<b>Within the past three years, at which level(s) have you taught a Dance curriculum?</b>	
All	46 (100%)

### Dance Teacher Preparation Faculty Respondent Demographics

<b>Question</b>	<b>N</b>
<b>Are you currently employed half time or more as a faculty member who teaches Dance-related instruction pedagogy to teacher candidates?</b>	
Yes	1 (33%)
No	2 (67%)
<b>Do you teach Physical Education pedagogy within a Commission approved teacher preparation program?</b>	
Yes	2 (67%)
No	1 (33%)
<b>Which of the following best describes your ethnic/racial background? (check all that apply)</b>	
White (non-Hispanic)	2 (67%)
Other	1 (33%)
<b>What is your gender?</b>	
Female	2 (67%)
Male	1 (33%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
16-20 years	1 (33%)
More than 20 years	2 (67%)
<b>Approximately what percentage of your current students are English learners?</b>	

<b>Question</b>	<b>N</b>
No response	3 (100%)
<b>Not counting this year, how many years, if any, have you served as a TK-12 educator in California public schools?</b>	
No response	3 (100%)

#### **Dance Private Organization Respondent Demographics**

<b>Question</b>	<b>N</b>
<b>Are you currently employed half time or more as a faculty member who teaches Dance-related instruction pedagogy to teacher candidates?</b>	
No response	1 (100%)
<b>Do you teach Physical Education pedagogy within a Commission approved teacher preparation program?</b>	
No response	1 (100%)
<b>Which of the following best describes your racial or ethnic background? (check all that apply)</b>	
Other	1 (100%)
<b>What is your gender?</b>	
Female	1 (100%)
<b>Not counting this year, how many years have you served as an educator in California public schools?</b>	
No response	1 (100%)
<b>Approximately what percent of your current students are English learners?</b>	

<b>Question</b>	<b>N</b>
No response	1 (100%)
<b>Not counting this year, how many years have you served as postsecondary faculty member?</b>	
No response	1 (100%)
<b>Not counting this year, how many years, if any, have you served as a TK-12 educator in California public schools?</b>	
No response	1 (100%)

**Mean Importance Rating: Competency Statement Level**

*“How important are the knowledge, skills, and abilities described by the competency below for acceptably performing the job of a beginning single-subject Dance teacher in California public schools?”*

- 1 = No importance
- 2 = Little importance
- 3 = Moderate importance
- 4 = Great importance
- 5 = Very great importance

**CSET: Dance**

<b>Competency</b>	<b>Public School Teacher (N=46)</b>	<b>Teacher Prep Faculty (N=3)</b>	<b>Private Organizations (N=1)</b>
1.1	4.02	3.67	5.00
1.2	3.98	3.67	5.00
1.3	3.76	3.67	5.00
2.1	4.29	4.67	5.00
2.2	4.17	4.00	5.00
2.3	3.91	3.00	5.00
3.1	3.78	3.67	5.00
4.1	3.82	3.00	5.00

**Mean Importance Rating: DESCRIPTIVE STATEMENT LEVEL**

*“How well does the set of descriptive statements below represent important aspects of the knowledge, skills, and abilities addressed by the competency?”*

- 1 = Poorly
- 2 = Somewhat
- 3 = Adequately
- 4 = Well
- 5 = Very well

**CSET: Dance**

<b>Competency</b>	<b>Public School Teacher (N=46)</b>	<b>Teacher Educator (N=3)</b>	<b>Private Organizations (N=1)</b>
1.1	4.15	3.67	5.00
1.2	3.91	3.67	5.00
1.3	3.76	3.67	5.00
2.1	4.36	4.33	5.00
2.2	4.20	3.67	3.00
2.3	4.11	3.33	5.00
3.1	4.09	3.67	5.00
4.1	4.11	3.33	5.00



**Mean Composite Rating**

*“How well does the set of subject matter requirements as a whole represent important aspects of the knowledge, skills, and abilities required for acceptably performing the job of a beginning single-subject Dance teacher in California public schools?”*

- 1 = Poorly
- 2 = Somewhat
- 3 = Adequately
- 4 = Well
- 5 = Very well

**CSET: Dance**

	<b>Public School Teacher (N=46)</b>	<b>Teacher Educator (N=3)</b>	<b>Private Organizations (N=1)</b>
<b>Composite Rating</b>	4.15	3.67	5.00

## **Appendix C**

### **Proposed Subject Matter Requirements for 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, unit). [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 D**

### **Proposed Subject Matter Requirements for 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 to 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.DA:Cn10b]

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

## Appendix E

### Revised Teaching Performance Expectations for Theatre and Dance

*Revised January 2020*

#### Theatre

**Creating:** Beginning Single Subject Theatre teachers demonstrate the ability to teach the state-adopted student standards for theatre and applicable English Language Development Standards, and are literate in the artistic discipline of drama and theatre, including helping students understand the history, purposes, and roles of theatre in society. They understand and are able to teach 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 enable students to understand the techniques, skills, and tools used in the creative process, as well as technical theatre skills and the collaborative nature of theatrical work.

**Performing:** Beginning Single Subject Theatre teachers apply broad and in-depth conceptual knowledge of theatrical performance to select, analyze, interpret, develop, and refine artistic work for student presentation and are able to convey meaning through the presentation of artistic work. They are able to explain to students 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, including both physical and visual aspects and impacts of performance.

Beginning teachers are able to implement student 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. Beginning teachers are able to help all students develop their own artistic ideas relating to creating and implementing theatre movements within performances. Beginning teachers 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 demonstrating, guiding, or helping students understand how to correctly position the body relative to artistic performance and movements. Beginning teachers assist students with understanding appropriate actions and boundaries between students when students are participating in theatre activities that require interpersonal physical contact. Beginning teachers make appropriate accommodations for students with special needs and with disabilities to ensure equitable participation in theatre instruction, activities, and performance.

Beginning teachers 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 such materials as legally permissible and as appropriate for use in a school setting. Beginning teachers understand and teach students about copyright and 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.

Beginning teachers 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 and safely in an open classroom space or other performance space organized for theatre instruction purposes. Beginning teachers 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:** Beginning teachers understand and teach students how to perceive and analyze artistic work, identify the aesthetics and effects of technical theatre elements, and interpret intent and meaning in individual works of drama/theatre. They recognize and can explain to students 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 and theatre work. Beginning teachers demonstrate both broad and in-depth conceptual knowledge of the societal, cultural, and historical contexts of drama/theatre. They understand and teach students western and non-western theatre traditions, the history and diversity of theatre, and the roles, forms, and uses of theatre in societies past and present.

**Connecting:** Beginning teachers understand and teach students how empathy and the interrelationships between self and others influence and inform drama/theatre works. They enable students to understand both broad and in-depth conceptual knowledge of ways in which theatre is connected to other art forms. They demonstrate knowledge of and teach students about the important role that research plays in theatre.

Beginning teachers help students understand the value of arts, and of participating in arts activities as actors, audience members, and arts advocates. They help students understand the types of potential careers available in theatre, theatre arts, and theatre production. Beginning teachers 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.

## **Dance**

**Creating:** Beginning Single Subject teachers of Dance demonstrate the ability to teach the state-adopted student standards for dance, are familiar with national student content standards for dance, and are literate in the artistic discipline of dance, including helping students understand the history, purposes, and roles of dance in society. They demonstrate and help students understand the principles, processes, skills, and content of dance creation, performance, evaluation, and interpretation through teaching both broad and in-depth conceptual knowledge of these processes to students. They demonstrate and help students gain the

knowledge and skills to embody dance and they engage students in the expressive elements of dance.

Beginning teachers help students develop a variety of dance movement techniques and technical skills, and to demonstrate aesthetic awareness, critical analytical skills, and proficiency in the creative solution of dance problems. They demonstrate and help students develop the ability to generate and conceptualize artistic ideas, organize artistic work, and reflect on and refine artistic expression. They help students understand various perspectives related to the creation and performance of dance globally, including the historical development, cultural functions, purposes and uses of the art form, and they help students develop the ability to synthesize and relate that knowledge in the creation and performance of artistic and culturally expressive movement. Beginning teachers understand and teach students about copyright laws and intellectual property rights relating to dance sequences created by others as well as to the selection and use of music used to support dance creation, instruction and performance.

**Performing:** Beginning teachers help students develop their own artistic ideas relating to creating and implementing dance movements and dances. Beginning teachers are also knowledgeable about and help students understand the mind-body connection and the anatomical and physiological processes through which the body becomes an instrument for artistry and expression.

Beginning teachers 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 illustrating, guiding, or demonstrating correct positioning of the body relative to dance movements. Beginning teachers help students understand appropriate actions and boundaries between students when students are participating in dance activities that require interpersonal physical contact. Beginning teachers make appropriate accommodations for students with special needs and with disabilities to ensure equitable participation in dance instruction, activities, and performance.

Beginning teachers help students understand how to work with space, time, and energy to communicate artistic intent and expression through dance.

Beginning teachers understand and implement appropriate organization of available classroom or other space for dance instruction with students, and they help students understand how to behave appropriately and safely in an open classroom or other space organized for dance instruction purposes.

**Responding:** Beginning teachers help students understand how to perceive and analyze artistic dance and learn how to recognize and interpret intent and meaning in individual dance performances. They help students understand the importance of reflection in identifying 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. Beginning teachers teach both broad and in-depth conceptual knowledge of the societal, cultural, and historical contexts of dance. They help students acquire knowledge of western and non-western dance traditions, of the history and diversity of dance, and of the roles, forms, and uses of dance in societies past and present.

**Connecting:** Beginning teachers help students understand the value of arts, and of participating in arts activities as participants, audience members, and advocates for the arts. They help students understand how analysis of and participation in a variety of forms of dance contributes to the development of dance literacy and they demonstrate with students the ways that literacy in dance can be integrated with learning and literacy in other arts and academic subjects. They enable students to reflect on, critique, and analyze dance performance and to understand the connections of dance to personal and cultural experience. They help students understand the types of potential careers available in dance.

## **Appendix F**

### **Selected Comments Resulting in Edits for the Proposed Theatre SMRs**

#### **Subject Matter Requirement 1.1**

**Survey Comment:** All the competencies listed are VERY IMPORTANT for a theatre educator to have. However, I would like to suggest that in every statement referring to visual concepts or visual composition or visual details, that it read "visual and aural" as sound is critical to the performance of a drama/theatre work. This phrase is in each statement "a-d". In statement "f" you list that design incorporates all TECHNICAL THEATRE ELEMENTS (correctly listed in "a") and then parenthetically you enumerate the VISUAL ARTS' elements instead. Which are intended to be referenced?

**Subject Matter Expert Recommended Edit:** Delete list in 1.1 f.

#### **Subject Matter Requirement 1.2**

**Survey Comment:** Statement "c" This = (e.g., articulation, enunciation, diction, phrasing, pitch, breath control, projection) describes the voice not sound. I would suggest revising to read: Analyze ways in which gestures, movement, sound and voice (e.g. ...). Also, why are body language and facial expression not mentioned?

**Subject Matter Expert Recommended Edit:** Revise "voice and sounds" to "sound, and voice."

#### **Subject Matter Requirement 2.1**

**Survey Comment:** D is unclear and potentially problematic. We should not be encouraging students to adapt dialogue or action of published works when we are following production agreements with licensing agents. Perhaps we can modify to reflect original works?

**Subject Matter Expert Recommended Edit:** Replace current 2.1. d with "Examine character relationships as expressed through dialogue and actions in order to make strong choices to convey meaning in a drama/theatre work." Prof.TH.Pr4

#### **Subject Matter Requirement 2.2**

**Survey Comment:** Some clarifying language suggestions: "b" in place of "a directorial or designer concept", use ...or design concept. "d" in copyrighted work, NO "adaptations to dialogue" can be made and no director should ever "change the story" of a playwright's creation. I think maybe you meant to state that subtext should drive the interpretation of the delivery of the dialogue and action of a story. May also apply to the style of the performance-- for example, comparing Zefferelli's "Romeo & Juliet" to Lührman's "Romeo & Juliet". In each the dialogue and action are exactly the same but the interpretations are vastly different.

**Subject Matter Expert Recommended Edit:** Replace "designer concept" with "design concept."

### **Subject Matter Requirement 2.3**

**Survey Comment:** B. The phrase "the use of improvisation in theatrical productions" seems misleading since there should not be improvisation in in theatrical productions. It is important for teachers should demonstrate "the techniques of improvisation for productions"

**Subject Matter Expert Recommended Edit:** Replace current 2.3. b with "Demonstrate knowledge of a variety of factors involved in presenting a drama/theatre work to an audience: the adaptation of literature into a dramatic form, and/or the use of improvisation, and/or the presentation of drama/theatre works for specific audiences." [6.TH:Pr6–Prof.TH:Pr6]