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## Information/Action

### *Educator Preparation Committee*

### **Draft Subject Matter Requirements for Art, Music, and Multiple Subjects Updated to Align with the 2019 California Arts Standards for Public Schools**

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**Executive Summary:** This agenda item presents draft Subject Matter Requirements (SMRs) for the single subject credentials in Art and Music, and SMRs for the Multiple Subject credential updated to align with the 2019 California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve for the Commission’s review and input, and requests Commission direction to move these draft SMRs forward for content review by the field.

**Recommended Action:** Staff requests Commission direction to move the draft SMRs for Art, Music, and Multiple Subjects, as may be amended by Commission input, forward for content review by the field.

**Presenters:** Cara Mendoza, Administrator, and Mike Taylor Consultant, Professional Services Division

### **Strategic Plan Goal**

#### ***II. Program Quality and Accountability***

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

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## **Draft Subject Matter Requirements for Art, Music, and Multiple Subjects Updated to Align with the 2019 *California Arts Standards for Public Schools***

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### **Introduction**

This agenda item presents the draft Subject Matter Requirements (SMRs) for the Single Subject Art and Music credentials, as well as revisions to the SMRs for the Multiple Subject credential for the Commission’s review and input, and requests Commission direction to move these draft SMRs, as may be amended by Commission input, forward for content review by the field. The proposed revisions reflect recommendations from advisory panels of California Art, Music, and Multiple Subject teachers, staff from programs that prepare teachers for these credentials, and other content experts working with Commission staff and the Commission’s testing contractor, Evaluation Systems group of Pearson, Inc., over the past several months, as described below.

### **Background**

Education Code section 44259 (5) states, “...the Commission shall ensure that subject matter standards and examinations are aligned with the academic content and performance standards for pupils adopted by the state board pursuant to section 60605.” In January 2019 the State Board of Education adopted new *California Arts Standards for Public Schools*. In response, Commission staff began working with the examinations contractor, the Evaluation Systems group of Pearson, to revise the SMRs for single subject Art and Music credentials, as well as the applicable portions of the SMRs for Multiple Subject credentials. Commission staff are also working with the examinations contractor to redevelop the existing California Subject Matter Examinations for Teachers (CSET) as appropriate to align with the new California arts standards for students. Accordingly, a plan and timeline was developed for this work and is currently being implemented. Because the SMRs are being updated to align with new student content standards, CSET: Art, CSET: Music, and CSET: Multiple Subjects (Subtest III) will also be redesigned and new test item banks will be developed to measure the updated SMRs.

### **Purpose and Use of Subject Matter Requirements (SMRs)**

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

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

### **New SMRs and Subject Matter Programs**

Following the adoption of SMRs by the Commission, sponsors of subject matter preparation programs interested in offering a program in the new content area(s) must develop their coursework and assessments to be aligned with the adopted SMRs and must respond to the Commission’s adopted SMRs documenting both the subject matter program’s alignment with the adopted SMRs and the transition plan to the new SMRs. The entire new examination development and subject matter program development and approval processes typically take a minimum of one to two years to complete.

### **Alignment of the SMRs with the 2019 California Arts Standards Adopted by the California State Board of Education**

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

As indicated above, the SBE adopted the new California Arts Standards for Public Schools, Prekindergarten through Grade 12 at the end of January 2019. These updated standards are the student content standards to which the draft art, music, and multiple subjects subject matter requirements are aligned. The draft SMRs provided in [Appendix A](#) (Art), [Appendix B](#) (Music), and [Appendix C](#) (Multiple Subjects) include specific references documenting to which student content standard(s) each draft SMR is aligned.

The previous student content standards for the arts have been updated to be primarily *process* standards rather than *content* standards. This approach addresses both individually and in an integrated manner the artistic processes of Creating, Performing, Responding, and Connecting. The 2019 California Arts Standards are complex in terms of their progression and interactions within and across the various arts disciplines as well as in terms of identifying specific objective content that supports and underlies the multiple artistic processes. The following information about the 2019 California Arts Standards is taken from the California Department of Education’s website to help explain how these particular standards are conceptualized, organized, notated, and displayed.

## **Relationship of the California Arts Standards for Students to the Draft Subject Matter Requirements**

The draft subject matter requirements presented in this agenda item were developed to be consistent with the structure and approach taken by the 2019 California Arts Standards to incorporate and address *process* standards rather than *content* standards. This is a significantly different approach than has been the case for most prior subject matter requirements that were based on and aligned more directly to *content* standards adopted by the SBE. The draft SMRs to support the CSET examinations in the content areas of Art, Music, and Multiple Subjects are, therefore, organized in terms of the four applicable artistic processes with their associated anchor standards as outlined above.

## **Development Process for CSET Examinations**

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

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

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

- 18. Standard setting
- 19. Adoption of a passing score standard by the Commission
- 20. Ongoing implementation of the new CSET examination(s)

We are currently at step 5 of the process outlined above for the revised CSET: Art, CSET: Music, and CSET: Multiple Subjects (Subtest III).

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

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

The tables below indicate the membership of the subject matter content expert advisory panels for Art, Music, and Multiple Subjects (Subtest III), respectively:

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

<b>Panel Member</b>	<b>Position</b>	<b>Affiliation</b>
Anita Arellano	Visual Arts Teacher	KIPP San Francisco College Preparatory
Michael Bernbaum	9-12 Grade Visual Arts Teacher/Chair, Visual Arts Department.	Valley View High School
Dustin Garnet	Assistant Professor - Art Education	California State University, Los Angeles
Laurie Gatlin	Associate Professor, Art Education	California State University, Long Beach
Sonia Hanson	Secondary Visual Arts Teacher and Chair of VAPA Department.	Maywood Center for Enriched Studies
Alison Presser	Visual and Performing Arts Department Chair	Rancho Verde High School
Anna Sabalone	High School Visual and Performing Arts Teacher	Upper Lake High School
Kristin Taylor	College/University	California State University, Northridge

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

<b>Panel Member</b>	<b>Position</b>	<b>Affiliation</b>
Corey Blaker	High School Music Teacher	El Cajon Valley High School
John Burdett	Director of Music Education	Azusa Pacific University
Victoria Cope	Elementary Music Teacher and Coordinator of the Elementary Music Program	Tustin Unified School District/ Cal State Fullerton/ University of Massachusetts, Amherst
Pauline Crooks	Arts Coordinator	San Diego County Office of Education
Anthony Dahl	Secondary Teacher and Curriculum Specialist	Manteca Unified School District
Joshua Diamant	Elementary Music Teacher	Oakland Unified School District
Tammy Hubler	Elementary Music Teacher	Cabot Yerxa Elementary School
Edward Maag	High School Music Teacher	Soledad High School
Cameron Nabhan	Director of Bands	San Geronio High
Janine Riveire	Professor of Music	Cal Poly Pomona

**Table 3: Subject Matter Content Expert Advisory Panel for CSET: Multiple Subjects (Subtest III) Development**

<b>Panel Member</b>	<b>Position</b>	<b>Affiliation</b>
Kara Ireland D'Ambrosio	Music Teacher and Adjunct Professor	Woodside School, CSU San Jose
Maureen Lorimer	Director of Teacher Education	California Lutheran University
Karla Paul	Teacher Educator, County-level Administrator	Merced County Office of Education
James Woglom	Arts Education Professor and Elementary Credential Program Leader	Humboldt State University
Anna Pilhoefer	Elementary Visual Arts Teacher	Cleveland Elementary

**Content Validation Process for Subject Matter Requirements**

As described above, Commission examinations are developed using industry-standard best practices to establish and maintain validity and reliability. Validity and reliability are not established in the form of simple goals that can be checked off at a specific point in time.

Rather, validity is established and maintained through the systematic collection of evidence which, taken overall, establishes an argument for validity of an instrument for its intended purpose. Reliability is established by collecting evidence that each of the Commission's examinations is consistently discriminating between candidates who possess the knowledge, skills, and abilities being measured and those who do not, across multiple administrations. This collection of documented evidence of validity and reliability is often referred to as a "validity package." The Commission's examination validity packages for subject matter examinations include evidence to support various types of validity, including content and construct validity, which rely on the professional judgments of content area experts, strict adherence to specific examination development processes, and specific types of analyses of field test and operational administration data.

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

### **The Bias Review Process within the Development of All CSET Examinations**

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

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

The Bias Review Committee met to review and discuss the draft SMRs presented in this item for Art, Music, and Multiple Subjects (Subtest III) on January 13-14, 2021 in a secure, online videoconference. The comments and recommendations of the Bias Review Committee were carried forward to the Content Expert Advisory Panel for reconciliation. The Content Expert Advisory Panel must discuss and reconcile each comment documented and forwarded from the Bias Review Committee.

### **The Content Expert Advisory Panels' Work Relating to the Development of the CSET: Art, CSET: Music, and CSET: Multiple Subjects (Subtest III) SMRs**

The Content Expert Advisory Panels for the draft SMRs met between January 19 and January 26, 2021, via secure, online videoconference. The panel of content experts reviewed and discussed each of the proposed SMRs to determine their specific appropriateness as necessary content knowledge for a new teacher, just credentialed and ready to begin practice as a teacher in the specific content area. Panel members were also asked to determine the degree to which the collection of draft SMRs represented the specific set of content knowledge necessary for a new teacher to possess to be ready to begin teaching the California Visual and Performing Arts (VAPA) Standards to California public school students. Panelists were asked to recommend specific revisions to the draft SMRs as they saw necessary to align them with the definitions described above for job appropriateness, alignment with the student content standards, and overall representativeness of the necessary content knowledge for beginning teachers in the content area. The recommendations of the Content Expert Panels for Art, Music, and Multiple Subjects (Subtest III) are presented for the Commission's review in the Appendices A, B, and C of this agenda item.

### **Staff Recommendation**

Staff requests that the Commission review the draft SMRs for Art, Music, and Multiple Subjects, and direct staff to move the draft SMRs, as may be amended by Commission input, forward to content review by the field.

### **Next Steps**

#### **Timeline and Process for Completion of Development and Initial Implementation of the Revised CSET: Art, CSET: Music, and CSET: Multiple Subjects (Subtest III) Examinations**

Staff anticipates that if the Commission directs staff to proceed to a content validation study of the draft SMRs for Art, Music, and Multiple Subjects, that the content validation work will begin and the revised draft SMRs for Art, Music, and Multiple Subjects would be brought back to the Commission for potential adoption in August 2021. In August 2021, staff will present proposed test designs for each of the new CSETs to be developed for the Commission's review and potential approval. Test items would then begin to be developed, undergo bias review by the Commission's Bias Review Committee and content validation review by the Content Expert Advisory Panel, and be pilot- and field-tested during winter and spring 2022. The first statewide administrations of these new examinations would be in July 2022 for Art and Multiple Subjects and September 2022 for Music. A standard-setting study would be conducted in September 2022 and a recommended passing standard would be presented to the Commission at the October 2022 Commission meeting. Candidates from this administration would be notified of

their passing status once the Commission adopts a passing score standard for the new CSET assessments at the October 2022 meeting.

# Appendix A

## Art Subject Matter Requirements

### Content Domains for Subject Matter Understanding and Skill in Art

#### Domain 1. Creating

Candidates have both broad and in-depth conceptual knowledge of visual arts and are able to accurately define and use the vocabulary of the visual arts. They understand that creativity and innovative thinking are essential life skills that are developed over time. They understand that artists and designers shape artistic investigations and experiment with art-making approaches. They understand that artists and designers pursue excellence through practice and constructive critique to reflect on, revise, and refine work over time. They understand the safe and effective use of materials, tools, and techniques used in making works of art. They have refined perceptual and analytical skills that allow a sophisticated response to the formal and expressive qualities of works of visual art and design.

#### 1.1 Generate and Conceptualize Artistic Ideas and Work

- a. Demonstrate knowledge of how to choose from a range of materials, tools, and methods of traditional and contemporary artistic practices (e.g., painting, sculpture, ceramics, architecture, fiber arts, fashion design, media arts), following or breaking established conventions, to research, plan, and revise works of art and design based on a theme, idea, or concept. [PK.VA:Cr1.1–1.VA:Cr1.1, PK.VA:Cr1.2–Adv.VA:Cr1.2]
- b. Demonstrate knowledge of how to utilize a variety of generative methods such as brainstorming, hypothesizing, modeling, play, and experimentation for conceptualizing works of art and design that have an intended goal, purpose, or message. [2.VA:Cr1.1–Adv.VA:Cr1.1]

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

#### 1.2 Develop Artistic Investigations

- a. Demonstrate knowledge of various materials, methods, production processes, modeling, and approaches in creating works of art or design. [PK.VA:Cr2.1–7.VA:Cr2.1]
- b. Apply visual elements and organizational design strategies (e.g., balance, variety, emphasis, movement, pattern, repetition, rhythm, unity, juxtaposition, hybridization, appropriation, recontextualization, transformation, disruption of expected order, text and image, deconstruction/reconstruction, time) to produce a work of art, design, or media that clearly communicates information or ideas. [PK.VA:Cr2.3–7.VA:Cr2.3]
- c. Demonstrate knowledge of the safety, care, and use of materials, tools, and equipment for a variety of artistic processes, as well as associated environmental implications. [PK.VA:Cr2.2–6.VA:Cr2.2, Prof.VA:Cr2.2]

- d. Demonstrate knowledge of practices, issues, and ethics of appropriation, fair use, copyright, and open source as they apply to creating works of art and design. [7.VA:Cr2.2–Adv.VA:Cr2.2]

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

### **1.3 Reflect on and Refine Works of Art**

- a. Demonstrate knowledge of art and media arts vocabulary to describe choices in artmaking and in creating artist statements and other forms of reflection. [PK.VA:Cr3–5.VA:Cr3]
- b. Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design. [6.VA:Cr3–Adv.VA:Cr3]

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

## **Domain 2. Presenting**

Candidates have both broad and in-depth conceptual knowledge of the translation of thoughts, perceptions, and ideas into visual form. They understand ways of presenting artwork, including presentation methods and technologies, presentation spaces, and the historical and cultural contexts associated with presentation.

### **2.1 Select, Analyze, and Interpret Works of Art for Presentation**

- a. Demonstrate knowledge of selecting or categorizing artwork based on a theme or concept for exhibition or for personal portfolio. [PK.VA:Pr4, K.VA:Pr4, 2.VA:Pr4, Acc.VA:Pr4]
- b. Demonstrate knowledge of preserving, maintaining, and presenting objects, artifacts, and artwork. [5.VA:Pr4, Prof.VA:Pr4, Adv.VA:Pr4]
- c. Investigate and discuss possibilities and limitations of spaces, including virtual and multimedia platforms for exhibiting artwork. [3.VA:Pr4]
- d. Explore how past, present, and emerging technologies have impacted the preservation and presentation of artwork, and analyze similarities and differences associated with preserving and presenting artwork. [4.VA:Pr4, 6.VA:Pr4, 7.VA:Pr4]

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

### **2.2 Develop and Refine Techniques for Presentation and Exhibit**

- a. Distinguish between different materials or presentational techniques for preparing artwork for exhibit. [2.VA:Pr5, 4.VA:Pr5, 5.VA:Pr5]
- b. Identify exhibit space (physical or virtual), curate, and prepare works of art, including artists' statements, for presentation. [K.VA:Pr5, 3.VA:Pr5, 6.VA:Pr5, 7.VA:Pr5, Prof.VA:Pr5–Adv.VA:Pr5]

- c. Demonstrate knowledge of how to prepare and present selected theme-based artwork for display and how to formulate exhibition narratives for the viewer. [8.VA:Pr5]

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

### **2.3 Communicate Meaning Through the Presentation of Works of Art**

- a. Identify the roles and responsibilities of people who work in and visit museums and other art venues (e.g., electronic and digital media, mass communication, mural walks, street art, festivals, social media, web art platforms, cultural heritage sites, artist co-ops, community centers, public art). [1.VA:Pr6]
- b. Demonstrate knowledge of how and where different cultures record and illustrate stories and history of life through art. [2.VA:Pr6, 3.VA:Pr6]
- c. Compare and contrast purposes of art museums, art galleries, and other venues (e.g., electronic and digital media, mass communication, mural walks, street art, festivals, social media, web art platforms, cultural heritage sites, artist co-ops, community centers, public art), as well as the types of personal experiences they provide. [4.VA:Pr6–7.VA:Pr6]
- d. Demonstrate knowledge of connections between artists or artwork and social, cultural, and political history. [8.VA:Pr6–Adv.VA:Pr6]

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

## **Domain 3. Responding**

Candidates have both broad and in-depth conceptual knowledge of art criticism and aesthetic theories. They are able to respond to, analyze, interpret, and critique processes and works of visual art representing a wide variety of forms, media, purposes, and functions. Candidates are able to make sound critical judgments about the quality and effectiveness of a variety of two-dimensional and three-dimensional works of art and design (e.g., textiles, applied design, video and photography, sculptures, architecture, performance art, multimedia productions).

### **3.1 Perceive and Analyze Works of Art**

- a. Identify and interpret works of art or applied design that provide context for understanding how people live around the world and what they value (e.g., what an image represents, the expressive properties of an image, the message communicated by an image). [6.VA:Re7.1]
- b. Compare and contrast images that represent the same subject. [1.VA:Re7.2]
- c. Demonstrate knowledge of expressive properties of images, analyze components in visual imagery that convey messages, and identify and analyze cultural associations suggested by visual imagery. [K.VA:Re7.2–6.VA:Re7.2]
- d. Analyze multiple ways that images influence specific audiences or manage audience/user experiences. [7.VA:Re7.2–Acc.VA:Re7.2]

- e. Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, culture, or politics. [Adv.VA:Re7.2]

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

### **3.2 Interpret Intent and Meaning in Works of Art**

- a. Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements (e.g., line, shape, color, texture, value, space, form), or use of media to identify ideas and mood conveyed. [PK.VA:Re8–5.VA:Re8]
- b. Interpret art by analyzing how the interaction of subject matter, use of media, art-making approaches, relevant contextual information, or traditional and postmodern principles of design contributes to understanding messages or ideas and mood conveyed. [6.VA:Re8–Adv.VA:Re8]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Visual Arts [2018]: RESPONDING—Anchor Standard 8)

### **3.3 Apply Criteria to Evaluate Works of Art**

- a. Recognize differences in criteria used to evaluate works of art (e.g., aesthetic theories, stages of art criticism) depending on styles, genres, and media as well as historical and cultural contexts. [PK.VA:Re9–Adv.VA:Re9]

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

## **Domain 4. Connecting**

Candidates have both broad and in-depth conceptual knowledge of the personal, societal, cultural, historical, and professional contexts of visual arts. They demonstrate wide knowledge of the history and diversity of art and of the roles, forms, and global context of the visual arts in societies past and present.

### **4.1 Synthesize and Relate Knowledge and Personal Experiences to Make Art**

- a. Demonstrate knowledge and awareness of how works of art reflect cultural traditions. [2.VA:Cn10–4.VA:Cn10, Adv.VA:Cn10]
- b. Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through individual or collaborative artmaking (e.g., sketching, brainstorming, researching, writing, storyboarding). [Acc.VA:Cn10]
- c. Demonstrate knowledge of how to work individually or collaboratively to create visual documentation of places and times in which people gather to make and experience art or design in the community. [7.VA:Cn10]
- d. Demonstrate knowledge of how artists make art collaboratively to reflect on and reinforce positive aspects of group identity. [8.VA:Cn10]

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

**4.2 Relate Artistic Ideas and Works with Societal, Cultural, Historical, and Professional Context to Deepen Understanding**

- a. Identify a purpose of an artwork. [K.VA:Cn11, 1.VA:Cn11]
- b. Infer information about time, place, and culture in which a work of art was created, and analyze how art reflects changing times, traditions, resources, and cultural uses (e.g., characteristics of art and art movements, how art influences and has been influenced by art throughout the world, how art relates to its historical context, similarities and differences of art throughout the world). [2.VA:Cn11–7.VA:Cn11]
- c. Identify different ways art is used to represent, establish, reinforce, and reflect group identity and ethics. [8.VA:Cn11]
- d. Demonstrate understanding of how culture, traditions, history, and media literacy may influence personal ethics, values, and responses to art. [Prof.VA:Cn11]
- e. Compare uses of art in a variety of societal, cultural, historical, and professional contexts and make connections to uses of art in local, virtual, and global settings. [Acc.VA:Cn11]
- f. Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. [Adv.VA:Cn11]

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

## Appendix B

### Draft Music Subject Matter Requirements

#### Content Domains for Subject Matter Understanding and Skill in Music

##### Domain 1. Creating

Candidates have both broad and in-depth conceptual knowledge of the processes and roles involved in creating music. They understand how to envision/conceptualize and generate works of music and how to organize, develop, refine, and complete musical works. Candidates understand that the creative ideas, concepts, and feelings that influence musicians' work emerge from a variety of sources. They understand the techniques, skills, and tools used in the creative process.

##### 1.1 Generate and Conceptualize Artistic Ideas and Work

- a. Demonstrate knowledge of a variety of music (e.g., characteristics of styles and genres of music from diverse cultures). [PK.MU:Cr1a]
- b. Demonstrate knowledge of how to improvise rhythmic, melodic, and harmonic ideas, and explain their connection to a specific purpose and context (e.g., social, cultural, historical). [2.MU:Cr1a–5.MU:Cr1a]
- c. Demonstrate knowledge of how to generate musical ideas (e.g., rhythms, melodies, accompaniment patterns) within specific related tonalities (e.g., major and minor keys, scale types, modes, non-Western systems), meters (e.g., simple, compound), simple chord changes (e.g., common harmonic progressions, twelve-bar blues), and expanded forms (e.g., introductions, transitions, codas) that convey expressive intent. [1.MU:Cr1b8.MU:Cr1]
- d. Demonstrate knowledge of how to generate melodic, rhythmic, and harmonic ideas (e.g., counterpoint, ostinato, melody and countermelody, tone row) for a collection of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonization for given melodies. [Nov.MU:H.Cr1–Adv.MU:H.Cr1]
- e. Demonstrate knowledge of how to compose and improvise ideas for arrangements, sections, and short compositions for specific purposes (e.g., scoring techniques, transpositions, ranges, instrumentation, rhythmic idioms) that reflect characteristics of music from a variety of cultures (e.g., popular, folk, mariachi, jazz, classical, other genres and styles representative of Californians and music from diverse cultures). [Nov.MU:E.Cr1–Adv.MU:E.Cr1]
- f. Demonstrate knowledge of ways in which sounds and musical ideas (e.g., leitmotif, instrumentation, found sound, contour, allusion, onomatopoeia) can be used to represent personal experiences, moods, visual images, storylines, sonic events, memories, concepts, texts, extended sonic experiences, and abstract ideas. [Prof.MU:C.Cr1–Adv.MU:C.Cr1]
- g. Demonstrate knowledge of how to generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, digital resources, and

digital systems (e.g., looper pedals, electric drum pads, microphones, digital audio workstations, electronic samples). [Prof.MU:T.Cr1–Adv.MU:T.Cr1]

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

### **1.2 Organize and Develop Artistic Ideas and Work**

- a. Demonstrate knowledge of how to select and develop musical ideas (e.g., movements, vocalizations, instrumental accompaniments) for improvisations, arrangements, or compositions to express intent, and explain their connection to purpose and context. [PK.MU:Cr2a–5.MU:Cr2a]
- b. Demonstrate knowledge of standard notation (e.g., use of notation in various clefs; key and time signatures; scales, melodic, and harmonic elements; intervals, triads, and chords; figured bass; lead sheet; rhythm, meter, and tempo; dynamic and expressive symbols; music terminology), iconic notation (e.g., tablature, stick notation), and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions representing a variety of forms and styles, improvisations in several different styles, and stylistically appropriate harmonizations for given melodies. [Nov.MU:H.Cr2b–Adv.MU:H.Cr2b]
- c. Demonstrate knowledge of how to select and develop melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristics of music or texts from a variety of historical periods (e.g., Middle Ages, Renaissance, Baroque, Classical, Romantic, Twentieth Century) and cultural periods and movements (e.g., impressionism, minimalism, modernism, postmodernism, folk-revival, Harlem Renaissance, Civil Rights Movement). [Nov.MU:E.Cr2a–Adv.MU:E.Cr2a]
- d. Demonstrate knowledge of preserving drafts of compositions and improvisations through standard notation (e.g., transcription, Roman numerals, Arabic numerals with carets) and audio or video recording (e.g., digital audio workstations, recording studio, recording devices). [Nov.MU:E.Cr2b–Adv.MU:E.Cr2b]
- e. Demonstrate knowledge of ways to assemble and organize sounds and musical ideas (e.g., aleatory, phrase, period, call and response, verse, refrain, solo, characteristic rhythms) to create initial expressive statements of experiences, moods, visual images, storylines, memories, concepts, texts, sonic (aural) experiences, and abstract ideas. [Prof.MU:C.Cr2a–Adv.MU:C.Cr2a]
- f. Demonstrate knowledge of how to describe and explain the development of sounds and musical ideas (e.g., embellishment, repetition, imitation, sequence, inversion, transposition, modulation, prolongation) in drafts of music within a variety of forms (e.g., binary, rondo, sonata-allegro, call and response, pop song, through-composed). [Prof.MU:C.Cr2b–Adv.MU:C.Cr2b]
- g. Demonstrate knowledge of how to select, develop, and organize (e.g., sampling, looping, remixing, embellishing, arranging, orchestrating) multiple melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence using digital and analog tools, resources, and systems. [Prof.MU:T.Cr2–Adv.MU:T.Cr2]

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

### **1.3 Refine and Complete Artistic Work**

- a. Demonstrate knowledge of how to evaluate, refine, and document revisions to personal music (e.g., retaining all drafts, compiling all drafts, using different colors for each subsequent round of revisions, keeping a journal), applying criteria and feedback, including appropriate application of compositional techniques (e.g., motivic unity and variety), style, form, and use of sound sources. [PK.MU:Cr3.1–5.MU:Cr3.1, 6.MU:Cr3.1a–8.MU:Cr3.1a, 6.MU:Cr3.1b–8.MU:Cr3.1b]
- b. Demonstrate knowledge of how to develop and apply criteria to critique, improve, and refine drafts of compositions representing a variety of forms and styles, improvisations in a variety of styles (e.g., Baroque, Classical, swing, bebop, hip-hop, rock, electronic music), and stylistically appropriate harmonizations for given melodies (e.g., counterpoint, folk song in parallel tenths, jazz chord progressions, rock chord progressions). [Nov.MU:H.Cr3.1–Adv.MU:H.Cr3.1]
- c. Demonstrate knowledge of how to evaluate and refine varied drafts of musical works based on appropriate criteria, including the extent to which they address identified purposes (e.g., pedagogical, commemorative, patriotic, entertainment, vocational, cultural, festive) and contexts (e.g., expression, recreation, ceremony, worship, education, protest). [Nov.MU:E.Cr3.1–Adv.MU:E.Cr3.1]
- d. Demonstrate knowledge of sharing music through the use of notation (e.g., tablature, lead sheets, iconic notation, standard notation, Roman numerals, solmization, music notation software), solo or group performance, or music production software, and demonstrate and explain how the elements of music (e.g., melody, harmony, rhythm, dynamics, tempo, timbre, texture, form), compositional techniques (e.g., unity and variety, motivic manipulation, voice leading), and processes (e.g., improvisation, counterpoint, serialism) have been employed to realize expressive intent. [Prof.MU:C.Cr3.2a–Adv.MU:C.Cr3.2a]
- e. Describe a variety of possible contexts and performance mediums (e.g., virtual, concert hall, classroom, public space, social gathering, ceremony, lecture-recital) for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation. [Prof.MU:C.Cr3.2b–Adv.MU:C.Cr3.2b]
- f. Demonstrate knowledge of sharing a portfolio of musical creations (e.g., album, score, recordings) representing varied styles and genres that demonstrates musical craftsmanship, using personally selected digital and analog tools, resources, and systems in developing and organizing musical ideas. [Prof.MU:T.Cr3.2–Adv.MU:T.Cr3.2]

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

### **Domain 2. Performing**

Candidates have both broad and in-depth conceptual knowledge of vocal and instrumental music for soloists, ensembles, and music classes. They are familiar with a broad range of

repertoire. Candidates understand how the structure and context of musical works inform performance. They understand how to interpret musical works.

### **2.1 Select, Analyze, and Interpret Artistic Work for Performance**

- a. Demonstrate understanding of the structure and the elements of music (e.g., tonality, meter, melody, rhythm, pitch, form, harmony) in music from a variety of cultures selected for performance. [PK.MU:Pr4.2a–5.MU:Pr4.2a]
- b. Compare the structure of contrasting pieces of music selected for performance, explaining how the elements of music (e.g., melody, harmony, rhythm, dynamics, tempo, timbre, texture, form) are used in each work. [6.MU:Pr4.2a–8.MU:Pr4.2a]
- c. Apply knowledge of how to sight-read in treble, alto, or bass clef simple rhythmic, melodic, and/or harmonic notation (e.g., fixed-do, movable-do, 1 e & a, intervals, tonal function). [6.MU:Pr4.2b–8.MU:Pr4.2b]
- d. Apply knowledge of how musical intent is conveyed by interpretations of the elements of music and expressive qualities (e.g., articulation/style, phrasing). [6.MU:Pr4.3–8.MU:Pr4.3]
- e. Demonstrate knowledge of how to develop and apply criteria (e.g., thematic, stylistic, length, level of difficulty, range, tessitura) for selecting a varied repertoire for a program of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. [Nov.MU:H.Pr4.1–Adv.MU:H.Pr4.1]
- f. Identify and describe important theoretical and structural characteristics (e.g., stepwise melodic lines, thick textures, exposed solid lines) and context (e.g., social, cultural, historical) in a varied repertoire of music selected for performance programs that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles. [Nov.MU:H.Pr4.2–Adv.MU:H.Pr4.2]
- g. Examine, evaluate, and critique how context, theoretical and structural aspects of the music (e.g., long notes allowing for arpeggiation, repeated notes allowing for syncopation, major seconds allowing for chromaticism), and digital media/tools inform and influence prepared and improvised performances. [Prof.MU:T.Pr4.2–Adv.MU:T.Pr4.2]

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

### **2.2 Develop and Refine Artistic Techniques and Work for Presentation**

- a. Demonstrate and apply error detection skills to refine technical accuracy (e.g., intonation, rhythm, articulation, diction) and expressive qualities (e.g., phrasing, dynamics, interpretation) to address challenges and show improvement over time. [PK.MU:Pr5b–8.MU:Pr5b]
- b. Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire, and utilize rehearsal strategies (e.g., warm-ups, exercises, sectionals, seating) to address performance challenges (e.g., technique, stage fright, blend, balance, breath support) and refine the performances. [Nov.MU:H.Pr5–Adv.MU:H.Pr5, Nov.MU:E.Pr5–Adv.MU:E.Pr5]

- c. Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies (e.g., conducting patterns, self-recording, slowing tempo, repeating a passage three times accurately) to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music. [Prof.MU:T.Pr5–Adv.MU:T.Pr5]

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

### **2.3 Convey Meaning Through the Presentation of Artistic Work**

- a. Demonstrate knowledge of performing music, alone or with others, with technical accuracy, stylistic expression (e.g., form, genres, expressive devices, unique features, media, social functions), and culturally authentic practices (e.g., clapping on the backbeat) in music to convey the creator's intent. [PK.MU:Pr6a–8.MU:Pr6a]
- b. Demonstrate knowledge of performance decorum and audience etiquette appropriate for performance locations (e.g., home, opera house, jazz club, coffeehouse, place of worship, traditional ceremonies), purpose (e.g., supporting the home sports team, attending a patriotic performance, participating in a protest rally), context (e.g., singing in a stadium vs. a religious ceremony), and style (e.g., cheering and dancing at a rock concert vs. holding applause until the end of a symphony). [PK.MU:Pr6b–8.MU:Pr6b]
- c. Demonstrate and apply knowledge of performing, with expression and technical accuracy, a varied repertoire for programs of music that includes melodies, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, while demonstrating sensitivity to the audience and an understanding of the context (e.g., social, cultural, historical). [Nov.MU:H.Pr6–Adv.MU:H.Pr6, Nov.MU:E.Pr6a,b–Adv.MU:E.Pr6a,b.]
- d. Demonstrate knowledge of how to integrate digital and analog tools and resources with attention to technical accuracy (e.g., ensuring that all notes have been accurately engraved, comparing the source and newly created score) and expressive qualities of the music (e.g., dynamics, articulation, musical terms) in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods. [Prof.MU:T.Pr6a–Adv.MU:T.Pr6a]

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

### **Domain 3. Responding**

Candidates have both broad and in-depth conceptual knowledge of aural analysis and aesthetic valuing. They have acquired advanced knowledge of written music theory and analysis. Candidates are able to respond to, analyze, and critique performances and works of music. They can judge the quality of musical works and performances.

### **3.1 Perceive and Analyze Artistic Work**

- a. Demonstrate knowledge of how responses to music are informed by the structure, the use of the elements of music, and context (e.g., personal, social, cultural, historical). [PK.MU:Re7.2–5.MU:Re7.2]
- b. Demonstrate knowledge of how the structural characteristics function within a variety of musical works (e.g., minor mode to express sadness, leitmotif to represent characters or themes in opera, films, or musicals), and distinguish how context and creative decisions inform the response. [Nov.MU:H.Re7.2–Adv.MU:H.Re7.2]
- c. Demonstrate knowledge of using research (e.g., cultural, critical, developmental) to justify choices made when selecting music, including citing individual and ensemble purpose and context. [Nov.MU:E.Re7.1–Adv.MU:E.Re7.1]
- d. Analyze aurally or by reading the scores of musical works the elements of music (e.g., doublings, melody and accompaniment, transpositions, orchestration), compositional techniques, and procedures, relating them to aesthetic effectiveness (e.g., high tessitura to express joy), style, mood (e.g., cello to convey melancholy), and context. [Prof.MU:C.Re7.2–Adv.MU:C.Re7.2]
- e. Demonstrate knowledge of how an analysis of the structural characteristics, context, and technological and creative decisions informs interest in and response to music (e.g., illustrating how an initial motive is prolonged throughout the entire composition, uncovering musical symbolism). [Prof.MU:T.Re7.2–Adv.MU:T.Re7.2]

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

### **3.2 Interpret Intent and Meaning in Artistic Work**

- a. Demonstrate knowledge of possible interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including references to examples from other art forms (e.g., visual arts, media arts, dance, theatre). [Nov.MU:H.Re8–Adv.MU:H.Re8, Nov.MU:E.Re8–Adv.MU:E.Re8]
- b. Demonstrate understanding of a composer's intent by citing the use of elements of music (e.g., horn fifths to signify departure, tremolo to suggest the supernatural), compositional techniques (e.g., descending chromatic tetrachord ground bass to express grief, canon to represent law), and the style/genre (e.g., use of polyrhythms in West African drumming, pentatonic scales in traditional Chinese music, clave rhythms in Latin music) and context (e.g., historical, extramusical, cultural, autobiographical) of a work. [Prof.MU:C.Re8–Adv.MU:C.Re8]
- c. Examine multiple sources (e.g., comparing score editions or recorded performances, determining cultural authenticity and sensitivity) to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works and performances. [Prof.MU:T.Re8–Adv.MU:T.Re8]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music [2018]: RESPONDING—Anchor Standard 8)

### **3.3 Apply Criteria to Evaluate Artistic Work**

- a. Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts (e.g., tonality, harmony, chordal progressions, linguistics, aesthetics) and complex compositional techniques (e.g., cadences, twelve-tone rows, sampling, slant rhyme or word painting, rhythmic devices, voice leading) and procedures. [Prof.MU:C.Re9a–Adv.MU:C.Re9a]
- b. Evaluate a variety of music based on established criteria; digital, electronic, and analog features (e.g., computer hardware/software, web-based resources, synthesizers, MIDI); and understanding of purpose and context. [Prof.MU:T.Re9–Adv.MU:T.Re9]

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

### **Domain 4. Connecting**

Candidates have both broad and in-depth conceptual knowledge of music from diverse cultures. They have both broad and in-depth conceptual knowledge of the connections and relationships between music and the other arts; between music and other academic disciplines; and between music and societal, cultural, and historical contexts.

#### **4.1 Synthesize and Relate Knowledge and Personal Experiences to Make Art, and Relate Artistic Ideas and Works with Societal, Cultural, and Historical Context to Deepen Understanding**

- a. Demonstrate knowledge of how contexts; audience expectations; and performers' or listeners' personal interests and experiences, knowledge (e.g., music from diverse cultures, other art disciplines), and ideas relate to choices and intent when creating, performing, and responding to music. [PK.MU:Cn10–8.MU:Cn10, Nov.MU:H.Cn10–Adv.MU:H.Cn10, Nov.MU:E.Cn10–Adv.MU:E.Cn10, Prof.MU:C.Cn10–Adv.MU:C.Cn10, Prof.MU:T.Cn10–Adv.MU:T.Cn10]
- b. Demonstrate knowledge of connections between music and other disciplines, and the professional, societal, cultural, and historical contexts, when creating, performing, and responding to music. [PK.MU:Cn11–8.MU:Cn11, Nov.MU:H.Cn11–Adv.MU:H.Cn11, Nov.MU:E.Cn11–Adv.MU:E.Cn11, Prof.MU:C.Cn11–Adv.MU:C.Cn11, Prof.MU:T.Cn11–Adv.MU:T.Cn11]

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

## Appendix C

### Draft Subject Matter Requirements for Multiple Subjects

#### Content Specifications in Visual and Performing Arts

#### Content Domains for Subject Matter Understanding and Skill in Visual and Performing Arts

##### Domain 1: Dance

**1.1 Movement.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of movement, including exploring movement inspired by a variety of stimuli (e.g., music/sound, text, objects, images, symbols, observed dance, experiences). They demonstrate knowledge of the use of movement to guide the improvisation of a dance phrase with a beginning, a middle, and a clear end. They demonstrate knowledge of choreographic devices (e.g., use of space, time/tempo, repetition, energy) to create simple movement patterns. [1.DA:Cr1a/b–6.DA:Cr1a/b, 2.DA:Cr2, 3.DA:Cr2, 1.DA:Cr3–6.DA:Cr3, 1.DA:Pr4a/b–6.DA:Pr4a/b, 1.DA:Pr5a/b/c–6.DA:Pr5a/b/c, 1.DA:Pr6a/b–6.DA:Pr6a/b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: CREATING—Anchor Standards 1, 3; PERFORMING—Anchor Standards 4, 5, 6)

**1.2 Technical Skills.** Candidates for Multiple Subject Teaching Credentials recognize and identify technical dance skills (e.g., coordination, balance, kinesthetic awareness, spatial relationships, rhythm, tempo). [1.DA:Pr4a/b–6.DA:Pr4a/b, 1.DA:Pr5a/b/c–6.DA:Pr5a/b/c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: CREATING—Anchor Standards 2, 3; PERFORMING—Anchor Standards 4, 5, 6)

**1.3 Analysis.** Candidates for Multiple Subject Teaching Credentials perceive and analyze dance, interpret its intent and meaning, and apply criteria to evaluate individual dance works. They demonstrate knowledge of a broad range of regional, community, and cultural styles and genres connected to historical contexts. [1.DA:Re7b–6.DA:Re7b, 1.DA:Re8–6.DA:Re8, 1.DA:Re9–6.DA:Re9, 1.DA:Cn10a/b–6.DA:Cn10a/b, 1.DA:Cn11–6.DA:Cn11]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Dance [2018]: RESPONDING—Anchor Standards 7, 8, 9; CONNECTING—Anchor Standards 10, 11)

##### Domain 2: Music

**2.1 Elements of Music.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of elements of music (e.g., pitch, rhythm, harmony). They demonstrate knowledge of how to improvise rhythmic and melodic ideas and describe connections to a specific purpose and context. They demonstrate knowledge of how to perform or create

musical ideas within a given tonality and/or meter. [1.MU:Cr1a/b–6.MU:Cr1a/b, 3.MU:Cr2a–8.MU:Cr2a, 1.MU:Pr6a/b–6.MU:Pr6a/b, 1.MU:Re7.2–6.MU:Re7.2]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music [2018]: CREATING—Anchor Standard 1; PERFORMING—Anchor Standards 4, 6; RESPONDING—Anchor Standard 7)

**2.2 Musical Ideas and Connections.** Candidates for Multiple Subject Teaching Credentials use prior knowledge and experiences to develop new musical ideas. They analyze and explain connections between music and varied societal, cultural, and historical contexts when creating, performing, and responding to music. [1.MU:Cr2a/b–6.MU:Cr2a/b, 1.MU:Cr3.1–6.MU:Cr3.1, 1.MU:Pr4.2a/b, 2.MU:Pr4.2a/b, 3.MU:Pr4.2a/b/c–6.MU:Pr4.2a/b/c, 1.MU:Cn10–6.MU:Cn10, 1.MU:Cn11–6.MU:Cn11]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music [2018]: CREATING—Anchor Standards 2, 3; PERFORMING—Anchor Standards 4, 6; CONNECTING—Anchor Standards 10, 11)

**2.3 Selecting Music.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of what influences the selection and creation of musical works as determined by personal influence, interests, and experiences, for various purposes. [1.MU:Cr3.2–6.MU:Cr3.2, 1.MU:Pr4.1–6.MU:Pr4.1, 1.MU:Pr5–6.MU:Pr5, 1.MU:Re7.1–6.MU:Re7.1, 1.MU:Re8–6.MU:Re8, 1.MU:Re9–6.MU:Re9]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Music [2018]: CREATING—Anchor Standard 3; PERFORMING—Anchor Standards 4, 5, 6; RESPONDING—Anchor Standards 7, 8, 9)

### **Domain 3: Theatre**

**3.1 Creating a Story.** Candidates for Multiple Subject Teaching Credentials demonstrate understanding of dramatic play or guided drama experience, including identifying potential choices characters could make. They demonstrate knowledge of ways that voice and gestures are used to create or retell a story, and they are able to suggest design ideas that support the story and given circumstances in a drama/theatre work. They are familiar with elements of technical theatre and design and how these affect the staging and performance of a given work. [1.TH:Cr1a/b/c–6.TH:Cr1a/b/c, 1.TH:Cr2a/b–6.TH:Cr2a/b, 1.TH:Cr3a/b/c–6.TH:Cr3a/b/c, 1.TH:Pr4a/b–6.TH:Pr4a/b, 1.TH:Pr5a/b–6.TH:Pr5a/b]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: CREATING—Anchor Standards 1, 2, 3; PERFORMING—Anchor Standards 4, 5)

**3.2 Improvisation and Design.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of various forms of improvisation that support given circumstances

(e.g., poem, song, storytelling, idea, theatre work, joke, spoken word). They apply their knowledge of technical theatre elements (e.g., lighting, sound, depth, height) and design, including demonstrating how to use non-representational materials (e.g., general supplies, cardboard, paper, fabrics, recycled materials) to create props, puppets, and costume pieces for dramatic play or a guided drama experience. [1.TH:Pr5b–6.TH:Pr5b, 1.TH:Pr6–6.TH:Pr6, 1.TH:Re7–6.TH:Re7, 1.TH:Re8a/b/c–6.TH:Re8a/b/c, 1.TH:Re9a/b/c–6.TH:Re9a/b/c]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Theatre [2018]: PERFORMING—Anchor Standards 5, 6; RESPONDING—Anchor Standards 7, 8, 9)

**3.3 Contextual Analysis.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of how to analyze multiple perspectives (e.g., cultural, historical, global, social) expressed in a drama/theatre work. [1.TH:Cn10–6.TH:Cn10, 1.TH:Cn11.1a–6.TH:Cn11.1a, 1.TH:Cn11.2a/b–6.TH:Cn11.2a/b]

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

#### **Domain 4: Visual Art**

**4.1 Tools, Materials, and Techniques.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of art-making tools, materials, and techniques. They apply knowledge of exploring and inventing art-making techniques and approaches, and they demonstrate knowledge of safe, accessible, and age-appropriate art materials, tools, and equipment. They demonstrate knowledge of formal and conceptual vocabularies of art and design (e.g., color, balance, line, composition). [1.VA:Cr1.1–6.VA:Cr1.1, 1.VA:Cr2.1–6.VA:Cr2.1, 1.VA:Cr2.2–6.VA:Cr2.2]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Visual Arts [2018]: CREATING—Anchor Standards 1, 2)

**4.2 Connections and Value.** Candidates for Multiple Subject Teaching Credentials demonstrate knowledge of the connections between art and daily life. They select and describe works of art that illustrate daily life experiences from a wide range of backgrounds and cultures. They identify and interpret works of art or design that reveal how people live around the world and what they value, including how art tells stories about life and how art is used for the expression of many complex ideas and experiences. They understand ways in which artists and others present and preserve works of art in varied contexts. [1.VA:Cr2.3–6.VA:Cr2.3, 1.VA:Cr3–6.VA:Cr3, 1.VA:Pr4–6.VA:Pr4, 1.VA:Pr5–6.VA:Pr5, 1.VA:Pr6–6.VA:Pr6, 1.VA:Re7.1–6.VA:Re7.1, 1.VA:Re8–6.VA:Re8, 1.VA:Re9–6.VA:Re9]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Visual Arts [2018]: CREATING—Anchor Standards 2, 3; PRESENTING—Anchor Standards 4, 5, 6; RESPONDING—Anchor Standards 7, 8, 9)

**4.3 Purposes.** Candidates for Multiple Subject Teaching Credentials demonstrate understanding that art has many purposes, including the understanding that people from varied places, cultures, and historical contexts make and have made art for a multitude of reasons. [1.VA:Cr1.2–6.VA:Cr1.2, 1.VA:Re7.2–6.VA:Re7.2, 1.VA:Cn10–6.VA:Cn10, 1.VA:Cn11–6.VA:Cn11]

(California Arts Standards for Public Schools, Prekindergarten Through Grade Twelve: Visual Arts [2018]: CREATING—Anchor Standard 1; RESPONDING—Anchor Standard 7; CONNECTING—Anchor Standards 10, 11)