

---

# 3A

## Action

### *Educator Preparation Committee*

#### **Adoption of Subject Matter Requirements and Teaching Performance Expectations for Art, Music, and Multiple Subjects to Align with the 2019 California Arts Standards for Public Schools**

---

**Executive Summary:** This agenda item presents revised draft Subject Matter Requirements (SMRs) for Art, Music, and Multiple Subjects for potential adoption by the Commission.

**Recommended Action:** That the Commission adopt the revised Subject Matter Requirements for Art, Music, and Multiple Subjects.

**Presenter:** Mike Taylor, Consultant, 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

---

# Adoption of Subject Matter Requirements and Teaching Performance Expectations for Art, Music, and Multiple Subjects to Align with the 2019 California Arts Standards for Public Schools

---

## Introduction

This agenda item presents revised draft Subject Matter Requirements (SMRs) for Art, Music, and Multiple Subjects to bring them into alignment with the [2019 California Arts Standards](#) for Public Schools for potential adoption by the Commission. SMRs define the content knowledge expected at the level of a beginning California teacher earning a preliminary credential. These SMRs were presented to the Commission for initial review in [April 2021](#) and have undergone a Content Validation Study since then.

## Background

At the April 2021 Commission meeting, staff presented draft SMRs for Art, Music, and Multiple Subjects 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 the California Subject Matter Examinations for Teachers (CSETs), CSET: Art, CSET: Music, and CSET: Multiple Subjects, Subtest III. The results from the field surveys are presented and discussed below and included in [Appendices A, B and C](#). The text of the revised SMRs for Art, Music, and Multiple Subjects are included in [Appendices D, 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 subject matter competency requirement, like the basic skills and the Teaching Performance Assessment (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 recently passed [legislation](#) creating new options for meeting the subject matter requirement means that the Commission will continue to engage in broader discussions of the subject matter competency in general. However, the work relating to the development of the CSET: Art, CSET: Music and CSET: Multiple Subjects, Subtest III examinations presented in this agenda item is not specifically related to those broader discussions, as the ongoing administration of the current CSETs needs to continue so that

current credential candidates can continue to use this option to demonstrate subject matter competency. To this end, CSETs for Art, Music, and Multiple Subjects are being developed using the same process and the same fundamental test structure as all the other existing CSET examinations.

### **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 many steps. The first six steps of this process have already been completed and are shown below:

- 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 draft SMRs by the Commission.**

The development process is currently at Step 7 for the updated CSET: Art, CSET: Music and CSET: Multiple Subjects, Subtest III examinations. The remaining steps of the process involve development of new test items, content and bias reviews of those items, field testing, and the establishment of a minimum passing standard by the Commission.

Since the April 2021 Commission meeting, Evaluation Systems has completed the statewide survey to determine if California educators consider the SMRs valid for the content knowledge expected of a preliminary Single Subject Art or Music candidate, or a Multiple Subjects 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 Art, Music, and Multiple Subjects. Their responses served to help refine the recommended draft SMRs 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, 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, 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 Art and Music to complete the survey. Invitations to participate in the surveys were sent to the following sample groups:

- Public School Educators: Every district and county office 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.

The survey asked individuals to respond to the various aspects of the applicable SMRs, 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 [Art/Music/Multiple Subjects] 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 [Art/Music/Multiple Subjects] 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, B and C](#).

The final numbers of respondents are shown for each question in each of the tables in [Appendices A, B and C](#). Table 1 below shows the numbers of survey respondents who are credentialed teachers in public school classrooms and the number who are faculty members at Commission-approved teacher preparation programs in the fields of Art, Music, and Multiple Subjects.

**Table 1: Content Validation Survey Respondents**

CSET	Classroom Teachers	Teacher Preparation Faculty Members
Art	32	1
Music	37	6
Multiple Subjects	76	4

*Note: The relative low number of responses limits the validity of generalizations and conclusions.*

The tables in [Appendices A, B and C](#) show for each of the proposed SMRs the numbers of professional California educators who served as content experts to validate each statement. The mean ratings for all Art and Music 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 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. For these reasons, staff does not recommend any changes to the draft SMRs for Art and Music presented to the Commission in April 2021.

The mean ratings for Multiple Subjects are much lower than the means for the single subject areas of Art and Music. The mean ratings of importance by public school educators were lower overall than the mean ratings of teacher preparation program faculty members for the same competency statements. Teacher preparation program faculty members overall rated the visual and performing arts competencies proposed as important concepts for beginning Multiple Subjects teachers in California. However, the classroom teachers who responded to the survey did not. It should be noted that the number of faculty responding is low (n=4), and that almost

half the teacher respondents have been teaching for more than 20 years. A sample of their comments are included in [Appendix G](#).

Education Code requires that the CSETs are aligned to California's student academic content standards for each content area. The SMRs for CSET: Multiple Subjects, Subtest III have always included competencies in the areas of Art, Dance, Theater, and Music, and the current version of subtest includes questions measuring competencies in these areas. Additionally, the 2019 California Arts Standards for Public Schools include standards for elementary school students in these areas. Because the content is required for California students, the CSET must measure this content knowledge amongst teacher candidates, as it has done for nearly two decades. Staff recognizes that because there were many comments suggesting this content is not important for beginning teachers, further research is needed in this area. It may be that this content is not prioritized in the elementary classroom, but it remains an expectation reflected in the K-12 student standards and Curriculum Frameworks.

As a result of the content validation study, no changes or revisions to the draft SMRs are being proposed for Art, Music, or Multiple Subjects.

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 the key academic content within the fields. Over time, the entire item bank for these updated examinations will be reviewed to ensure alignment with these considerations.

### **Staff Recommendation**

Staff recommends that the Commission adopt the revised Subject Matter Requirements (SMRs) for Art, Music and Multiple Subjects Subtest III, 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.

## Appendix A

### CSET: Art Content Validation Survey Results

From May 24th through June 18th, 2021, Evaluation Systems group of Pearson (Evaluation Systems) surveyed California educators for the purpose of gathering information to ensure that the CSET® Art Subject Matter Requirements (SMRs) meet the needs of California schools for qualified teachers. The CSET Art SMRs describe the job-related content eligible to be included on the CSET Art examination. A summary of the results of the survey is shown below.

#### Art Public School Teacher Respondent Demographics

<b>Question</b>	<b>Number of Responses</b>
<b>Do you have an Art credential?</b>	
Yes	26 (81%)
No	6 (19%)
<b>Within the past three years, have you taught Art in California public schools?</b>	
Yes	30 (94%)
No	2 (6%)
<b>Which of the following best describes your ethnic or racial background?</b>	
African American or Black	0 (0%)
Korean American/Korean	1 (3%)
Filipino American/Filipino	0 (0%)
Asian Indian American/Asian Indian	0 (0%)
Mexican American or Chicano	2 (6%)
Latino/Latin American/Puerto Rican/Other Hispanic	2 (6%)
Native American/American Indian/Alaskan Native	0 (0%)
White (non-Hispanic)	23 (72%)
Decline to state	4 (13%)
<b>What is your gender?</b>	
Female	19 (59%)
Male	8 (25%)
Non-binary	0 (0%)
<b>Sexual Orientation</b>	
Heterosexual/Straight	22 (69%)
Gay/Lesbian	1 (3%)
Bisexual	1 (3%)
Other	0 (0%)

<b>Question</b>	<b>Number of Responses</b>
Not sure	0 (0%)
Decline to state	6 (19%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
Less than 2 years	2 (6%)
2-5 years	5 (16%)
6-10 years	3 (9%)
11-15 years	5 (16%)
16 – 20 years	7 (22%)
More than 20 years	10 (31%)
<b>Are you currently teaching Art in a California public school?</b>	
Yes	30 (94%)
No	2 (6%)
<b>Within the past three years, at which level(s) have you taught Art curriculum?</b>	
Elementary	2 (6%)
Middle School	6 (19%)
High School	22 (69%)
<b>Approximately what percentage of your current students are English learners (that is, students whose primary language is not English)?</b>	
None	0 (0%)
1%-25%	14 (44%)
26%-50%	15 (47%)
51%-75%	1 (3%)
76%-100%	1 (3%)



**Art Teacher Preparation Faculty Respondent Demographics**

<b>Question</b>	<b>Number of Responses</b>
<b>Do you teach in a program that has been approved by the Commission?</b>	
Yes	1 (100%)
No	0 (0%)
<b>Do you teach in a single subject Art program that has been approved by the Commission?</b>	
Yes	0 (0%)
No	1 (100%)
<b>Which of the following best describes your ethnic or racial background?</b>	
African American or Black	0 (0%)
Korean American/Korean	0 (0%)
Filipino American/Filipino	1 (100%)
Asian Indian American/Asian Indian	0 (0%)
Mexican American or Chicano	0 (0%)
Latino/Latin American/Puerto Rican/Other Hispanic	0 (0%)
Native American/American Indian/Alaskan Native	0 (0%)
<b>What is your gender?</b>	
Female	0 (0%)
Male	1 (100%)
<b>Sexual orientation</b>	
Heterosexual/Straight	0 (0%)
Gay/Lesbian	1 (100%)
Bisexual	0 (0%)
Other	0 (0%)
Not sure	0 (0%)
Decline to state	0 (0%)
<b>Not counting this school year, how many years have you served as a teacher preparation faculty member?</b>	
Less than 3 years	0 (0%)
3-5 years	0 (0%)
6-10 years	0 (0%)
11-15 years	0 (0%)
16-20 years	0 (0%)
More than 20 years	1 (100%)

<b>Question</b>	<b>Number of Responses</b>
<b>Not counting this year, how many years, if any, have you served as a TK-12 teacher in California public schools?</b>	
None	0 (0%)
Less than 3 years	0 (0%)
3-5 years	1 (100%)
6-10 years	0 (0%)
11-15 years	0 (0%)
More than 20 years	0 (0%)

**Mean Importance Rating: Competency Statement Level**

*“How important are the knowledge, skills, and abilities described by the competency below for performing the job of an entry-level educator in California public schools?”*

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

**CSET: Art**

<b>Competency</b>	<b>Public School Teachers (N=32)</b>	<b>Teacher Prep Faculty (N=1)</b>
1.1	4.50	5.00
1.2	4.29	5.00
1.3	4.23	5.00
2.1	3.78	5.00
2.2	3.72	5.00
2.3	3.91	5.00
3.1	4.22	5.00
3.2	4.22	5.00
3.3	3.97	5.00
4.1	4.26	5.00
4.2	4.16	5.00

**Mean Importance Rating: Descriptive Statement Level**

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

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

**CSET: Art**

<b>Competency</b>	<b>Public School Teachers (N=32)</b>	<b>Teacher Educators (N=1)</b>
1.1	4.35	5.00
1.2	4.38	5.00
1.3	4.06	5.00
2.1	3.87	5.00
2.2	3.91	5.00
2.3	3.88	5.00
3.1	4.29	5.00
3.2	4.16	5.00
3.3	3.75	5.00
4.1	4.19	5.00
4.2	4.34	5.00

**Mean Composite Rating**

*“How well does the set of competencies, as a whole, represent important aspects of the knowledge, skills, and abilities required for performing the job of an entry-level educator in California public schools (for your reference, the competencies are repeated below)?”*

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

**CSET: Art**

	<b>Public School Teachers (N=32)</b>	<b>Teacher Educators (N=1)</b>
<b>Composite</b>	4.22	5.00

## Appendix B

### CSET: Music Content Validation Survey Results

From May 24th through June 18th, 2021, Evaluation Systems group of Pearson (Evaluation Systems) surveyed California educators for the purpose of gathering information to ensure that the draft CSET® Music Subject Matter Requirements (SMRs) meet the needs of California schools for qualified teachers. The CSET Music SMRs describe the job-related content eligible to be included on the CSET Music examination. A summary of the results of the survey is shown below.

#### Music Public School Teacher Respondent Demographics

<b>Question</b>	<b>Number of Responses</b>
<b>Do you have a single-subject Music credential?</b>	
Yes	34 (92%)
No	3 (8%)
<b>Within the past three years, have you taught Music in California public schools?</b>	
Yes	35 (95%)
No	2 (5%)
<b>Which of the following best describes your ethnic or racial background?</b>	
African American or Black	0 (0%)
Japanese American/Japanese	0 (0%)
Korean American/Korean	0 (0%)
Filipino American/Filipino	0 (0%)
Asian Indian American/Asian Indian	0 (0%)
Mexican American or Chicano	6 (16%)
Latino/Latin American/Puerto Rican/Other Hispanic	2 (6%)
Native American/American Indian/Alaskan Native	1 (3%)
White (non-Hispanic)	25 (68%)
Other	1 (3%)
Decline to state	
<b>What is your gender?</b>	
Female	15 (41%)
Male	21 (57%)
Non-binary	0 (0%)
<b>Sexual Orientation</b>	
Heterosexual/Straight	33 (89%)
Gay/Lesbian	2 (5%)
Bisexual	0 (0%)

<b>Question</b>	<b>Number of Responses</b>
Other	0 (0%)
Not sure	0 (0%)
Decline to state	2 (16%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
Less than 2 years	0 (0%)
2-5 years	8 (22%)
6-10 years	6 (16%)
11-15 years	7 (19%)
16 – 20 years	6 (20%)
More than 20 years	10 (27%)
<b>Are you currently teaching Music in a California public school?</b>	
Yes	34 (92%)
No	3 (8%)
<b>Within the past three years, at which level(s) have you taught Music curriculum? (Please check all that apply.)</b>	
Elementary School	10 (27%)
Middle School	9 (24%)
High School	16 (43%)
<b>Approximately what percentage of your current students are English learners (that is, students whose primary language is not English)?</b>	
None	1 (3%)
1%-25%	17 (46%)
26%-50%	11 (30%)
51%-75%	5 (14%)
76%-100%	3 (8%)

### Music Teacher Preparation Faculty Respondent Demographics

<b>Question</b>	<b>Number of Responses</b>
<b>Do you teach in a single subject Music program that has been approved by the Commission?</b>	
Yes	6 (100%)
No	0 (0%)
<b>Do you teach music instruction related pedagogy to teacher candidates?</b>	
Yes	5 (100%)
No	1 (20%)
<b>Which of the following best describes your ethnic or racial background?</b>	
African American or Black	0 (0%)
Japanese American/Japanese	0 (0%)
Korean American/Korean	0 (0%)
Filipino American/Filipino	1 (20%)
Asian Indian American/Asian Indian	0 (0%)
Mexican American or Chicano	0 (0%)
Latino/Latin American/Puerto Rican/Other Hispanic	0 (0%)
Native American/American Indian/Alaskan Native	4 (80%)
White (non-Hispanic)	0 (0%)
Other	0 (0%)
Decline to state	0 (0%)
<b>What is your gender?</b>	
Female	2 (40%)
Male	3 (60%)
<b>Sexual orientation</b>	
Heterosexual/Straight	4 (80%)
Gay/Lesbian	1 (20%)
Bisexual	0 (0%)
Other	1 (20%)
Not sure	0 (0%)
Decline to state	0 (0%)
<b>Not counting this school year, how many years have you served as a teacher preparation faculty member?</b>	
Less than 3 years	0 (0%)
3-5 years	0 (0%)
6-10 years	0 (0%)
11-15 years	0 (0%)

<b>Question</b>	<b>Number of Responses</b>
16-20 years	0 (0%)
More than 20 years	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>	
None	0 (0%)
Less than 3 years	1 (20%)
3-5 years	1 (20%)
6-10 years	0 (0%)
11-15 years	0 (0%)
More than 20 years	4 (80%)

**Mean Importance Rating: Competency Statement Level**

*“How important are the knowledge, skills, and abilities described by the competency below for performing the job of an entry-level educator in California public schools?”*

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

**CSET: Music**

<b>Competency</b>	<b>Public School Teachers (N=37)</b>	<b>Teacher Educators (N=6)</b>
1.1	4.19	4.50
1.2	4.17	4.50
1.3	3.86	3.67
2.1	4.39	4.67
2.2	4.54	4.50
2.3	4.42	4.17
3.1	4.11	4.50
3.2	4.05	4.00
3.3	3.78	4.17
4.1	4.11	4.67

**Mean Importance Rating: Descriptive Statement Level**

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

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

**CSET: Music**

<b>Competency</b>	<b>Public School Teachers (N=37)</b>	<b>Teacher Educators (N=6)</b>
1.1	4.22	3.83
1.2	4.11	4.17
1.3	4.03	3.67
2.1	4.36	4.17
2.2	4.42	4.33
2.3	4.39	4.00
3.1	4.25	4.17
3.2	4.22	4.00
3.3	3.86	3.67
4.1	3.97	4.20

**Mean Composite Rating**

*“How well does the set of competencies, as a whole, represent important aspects of the knowledge, skills, and abilities required for performing the job of an entry-level educator in California public schools (for your reference, the competencies are repeated below)?”*

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

**CSET: Music**

	<b>Public School Teachers (N=37)</b>	<b>Teacher Educators (N=6)</b>
<b>Composite</b>	4.20	4.33



## Appendix C

### CSET: Multiple Subjects, Subtest III Content Validation Survey Results

From May 24th through June 18th 2021, Evaluation Systems group of Pearson (Evaluation Systems) surveyed California educators for the purpose of gathering information to ensure that the draft CSET® Multiple Subjects Subtest III (VAPA Domains) Subject Matter Requirements (SMRs) meet the needs of California schools for qualified teachers. The CSET Multiple Subject SMRs describe the job-related content eligible to be included on the CSET Multiple Subjects Subtest III examination. A summary of the results of the survey is shown below.

#### CSET: Multiple Subjects, Subtest III Public School Teacher Respondent Demographics

<b>Question</b>	<b>Number of Responses</b>
<b>Do you have a multiple subject credential?</b>	
Yes	75 (97%)
No	2 (3%)
<b>Within the past three years, have you taught multiple subjects in transitional kindergarten through grade 8 in California public schools?</b>	
Yes	44 (57%)
No	33 (43%)
<b>Which of the following best describes your ethnic or racial background? (check all that apply)</b>	
African American or Black	0 (0%)
Japanese American/Japanese	1 (1%)
Korean American/Korean	0 (0%)
Filipino American/Filipino	1 (1%)
Asian Indian American/Asian Indian	1 (1%)
Mexican American or Chicano	6 (8%)
Latino/Latin American/Puerto Rican/Other Hispanic	5 (6%)
Native American/American Indian/Alaskan Native	0 (0%)
White (non-Hispanic)	54 (70%)
Other	8 (10%)
Decline to state	0 (0%)
<b>What is your gender?</b>	
Female	59 (77%)
Male	14 (18%)
Non-binary	0 (0%)
<b>Sexual Orientation</b>	
Heterosexual/Straight	65 (84%)
Gay/Lesbian	1 (1%)

<b>Question</b>	<b>Number of Responses</b>
Bisexual	1 (1%)
Other	0 (0%)
Not sure	0 (0%)
Decline to state	9 (12%)
<b>Not counting this school year, how many years have you served as an educator in California public schools?</b>	
Less than 2 years	1 (1%)
2-5 years	10 (13%)
6-10 years	6 (8%)
11-15 years	13 (17%)
16 – 20 years	12 (16%)
More than 20 years	35 (45%)
<b>Are you currently teaching Multiple Subjects in a California public school?</b>	
Yes	55 (71%)
No	22 (29%)
<b>Within the past three years, at which level(s) have you taught Multiple Subjects curriculum?</b>	
Elementary School	39 (51%)
Middle School	21 (27%)
High School	6 (8%)
<b>Approximately what percentage of your current students are English learners (that is, students whose primary language is not English)?</b>	
None	4 (5%)
1%-25%	33 (43%)
26%-50%	22 (29%)
51%-75%	8 (10%)
76%-100%	9 (12%)

**CSET: Multiple Subjects, Subtest III Teacher Preparation Faculty Respondent Demographics**

<b>Question</b>	<b>Number of Responses</b>
<b>Do you teach in a program that has been approved by the Commission?</b>	
Yes	4 (100%)
No	0 (0%)
<b>Do you teach multiple subject instruction related pedagogy to teacher candidates?</b>	
Yes	4 (100%)
No	0 (0%)
<b>Which of the following best describes your ethnic or racial background?</b>	
African American or Black	1 (25%)
Japanese American/Japanese	0 (0%)
Korean American/Korean	0 (0%)
Filipino American/Filipino	1 (25%)
Asian Indian American/Asian Indian	0 (0%)
Mexican American or Chicano	1 (25%)
Latino/Latin American/Puerto Rican/Other Hispanic	1 (25%)
Native American/American Indian/Alaskan Native	0 (0%)
White (non-Hispanic)	0 (0%)
Other	0 (0%)
Decline to state	0 (0%)
<b>What is your gender?</b>	
Female	2 (50%)
Male	2 (50%)
<b>Sexual orientation</b>	
Heterosexual/Straight	2 (50%)
Gay/Lesbian	2 (50%)
Bisexual	0 (0%)
Other	0 (0%)
Not sure	0 (0%)
Decline to state	0 (0%)
<b>Not counting this school year, how many years have you served as a teacher preparation faculty member?</b>	
Less than 3 years	1 (25%)
3-5 years	0 (0%)
6-10 years	1 (25%)
11-15 years	1 (25%)

<b>Question</b>	<b>Number of Responses</b>
16-20 years	0 (0%)
More than 20 years	1 (25%)
<b>Not counting this year, how many years, if any, have you served as a TK-12 educator in California public schools?</b>	
None	0 (0%)
Less than 3 years	0 (0%)
3-5 years	1 (25%)
6-10 years	3 (75%)
11-15 years	0 (0%)
More than 20 years	0 (0%)

**Mean Importance Rating: Competency Statement Level**

*“How important are the knowledge, skills, and abilities described by the competency below for performing the job of an entry-level educator in California public schools?”*

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

**CSET: CSET: Multiple Subjects, Subtest III**

<b>Competency</b>	<b>Public School Teachers (N=76)</b>	<b>Teacher Prep Faculty (N=4)</b>
1.1	2.74	3.75
1.2	2.93	4.00
1.3	2.72	4.00
2.1	2.97	3.75
2.2	2.93	3.75
2.3	2.84	4.00
3.1	3.30	4.00
3.2	3.09	4.00
3.3	3.36	4.00
4.1	3.22	4.00
4.2	3.26	4.25
4.3	3.42	4.25

**Mean Importance Rating: Descriptive Statement Level**

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

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

**CSET: CSET: Multiple Subjects, Subtest III**

<b>Competency</b>	<b>Public School Teachers (N=76)</b>	<b>Teacher Educators (N=4)</b>
1.1	3.21	4.00
1.2	3.20	3.50
1.3	3.14	3.75
2.1	3.21	3.75
2.2	3.14	3.75
2.3	3.04	3.50
3.1	3.43	4.00
3.2	3.20	4.00
3.3	3.28	4.00
4.1	3.35	3.75
4.2	3.44	3.75
4.3	3.37	4.00

**Mean Composite Rating**

*“How well does the set of competencies, as a whole, represent important aspects of the knowledge, skills, and abilities required for performing the job of an entry-level educator in California public schools (for your reference, the competencies are repeated below)?”*

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

**CSET: Multiple Subjects, Subtest III**

	<b>Public School Teachers (N=76)</b>	<b>Teacher Educators (N=4)</b>
<b>Composite</b>	3.18	3.50

## **Appendix D**

### **Proposed Subject Matter Requirements for Art 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) Communicate Meaning Through the Presentation of Works of Art*

- d. 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]
- e. Demonstrate knowledge of how and where different cultures record and illustrate stories and history of life through art. [2.VA:Pr6, 3.VA:Pr6]
- f. 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]
- g. 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 E**

### **Proposed Subject Matter Requirements for Music 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 F

### Proposed Subject Matter Requirements for Multiple Subjects Content Domains for Subject Matter Understanding and Skill in Visual and Performing Arts

#### Domain 1. Dance

- 3.1 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)*

- 3.2 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)*

- 3.3 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)*

**Appendix G**  
**Select Comments Received During the Field Survey Regarding the Proposed**  
**SMRs for Art, Music, and Multiple Subjects, Subtest III**

**Sample Art Comments**

**Content-related**

<b>Competency/SMR</b>	<b>Comment</b>	<b>Recommended Action</b>
<b>1.3</b>	This is connected to Anchor Standard 3 of the Content Standards. It is difficult to answer the question when the competencies do not relate to the common core standards. However, this is a competency of great importance, as it is a part of the entire creative process, a process that spills into all subject areas and future life endeavors.	None. SMRs cover content from the California Arts Standards.
<b>2.1</b>	I am old school and would prefer visual arts to be separate from virtual platforms and save those for graphic design. I think the virtual aspect of teaching and displaying art we had to do for distance learning is not nearly as powerful as setting up physical show to be able to truly appreciate artwork.	None. SMRs cover content from the California Arts Standards.
<b>2.1</b>	More importantly, students in grade levels k through high school learn the basics of art concepts and vocabulary, art materials and techniques, art history and traditions, interpretation and reflection, and the creative process. Exhibition becomes an integral part of the process as the communication and formal dialogue between the artist and viewer(s) as well as a culmination and validation of all efforts of the artist. However, an entry level teacher does not need expertise in exhibition and preservation. Moreover, the art teacher is not a conservator.	None. SMRs cover content from the California Arts Standards.
<b>2.3</b>	The idea of communicating meaning through works of art and understanding various interpretations of art is very important, as is knowledge of connections between artists/artwork and social,	None. SMRs cover content from the California Arts Standards.

Competency/SMR	Comment	Recommended Action
	<p>cultural, and political history. The descriptive statements do not seem to underscore the most vital aspects of this competency, nor do they seem to understand the entry-level teacher (and the knowledge gained -or not gained - in his/her college art education). The entry level teacher does not need to show competency in these areas. The entry level teacher needs to know how to gather and present information such as this to students. There is a difference.</p>	
<b>2.3</b>	<p>It is important that teachers communicate meaning of artwork, but in a school they are not focused on venues, comparing/contrasting exhibits. Most schools don't have a space to display art, so this becomes a difficult subject to make relevant, especially in low-income areas.</p>	<p>None. SMRs cover content from the California Arts Standards.</p>
<b>All</b>	<p>There is no mention of the ability to demonstrate various art materials and techniques to the students! An entry level art teacher needs to be competent in the art materials and techniques. This is a basic and critical requirement. How can one have a music teacher who does not know how to play an instrument? Or a surgeon who does not know how to operate? Why would an art teacher be any different?</p>	<p>None. Covered in 1.2a.</p>
<b>All</b>	<p>Plan or Planning, Ideas or Ideation should be a competency that comes before Creating. Although not all artistic approaches utilize planning techniques or methods, some artists rely completely on intuition and/or spontaneity. It is important, however, to be able to identify preparation processes. Even the most spontaneous acts of art-making derive from a particular method, mood, state of mind, meditation, etc., and being able to identify approaches and preparation as a form of planning or ideation is important.</p>	<p>None. Covered in 1.1b.</p>



## Sample Music Comments

### Content-related

Competency/SMR	Comment	Recommended Action
1.1	Counterpoint and ostinatos are more from the Baroque period so unless you are doing some serious Chamber music (or IB Music Theory), I really have had little use in the classroom. I rated the skills at Great Importance--- because I found that students in Central Valley of California LOVE to branch out to others forms of music-- Pop, Mariachi, Jazz, and more.	None. SMRs cover content from the California Arts Standards.
2.2	Multiple sources of feedback? If the director is any good, the students will know and respect that one source as good enough. The first year developing director should have a mentor that is known and respected either within the district or someone the entry level music educator knows and respects. They should have time to meet and observe said teacher and provided that time during the work week.	None. SMRs cover content from the California Arts Standards.
2.3	My only suggestion for the descriptive statement listed above is to omit the references to religion and places of worship. When I was a student in my public school music program 15 years ago, we did perform in religious settings, but I think times have changed a lot since then. I recognize that music plays an important role in many religious traditions, but it seems harder and harder to justify the teaching of religious music in a public school setting as time goes on.	None. The inclusion of these examples was something the Bias Review Committee raised as a need to be inclusive.
3.3	This needs to include the ability to apply criteria to evaluate the performance of an artistic work--is it faithful to the composer's intent/context/instructions (score)?	None. Covered in 3.3b.
All	The goals for students are incredibly lofty given the current state of music	None. SMRs cover content from the

Competency/SMR	Comment	Recommended Action
	education in our state. Some of the descriptive statements hint at musical concepts I wasn't taught until college.	California Arts Standards.
<b>All</b>	It is interesting that the electronic and digital platform for music was so prevalent this past year. Although the use of technology in music education has been helpful for the music education process, it remains mostly an analog-based medium for which concepts are taught. I personally don't feel there needs to be a lot of emphasis on technology proficiency for entry level music educators to determine their qualification for a position. Of course, teaching a Digital Media Arts Program or Electronic Composition classes would have a higher degree of specialization in technology.	None. SMRs cover content from the California Arts Standards.

## Compliments

Competency/SMR	Comment	Recommended Action
2.2	This is an extremely important competency that is developed over time. I wish we had discussed these skills more during my undergrad program, but I suppose there weren't many practical ways to teach it.	None
All	I am glad the subject matter competencies presented are aligned with the recently revised California Arts Standards. Music teachers must have a broad base of knowledge beyond performance and technical skills.	None
All	All of the listed statements are very important in order to be an effective music teacher, especially in the middle and high school levels. Even though these ideas and skills may not be at the mastery level upon entry into the initial experience of teaching music, there should at least be sufficient knowledge that can then be improved upon as the years of teaching music continue. You must be equipped for the job at hand!	None
All	I think that knowledge of the CA standards should be a part of the CSET. I applaud your sensitivity towards music and culture and now, technology.	None
All	Thank you. I think these look great.	None

## Sample Multiple Subjects Subtest III – Visual and Performing Arts Domains Comments

### Job-Relatedness

Competency/SMR	Comment	Recommended Action
1.1	A general education teacher doesn't need to be able to do or teach about dance, specifically movement. These are not a part of their teaching standards.	None. SMRs cover content from the California Arts Standards.
1.1	We have VAPA teachers that work with students in this area, Mult Subj Cred teachers focus on academic content standards.	None. SMRs cover content from the California Arts Standards.
1.1	To be honest unless a school has a dance focus for PE or is a performing arts school dance is not taught. Movement is most likely taught within PE if the teacher has experience and is comfortable with the subject matter.	None. SMRs cover content from the California Arts Standards.
1.1	There is no time for dance/movement. We have students who cannot count or read.	None. SMRs cover content from the California Arts Standards.
1.1	I have taught K-3rd grade for the last 25+ years, and I have NEVER been expected to teach dance or to demonstrate any knowledge of movement as stated in the descriptive statements.	None. SMRs cover content from the California Arts Standards.
1.1	We do not teach or use dance at school. The only time we use movement is for our music programs like Christmas and International Day.	None. SMRs cover content from the California Arts Standards.
1.1	There is so much for a beginning teacher to learn; the focus needs to be on critical skills. That is not to say that art is not important but to learn the skills that will guide the improvisation of a dance phrase for a beginning teacher is far less important than the teacher knowing how to teach a skill such as reading or basic math. Until students in California can meet grade level standards in reading and math, it's clear teacher preparation is failing in this are. Adding this competency is important but not a priority at this	None. SMRs cover content from the California Arts Standards.

Competency/SMR	Comment	Recommended Action
	time.	
1.2	While I believe the descriptive statement examples are important pieces for a teacher to understand, I'm not sure why a general ed teacher would need to know them with relation to dance, when they aren't responsible for teaching dance.	None. SMRs cover content from the California Arts Standards.
1.2	With the emphasis on tested subjects, new teachers seldom have the opportunity to incorporate dance & movement lessons.	None. SMRs cover content from the California Arts Standards.
1.2	Again, this standard and skill set is being ignored by school districts and is no longer of value to them.	None. SMRs cover content from the California Arts Standards.
	Most of the time, these standards are not being taught by the classroom teachers.	None. SMRs cover content from the California Arts Standards.
1.2	This is important but this knowledge can be gained in the curriculum and experience.	None. SMRs cover content from the California Arts Standards.
1.3	It's not a focus at most schools so it is not taught	None. SMRs cover content from the California Arts Standards.
1.3	I have never taught dance or seen another k-8 classroom teacher teach dance as a general education elementary teacher.	None. SMRs cover content from the California Arts Standards.
1.3	This will not be used in most TK-8 classrooms	None. SMRs cover content from the California Arts Standards.
	In a K-6 school the focus is on ELA and Math, also other core subjects. If there is extra time in the day or year, visual art and music/dance appreciation may be taught. We prefer to use itinerant music teachers in or district to explicitly teach the above standards/skills/concepts.	None. SMRs cover content from the California Arts Standards.
1.3	All of this is important, but in reality, with large class sizes in California schools, teacher have little time to devote to dance and it ranks rather low in the importance scale for entry level teachers.	None. SMRs cover content from the California Arts Standards.

Competency/SMR	Comment	Recommended Action
	<p>New teachers are focused on the ELA and math standards. We all know that movement and physical education, music and the arts are important, but little time is devoted to this in most classrooms. A specialized teacher for PE/dance, music and the arts is needed in California public schools in order for our students to have the same comprehensive education as other states. CA is very behind in funding and does not prioritize the arts, including dance. Kindergarten teachers may spend some time on movement/dance, but not many other grades.</p>	
<p><b>2.1</b></p>	<p>As a multiple subject, middle school/ upper grade teacher, music is taught in music class. If we didn't have a music class, there would be no time for me to teach the students music concepts in the course of a week. An intimate knowledge of music is not valuable for teachers like me.</p>	<p>None. SMRs cover content from the California Arts Standards.</p>
<p><b>2.1</b></p>	<p>I have taught K-3rd grade for the last 25+ years, and I have NEVER been expected to teach elements of music or to demonstrate any knowledge of music as stated in the descriptive statements.</p>	<p>None. SMRs cover content from the California Arts Standards.</p>
<p><b>2.1</b></p>	<p>This is another example of a competency that is not currently a priority; Priorities competencies must address the poor academic performance of many of our students in California towards meeting standards in math, reading and science.</p>	<p>None. SMRs cover content from the California Arts Standards.</p>
<p><b>2.1</b></p>	<p>All of it is important for students to have a well rounded education, but as previously stated, with the current state of CA funding and large class sizes, the arts take a back seat.</p>	<p>None. SMRs cover content from the California Arts Standards.</p>
<p><b>2.2</b></p>	<p>The districts do not allow us to teach music development or any of the skills mentioned in the statement.</p>	<p>None. SMRs cover content from the California Arts Standards.</p>
<p><b>2.2</b></p>	<p>Again, why would a general ed teacher be</p>	<p>None. SMRs cover</p>

Competency/SMR	Comment	Recommended Action
	responsible for knowing this information?	content from the California Arts Standards.
3.1	This is a great standard however, the school districts have restricted us from having the time to incorporate this!!!	None. SMRs cover content from the California Arts Standards.
3.1	I think it's acceptable for a teacher to be able to discuss voice and gestures, but it's not an essential piece to their instruction as a general ed teacher. They are not evaluated on technical theatre and design.	None. SMRs cover content from the California Arts Standards.
3.1	We do not teach drama in a multiple subject classroom. It is an elective in high school.	None. SMRs cover content from the California Arts Standards.
3.1	Anything in regards to theater should only be taught, studied, learned, and known by theater teachers.	None. SMRs cover content from the California Arts Standards.
3.2	Poetry, song, storytelling etc....all important but why creating props, puppets and costume with lighting, sound, depth or height would be needed is simply another example of those in their ivory tower imagining what teaching would be----let alone have any experience in working with novice teachers.	None. SMRs cover content from the California Arts Standards.
3.2	I'm unsure how this competency relates to daily multiple subject teaching credentials especially since there is very little time for this unless the school is one that focuses on drama.	None. SMRs cover content from the California Arts Standards.
3.2	This is absolutely unnecessary for multiple subject credentials, this would be for a special school focused on theater.	None. SMRs cover content from the California Arts Standards.
3.3	Drama is in high school only in my area.	None. SMRs cover content from the California Arts Standards.
3.3	Drama and theatre are not a priority in school districts and we are not allowed to teach it. This standard is outdated.	None. SMRs cover content from the California Arts Standards.
3.3	Anything in regards to theater should only be taught, studied, learned, and	None. SMRs cover content from the

<b>Competency/SMR</b>	<b>Comment</b>	<b>Recommended Action</b>
	known by theater teachers.	California Arts Standards.
<b>4.1</b>	The school district does not allow for art during class except on special occasions. Students do not receive art until middle and high school if they choose that for an elective. This is now unnecessary in school.	None. SMRs cover content from the California Arts Standards.
<b>4.1</b>	Not relevant unless you are an art teacher	None. SMRs cover content from the California Arts Standards.
<b>4.1</b>	Anything in regards to art should only be taught, studied, learned, and known by art teachers.	None. SMRs cover content from the California Arts Standards.
<b>4.2</b>	Not really a multi-subject teacher skill. This is covered in art class.	None. SMRs cover content from the California Arts Standards.
<b>4.2</b>	The only art we do in multiple subject classrooms is Mother's Day projects and simple projects that only use scissors and glue sticks.	None. SMRs cover content from the California Arts Standards.
<b>4.3</b>	School districts are not allowing us to teach this type of information and so therefore the standard is obsolete.	None. SMRs cover content from the California Arts Standards.
<b>4.3</b>	I have never used this in a multiple subject classroom. It is more for high school.	None. SMRs cover content from the California Arts Standards.
<b>All</b>	While I believe Visual and Performing Arts are important, I do not feel that a teacher needs expert knowledge and skill in order to teach them. Often with the cycle of school funding art and music programs are cut. This leaves the burden of teaching these domains to the general ed teacher. We strive to embed much of the strands in with our other subject areas, which is necessary due to time constraints. A teacher with minimal knowledge can acceptably perform the job of CA public school teacher in the area of Multiple Subjects.	None. SMRs cover content from the California Arts Standards.
<b>All</b>	Seeing as there is no funding for the arts in schools, little emphasis is placed on	None. SMRs cover content from the



Competency/SMR	Comment	Recommended Action
	acquiring the knowledge to teach the arts. However, elements of visual and performing arts are part of numerous other topics of study and having an education in the arts will strengthen the overall program in any classroom.	California Arts Standards.
<b>All</b>	I believe these skills are important, but as teachers we must focus all of our attention to reading, writing and math. We do not have the funds nor the time to spend on Visual and Performing Arts when so much weight is put on other subjects during state testing.	None. SMRs cover content from the California Arts Standards.
<b>All</b>	These are skills that are not taught in isolation, there is just no time. They must be incorporated into Language Arts, Math, Social Studies, and Science.	None. SMRs cover content from the California Arts Standards.
<b>All</b>	As a California public school teacher and now an administrator, I don't understand why multiple subject general education teachers are required to take this part of the CSET. This is not part of the curriculum they are required to teach. It's also difficult to prepare for this section of the test if you are not gifted or inclined in the visual and performing arts area. I would hate to see people not obtain their teaching credential because they were unable to pass this portion of the CSET.	None. SMRs cover content from the California Arts Standards.
<b>All</b>	Eliminate the entire domain....teach what is necessary not what is superfluous.	None. SMRs cover content from the California Arts Standards.
<b>All</b>	Visual and performing arts usually takes a backseat to the other domains in the reality of teaching at the elementary level unless the school has a specific focus or magnet program that relates to these areas. It's not to say the domains aren't important it is just the truth and reality. Once the federal and state governments decide that this is just as important as the other domains it will always take a back	None. SMRs cover content from the California Arts Standards.

Competency/SMR	Comment	Recommended Action
	seat.	
<b>All</b>	<p>The visual and performing arts are so important for kids, especially during this new era of information intake for kids. As a society, people are taking in art, music, etc. more than ever possible before. It's incredibly important to not only use this as bridging a gap between kids and making connections, but to give them insight, perspective, and context into all they take in. Unfortunately, so much of our instructional minutes are dedicated to the other domains in education so it can be hard to squeeze in those lessons. Being able to make cross-curricular connections is huge in keeping kids focused and successful in their other subjects. Visual and performing arts are so beneficial to ELA, History, even science and math. Being competent teachers in those fields will only help students to grow as a whole person.</p>	None. SMRs cover content from the California Arts Standards.
<b>All</b>	<p>Visual and performing arts integration is an integral part in addressing the needs of students, particularly in the focus of historical and social perspectives, supporting EL intervention, supporting SEL components and for expanding pre-secondary college and career interests and options. I am an administrator at an Arts Program Integrated public school.</p>	None. SMRs cover content from the California Arts Standards.
<b>All</b>	<p>While my first ratings were low as I personally am not an expert in music or dance, I feel the standards should still cover the entire domain of visual and performing arts. Set the bar high so we attempt to deliver on SOME of it. Because I have read the standards, and know my weak areas, I do access other teaching materials from the web, or consultants. Our district does put funds into qualified music and dance guest teachers. I just don't think it is realistic to believe</p>	None. SMRs cover content from the California Arts Standards.

Competency/SMR	Comment	Recommended Action
	everyone with a multiple subject credential can personally deliver the content as an expert.	
<b>All</b>	I believe that as an entry level multiple subject credential holder, this level of knowledge of the visual or performing arts is unnecessary. Most multiple subject credential holders teach in kindergarten through 6th grade. The level of knowledge of these competencies is at too high of a level for the age group being instructed. Theater, dance, and art teachers should be expected to have an understanding of these competencies because they are teaching the subject. However, those teachers would have a single subject credential in that area, and not a multiple subject credential.	None. SMRs cover content from the California Arts Standards.