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# ARTS ACCESS TOOLKIT

Improving Access to Arts Learning as Part  
of a Well-Rounded Education






*“Art is not the possession of the few who are recognized writers, painters, musicians; it is the authentic expression of any and all individuality.”*

-John Dewey

Arts programs have the potential to center joy, creativity, and resilience in our schools, provide meaningful and relevant learning opportunities for our students, and prepare all students for healthy and successful future endeavors through well-rounded learning. Through standards-aligned arts learning opportunities, students gain access to essential skills and knowledge needed to communicate effectively, develop their creativity, and make meaningful change in our complex world.



# INTRODUCTION

## Purpose

The purpose of this resource collection is to support all schools in providing standards-aligned arts learning opportunities for students in grades K-12. Together, these resources aim to provide information and tools to clarify existing requirements for arts education access, assist schools at any stage of arts program implementation, and increase access to and quality of student arts learning opportunities.



## How These Resources Are Organized

The Arts Access Toolkit resources are grouped into programmatic, classroom, and communications resources, and are interwoven to facilitate ease of use for various audiences. Each resource is curated with a particular purpose and audience in mind and contains links to promote further exploration and connections to related resources.

For questions and assistance around standards-aligned arts programs, schools and districts may contact Shannon Johnson, Arts Education Specialist at [shannon.johnson@ode.oregon.gov](mailto:shannon.johnson@ode.oregon.gov).



This work is funded by the Expanding Access to Well-Rounded Courses Grant, a 5-year, 9.8 million dollar Federal grant that ODE received from the US Department of Education in 2020. The Arts Access Toolkit is a portion of the work of the [Well-Rounded Access Program](#), along with supporting access projects for courses in the arts and STEAM across the state. Over time, the Well-Rounded Access Program team hopes to continue to develop and refine this resource with the collaboration of administrators and educators statewide. If districts or schools have additional resources, examples, or success stories to contribute, please contact the Well-Rounded Access Program team at [ODE.WRCoursesGrant@ode.state.or.us](mailto:ODE.WRCoursesGrant@ode.state.or.us).

## Programmatic Resources:



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### **ACADEMIC STANDARDS AND REQUIREMENTS FOR THE ARTS IN OREGON ..... 17**

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### **OER QUALITY FRAMEWORK EVALUATION TOOL**

This resource provides program, school, and district leaders and educators a framework to conduct a review of educational resources, including arts curriculum, to assess and ensure that it is high quality and ready for use in the classroom.



### **STANDARDS-ALIGNED ARTS PROGRAM PLANNING TOOL**

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This template can be utilized by educators to assist in the planning process for arts lesson development.



## Communication Resources:



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### **ARTS LEARNING FAMILY LETTER TEMPLATE**

This tool can be utilized by educators or school leaders to communicate with families about arts learning opportunities.



### **OREGON ARTS AND STEAM EDUCATION ORGANIZATION LOOKUP TOOL**

This tool can be utilized by school leaders or educators to connect to regionally specific arts and STEAM organizations.



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# GUIDING QUESTIONS FOR STANDARDS- ALIGNED ARTS PROGRAM IMPLEMENTATION



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# GUIDING QUESTIONS FOR STANDARDS-ALIGNED ARTS PROGRAM IMPLEMENTATION

This resource provides program, school, and district leaders with guiding questions to:

- address the process of designing, implementing, and evaluating standards-aligned arts programs
- determine goals and objectives for arts program development at any stage

Creating a plan for arts program development and refinement is essential to providing equitable arts learning experiences. Setting and assessing programmatic goals, securing program supports, conducting community engagement, and addressing alignment with other school programs creates the conditions for equitable and engaging opportunities for arts learning.



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# Structure Arts Programs to Ensure Equity

This section provides resources to assist with collaboratively identifying arts program goals, centering equitable access and outcomes for students within arts programs, and designing arts programs that speak to a community’s unique needs.

## ALIGNING ARTS PROGRAMS WITH SCHOOL AND COMMUNITY EQUITY GOALS

There are many paths to creating inclusive and accessible arts programs in schools. Utilizing an arts program initiative to further progress toward a school’s equity goals and continuous improvement plan (CIP) goals helps address equitable learning opportunities for all students. To align with these goals, schools must have a comprehensive understanding of the communities they serve.

### Student Success Plan Recommendations

The State of Oregon passed legislation<sup>1</sup> to identify, with the consultation of student and community focal groups, strategies to help ensure the success of students who have been historically marginalized within the education system. These frameworks, called *student success plans*, highlight goals and strategies to support these student groups. Some recommendations that apply directly to work within arts programs include:

- The [African American/Black Student Success Plan](#) recommends that schools “Increase the amount of available culturally responsive curriculum in Oregon schools for African American/Black students”.<sup>2</sup>
- The [Latino/a/x and Indigenous Student Success Plan](#) names the objective to “Support culturally responsive pedagogy and practices from early childhood through postsecondary education”.<sup>3</sup>
- The [LGBTQ2SIA+ Student Success Plan](#) also features youth voices and insights as well as recommendations. An important insight from LGBTQ2SIA+ youth is that “Curriculum, coursework, and afterschool activities are engaging when they are relevant to students’ interests and lived experiences” and according to the plan, “a majority of students we heard from believe that their curriculum is not sufficiently inclusive of LGBTQ2SIA+ people or issues”.<sup>4</sup>
- The [American Indian/Alaska Native Student Success Plan](#) recommends that schools “Cultivate a culture where AI/AN students and families are welcomed at schools” and where “Schools embrace culturally appropriate practices”.<sup>5</sup>

1 [ORS 327.180 \(2\) \(b\)](#)

2 [Oregon Department of Education African American/Black Student Success Plan](#), p. 35

3 [Oregon Department of Education Latino/a/x and Indigenous Student Success Plan](#), p. 13

4 [Oregon Department of Education LGBTQ2SIA+ Student Success Plan](#), p. 11

5 [Oregon Department of Education AI/AN Student Success Plan](#), p.12



Many of these goals and concerns highlighted in student success plans can be addressed within an arts program, with close attention to structure, content, and instructional practices. However, it is important to note that collaboration with area Tribes requires additional consideration. Likely, area Tribes are already doing work to support AI/AN students' resilience, including the development of [Tribal Specific Curriculum](#) and hosting cultural and language learning programs for students. It is important to engage in [Tribal consultation](#) and conversations with AI/AN students around current plans to serve AI/AN students, and through this engagement, determine how AI/AN students' identities and cultures could best be honored and recognized through culturally responsive teaching practices and content.



Student success plans for student groups continue to be developed, including an upcoming plan for Native Hawaiian/Pacific Islander students. Visit the Oregon Department of Education's [Equity Initiatives](#) site to learn more about the existing student success plans and other equity initiatives to inform the development of equity-aligned arts programs.

▶ [Learn More about Oregon Department of Education Equity Initiatives](#)



## Culturally Responsive Teaching and the Arts

Arts learning presents unique opportunities to live into the student success plan recommendations, and culturally responsive teaching pedagogy. Within arts classrooms, there are many pathways for students to learn about and engage with artists and leaders that share their identity markers. When culturally responsive and sustaining teaching pedagogy is applied in arts classrooms, students have a space to show up and connect with their community in beautiful ways, exploring who they are and expressing and sharing that identity with others. Providing opportunities for student voice and choice through arts learning, and encouraging the exploration of identity, language, history, and culture through artistic expression with the appropriate foundations of trust and respect, taps into this potential.

Consider the Oregon Department of Education's [Aligning for Student Success Professional Learning Resources](#), including the Engaging Equity online modules, for learning around equity that can help foster these conditions with school and district staff.

- ▶ [Access the Aligning for Student Success Page and the Engaging Equity Online Modules](#)



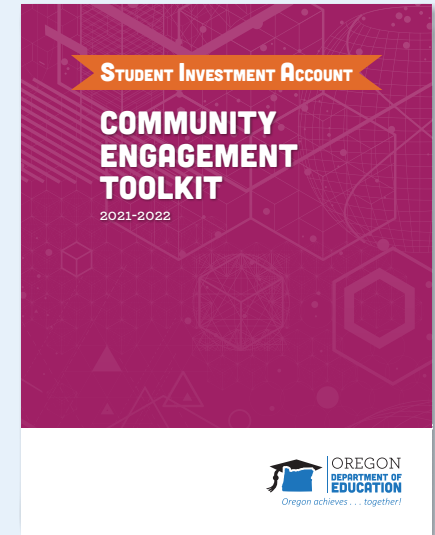
## FOSTERING COMMUNITY SUPPORT AND ENGAGEMENT

Community support strengthens a program and opens up potential for real-world connections and authentic student work in the community. In addition to initial engagement, look at options to continue increasing buy-in and participation with arts education in the school community. This could include:

- Training classroom teachers in arts integration strategies
- Tapping into family and community resources and knowledge to help integrate arts learning into various areas and activities of the school
- Making volunteer opportunities available to the community to help support the arts program
- Collaborating with families on school-wide community events or celebrations featuring the arts
- Identifying shared community values around creativity and artistic expression with potential to be woven into all school-wide programs

These resources from the Oregon Department of Education (ODE) may assist in the process of community engagement.

- The [Community Engagement Toolkit](#) presents strategies for conducting community engagement around programs.
- The [Community Engagement Survey Resource Guide](#) and [survey item bank](#) provide information to assist in the development of surveys, data collection, and data analysis that most accurately reflects a community response.



# Guiding Questions for Standards-Aligned Arts Programs

These guiding questions assist with the process of designing, implementing, and evaluating standards-aligned arts programs. The questions are structured in phases and can easily be reorganized depending on team and program needs.

The [Standards-Aligned Arts Program Implementation Planning Tool](#) provides these guiding questions in an editable worksheet format to assist in organizing and documenting the planning process.

- ▶ [Access the Standards-Aligned Arts Program Implementation Planning Tool](#)



## PHASE ONE QUESTIONS:



### Arts Leadership

- Who would form a knowledgeable schoolwide or districtwide team to ensure the implementation of this program is successful, clear to all partners, and connected to school or district efforts to promote well-rounded learning for students?
- Who needs to be involved to ensure progress toward these outcomes?

[Arts Education Program Models](#) provides examples of arts program models utilized to increase access to arts education.

- ▶ Read the [Arts Education Program Models](#) Resource



### Program Data and Goals

- What are the requirements and policies<sup>6</sup> regarding arts programming in Oregon?
- What does success look like in different time frames - one, two or five years from now? What specific, measurable, achievable goals make progress toward this vision?
- How are the program's goals aligned to needs highlighted in community engagement, the school and district equity stance and plan, and the school or district continuous improvement plan?<sup>7</sup>
- What quantitative and disaggregated data are needed to assess progress toward program goals?
- What qualitative data can be gathered, considering equitable practices and a focus on student experiences?

6 Oregon Department of Education, [Academic Standards and Requirements for the Arts in Oregon](#)

7 Oregon Department of Education, [Continuous Improvement Process and Planning](#)



### Program Alignment

- What arts courses and programs are currently being taught in the school or district?
- How are existing program models aligned to the new arts program goals, who are the partners for success in current programs, and how are they funded?
- What arts disciplines and approaches make the most sense for the school or district program?
- What connections can be made to current school programs and initiatives through this program?
- How can further access to arts courses be integrated into the current programmatic structures, including Career and Technical Education (CTE) pathways, Advanced Placement (AP) or International Baccalaureate (IB), and Dual Credit courses?
- What other schools or districts in the area have implemented similar work?
- What can be learned from other arts programs in the area?



### Funding

- What resources does the school or district already have to fund well-rounded learning opportunities?
- What additional sources or connections could provide funding beyond what is currently available?
- What sources fund the purchase of student materials, to ensure equitable access to courses and eliminate the need for leveraging student fees?
- Do available funding sources impact the team's assessment of the program goals or program structure? If so, how?
- What equipment and materials are necessary to carry out program activities, and what is a reach goal?
- What is an estimated budget for all needed one-time expenditures and ongoing expenditures?

[Funding Sources for Arts Programs](#) shares various funding sources available to assist in supporting arts programs.

- ▶ Read the [Funding Sources for Arts Programs Resource](#)



## PHASE TWO QUESTIONS:



### Hiring

- What supports are needed to ensure new staff have resources to help build or support this program?
- What are the appropriate qualifications and experience for an educator or teaching artist, considering our program needs?
- What is a manageable student caseload and FTE allotment for any new arts education hires?

For information on supporting arts learning partners, consult [Supporting Arts Educators, Teaching Artists, and Arts Organizations](#).

- ▶ Read [Supporting Arts Educators, Teaching Artists, and Arts Organizations](#)



### Professional Learning

- What professional learning opportunities meet program goals and provide relevant opportunities to engage in learning to support the arts program?
- What discipline-specific professional development opportunities can be offered to arts education professionals, to ensure the full implementation of the [Oregon Arts Standards](#)?
- What roles, organizations, and resources exist in the area and district to provide these opportunities?
- How can learning within this program connect to current professional development structures and initiatives?
- What additional materials and resources are needed for coaching and continuous improvement practices with arts education professionals?



### Scheduling Considerations

- What opportunities and challenges exist within the current school schedule?
- What is the ideal frequency of offerings for this program?
- What amount of time and frequency of arts learning is needed for students in order to facilitate consistent growth toward our learning goals?
- **Elementary Schools** - Consider rotations that are inclusive of all students attending all courses. For example, pull-out programs could be rotated or transitioned to push-in programs, so students have time in all subject areas, including the arts.
- **Middle and High Schools** - Ensure that students taking additional required courses have access to learning in all subject areas, including the arts. Are there integration structures or rotations that could be incorporated to increase access?

## PHASE THREE QUESTIONS:



### Spaces and Equipment

- What spaces and equipment are currently available?
- What are the program needs for efficient, safe, and accessible space and equipment?
- Who will be using the space?
- How could the space be organized to facilitate collaboration and student ownership?
- What equipment purchases do teachers and students prioritize?

For a sense of foundational space and equipment needs for programs in each arts discipline, reference [Space and Equipment Needs for Arts Programs](#).

- ▶ Read [Space and Equipment Needs for Arts Programs](#)



### Classroom and Instructional Materials

- Are there existing instructional materials to support the program?
  - If so, have they been assessed for quality and updated regularly?
  - If not, what curricular options support the goals of the program? If educators will be developing curriculum, what support will be provided?
- How can instructional materials be organized to facilitate educator collaboration and student ownership of work?
- What instructional material and expendable material purchases do teachers and students prioritize?
- Is there an Oregon Arts standards-aligned scope and sequence for each arts area in the arts program?
  - If so, is it still in alignment with the most recent program goals?
  - If not, who will lead this development and what is the plan to create it?

[Arts Program Curriculum Resources](#) provides a sample of an arts program scope and sequence and the [OER Quality Framework](#) for assessment of arts instructional materials and curricular resources.

- ▶ Read [Arts Program Curriculum Resources](#)



## PHASE FOUR QUESTIONS:



### Evaluation and Assessment

- What accountability structures, such as student satisfaction surveys or family surveys, will help ensure the program's success?
- When and how will the yearly assessment of progress in the school<sup>8</sup> or district<sup>9</sup> be compared to the program goals to define next steps?
- How much time is needed for planning before the next school year to address gaps or needs? Who needs to be present for these conversations?
- How can students be deeply and authentically involved in the evaluation process of this program?



### District Pathways

- What pathways exist for students to engage in a specific arts area in this district?
- How can district programs be aligned to ensure pathways for student success in all arts areas are available?



### Communication Structures

- What communication structures are needed to ensure clear communication and collaboration with partnering organizations?
- Who will be a liaison for this program to ensure consistent communication with partners and funding resources?
- What were students and families looking for during the program engagement process?
- How can the story of the program, the goals met, and the community impact be communicated so all are invited to share in celebrations of arts learning?

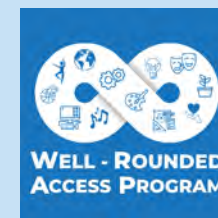
### [Communicating the Benefits of Arts Education](#)

provides information and resources about the benefits of arts education and tools for communication around arts programs with families and communities.

- ▶ Read [Communicating the Benefits of Arts Education](#)



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<sup>8</sup> Oregon Department of Education, [School Continuous Improvement Template](#)

<sup>9</sup> Oregon Department of Education, [District Continuous Improvement Template](#)

# ACADEMIC STANDARDS AND REQUIREMENTS FOR THE ARTS IN OREGON



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# ACADEMIC STANDARDS AND REQUIREMENTS FOR THE ARTS IN OREGON

This resource provides:

- a summary of arts learning requirements for Oregon public schools,
- an overview of the Oregon arts standards, and
- common descriptions of the five arts standards disciplines.

Arts programs help prepare students for healthy and successful future endeavors through well-rounded learning, including many creative careers. The arts serve to bring a school community together; they provide students an avenue for self-expression and relationship building, and a place for student voices and identities to be heard and celebrated. Akin to language arts, math, social sciences, and other content areas addressed in the required learning for students in Oregon, the arts are part of standard academic programming for Oregon students. The State Board Adopted Oregon Arts standards provide a guide to what students should be able to know and do in arts courses.



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# Requirements for Arts Programs in Oregon Schools

Just as other required academic areas of study in Oregon must align to standards, the arts have a corresponding set of State Board adopted standards. The requirement to include the Oregon State Board adopted standards is established in Oregon Revised Statute and Oregon Administrative Rule<sup>1</sup>. The arts disciplines of Dance, Media Arts, Music, Theatre, and Visual Arts comprise the set of State Board adopted standards for the arts in Oregon. Instructional programs in the arts offered in Oregon should be standards-aligned.



Dance



Media Arts



Music



Theatre



Visual Arts



## Standards-aligned arts programs:

- Provide sequential arts learning opportunities - learning that builds in complexity according to developmental level, aligned to the Oregon Arts Standards
- Provide consistent, dedicated time for arts learning
- Provide arts learning with qualified educators
- Are available to all students during the school day

For a description of the Oregon statute and rule related to the academic standards for the arts, see [Arts Requirements in Oregon Statute and Rule](#). For schools or districts looking to learn more about expanding arts learning opportunities, [Arts Education Program Models](#) provides examples of various program models that can be established to offer standards-aligned K-12 instructional programs in the arts.

- ▶ Read [Arts Education Program Models](#)



<sup>1</sup> [OAR 581-022-2030, ORS 329.045](#)

# Oregon Arts Standards Overview

The [Oregon Arts Standards](#), adopted by the State Board of Education, specify what students in Oregon should be able to know and do in their arts courses at specific stages throughout their learning journey.

## STANDARDS ORGANIZATION

### Oregon Arts Standards Structure

Five arts disciplines:

- Dance
- Media Arts
- Music
- Theatre
- Visual Arts

Three grade bands:

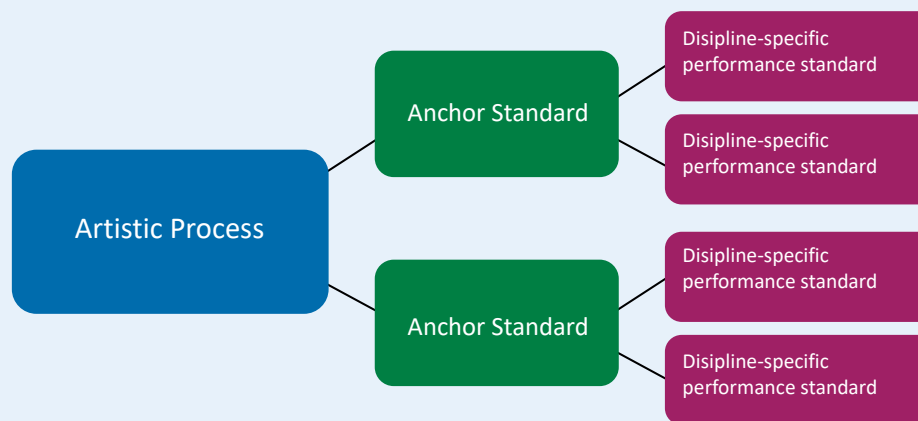
- Prekindergarten-3rd grade
- 4th-8th grade
- High School

Four artistic processes:

- Create
- Perform/Present/Produce
- Respond
- Connect

The Oregon Arts Standards<sup>2</sup> documents are organized into five arts disciplines. Within each arts discipline, the Oregon Arts Standards documents are laid out by grade band, and divided into four sections based on the student target artistic processes for each standard. Two to three anchor standards are nested within each of these artistic processes, referenced in the graphic below.

Discipline-specific performance standards specific to Oregon live under the umbrella of these anchor standards, in each of the five arts disciplines. Any arts education scope and sequence or curriculum developed for Oregon students should address these artistic processes, anchor standards, and discipline-specific performance standards. At the preK-8 grade levels, these standards are grade specific. At the high school level, the standards are typically organized to define proficient, accomplished, and advanced levels of performance.



<sup>2</sup> The State Board Adopted Oregon Arts standards draw heavily on the organization of the [National Core Arts Standards](#). Like the National Core Arts Standards, the State Board Adopted Oregon Arts Standards address the same five arts disciplines, and are organized into the same four main artistic processes with two to three anchor standards in each.

## A NOTE ON MUSIC STANDARDS STRANDS

While most of the structures for the five arts areas are very similar, the music standards are unique in their structure. They follow the same artistic processes as the other arts disciplines. However, these standards were built with additional, separate strands to address applications for different course settings in the upper grades, including music composition and theory, music technology, harmonizing instruments, and traditional and emerging ensembles. Some of these strands have slightly different structures than the other arts disciplines, to fit the context of the learning opportunities provided in these different course settings.

For instance, the harmonizing instruments and traditional and emerging ensembles strands include columns to describe novice, intermediate, proficient, accomplished, and advanced performance standards. The novice and intermediate performance standards can be utilized to determine goals for ensembles and instrumental classes at the middle school level.



## ENDURING UNDERSTANDINGS AND ESSENTIAL QUESTIONS

The enduring understandings and essential questions accompanying each anchor standard provide a conceptual framework for educators to utilize when helping students grasp the big ideas contained in the study of an arts discipline. These core ideas can be found in the [Oregon Arts Standards documents](#), listed below each anchor standard.

▶ [Access the Oregon Arts Standards Website and Resources](#)



## Arts Discipline Common Descriptions

The Oregon Arts Standards highlight five disciplines within the arts. While the disciplines are not defined specifically in Oregon rule or statute, this section provides common descriptions of the practices, learning experiences, and content pertaining to each. This provides districts and schools clarity when designing programs and course offerings that address the arts standards disciplines.



### DANCE

Discipline Includes:

- The study and practice of movement and dance techniques, forms, and styles
- Improvisation through movement and dance
- Choreography
- Dance analysis and interpretation
- The study of movement and dance in the context of cultures, traditions and histories
- Dance performance



Students Can:

- Understand dance concepts and vocabulary
- Perform dance movements and techniques safely
- Analyze, interpret, and evaluate dance performances
- Develop, refine, and revise movements and dances for presentation
- Express meaning through dance movements and techniques
- Understand the language and evaluation of dance in the context of various styles, cultural contexts, and historical contexts
- Communicate meaning through dance in consideration of audience, venue, and context
- Connect dance learning to personal experiences, identities, and beliefs

► Access the Oregon Arts Standards for Dance

[Grades PK-3](#) | [Grades 4-8](#) | [Grades 9-12](#)



## MEDIA ARTS

### Discipline Includes:

- The study of digital art forms, programs, and media
- The creation of digital media and artworks in formats including, but not limited to:
  - Animation
  - Augmented reality
  - Digital illustration
  - Digital fabrication
  - Design of mediated images, objects, spaces, and experiences
  - Film
  - Graphic design
  - Video
  - Video game design
  - Virtual reality
  - Web design
  - Multimedia digital works, productions, and installations
- The study of programming languages used in the creation of digital media
- Media arts analysis and interpretation
- The study of media arts in the context of society, culture, and history
- The installation, performance, or presentation of digital media works

### Students Can:

- Understand media arts concepts and vocabulary
- Generate media arts ideas
- Organize, structure, and convey meaning through media arts processes and work



- Refine, revise, and evaluate media artworks
- Integrate various media to create artwork
- Participate in planning, collaboration, and problem solving in the development of media arts productions
- Understand how time, place, audience, and context impacts the meaning of media artworks
- Interpret the meaning of media artworks
- Understand the language of media arts in the context of various societies, cultures and historical periods
- Connect media artwork to personal experiences and interests within relationships, online culture, and popular media

- ▶ Access the Oregon Arts Standards for Media Arts [Grades PK-3](#) | [Grades 4-8](#) | [Grades 9-12](#)



## MUSIC

### Discipline Includes:

- The study of musical forms, styles, and techniques
- Vocal music and singing techniques
- Instrumental music and instrumental techniques
- The creation of music and musical compositions
- Music theory
- Music analysis and interpretation
- Music critique and evaluation
- The study of music in the context of society, culture, and history
- The performance and presentation of musical works
- Music technology, including recording, producing, and editing sound and music
- Creating music and performing in musical ensembles, including but not limited to bands, orchestras, jazz ensembles, and choirs



### Students Can:

- Understand music concepts and vocabulary
- Sing a varied repertoire of music, alone and with others
- Perform on instruments a varied repertoire of music, alone and with others
- Generate, communicate, and organize musical ideas
- Improvise melodies, variations, and accompaniments
- Compose, arrange, and convey meaning through musical ideas and musical compositions
- Read and notate music
- Listen to, analyze, and describe music
- Refine, revise, and evaluate musical works and performances
- Interpret the meaning of musical works
- Understand the language of music in the context of various societies, cultures, and historical periods
- Connect music to personal experiences, other arts disciplines, and subjects outside of the arts

### ► Access the Oregon Arts Standards for Music

[Grades PK-3](#) | [Grades 4-8](#)

[Grades 9-12 Composition & Theory](#)

[Grades 9-12 Music Technology](#)

[Harmonizing Instruments](#)

[Traditional & Emerging Ensembles](#)



## THEATRE

### Discipline Includes:

- The study, analysis, and interpretation of scripts, plays, and performances
- Dramatic interpretation
- Playwriting
- Multimedia production design including costume design, set design, lighting and sound design
- Acting technique
- Choreography, blocking, and stage movement
- Directing
- Dramaturgy



### Students Can:

- Understand theatre concepts and vocabulary
- Generate theatrical characters, choices, ideas, and stories
- Organize, structure, and convey meaning through theatrical performance
- Practice, refine, revise, and evaluate theatrical works
- Communicate meaning and emotion through strong character actions and choices
- Integrate various media and skills to design and create theatrical performances
- Understand how personal experiences, aesthetics and context impacts the meaning of drama/theatre work
- Interpret the meaning of drama/theatre works
- Understand the language of drama/theatre works in the context of various societies, cultures, and historical periods
- Connect drama/theatre works to personal experiences to build self awareness, understanding of social dynamics, human emotions, and empathy

- ▶ Access the Oregon Arts Standards for Theatre

[Grades PK-3](#) | [Grades 4-8](#) | [Grades 9-12](#)





## VISUAL ARTS

### Discipline Includes:

- The study and creation of artwork in the fine arts, folk arts, and crafts, including but not limited to:
  - Drawing
  - Painting
  - Printmaking
  - Photography
  - Sculpture
  - Ceramics
  - Fibers and paper
  - Jewelry
  - Woodworking
  - Metal
  - Mixed media
- The study of and creation of design and industrial arts, including but not limited to:
  - Architecture
  - Environmental design
  - Urban design
  - Interior design
  - Product design
  - Landscape design
  - Graphic design
  - Fashion design
  - Artistic directing

- Visual arts analysis and interpretation
- The study of visual art in the context of society, culture, and history
- The installation or presentation of visual artworks

### Students Can:

- Understand visual arts concepts and vocabulary
- Generate ideas for visual artworks and concepts
- Organize, structure, and convey meaning through visual design and artwork
- Refine, revise, and evaluate visual artworks
- Employ various media to create visual artwork
- Participate in planning, analysis, and curation of the display of visual artworks
- Understand how time, place, audience, venue and context impacts the meaning of visual artworks
- Analyze and interpret the meaning of visual artworks
- Connect visual artwork to personal experiences and interests within relationships and the life of communities
- Understand and interpret the language of visual arts in the context of various societies, cultures, and historical periods

- ▶ Access the Oregon Arts Standards for Visual Arts [Grades PK-3](#) | [Grades 4-8](#) | [Grades 9-12](#)



## Ensuring Access to Learning in the Arts Disciplines

Districts and schools may be working toward ensuring access to arts learning for all students. [Guiding Questions for Standards- Aligned Arts Program Implementation](#) provides a framework of questions to guide the process of developing thriving arts programs, ensuring standards alignment, developing district pathways for continued arts study, and eliminating barriers to arts learning opportunities for students.

- ▶ Read the [Guiding Questions for Standards- Aligned Arts Program Implementation](#)



## Arts Requirements in Oregon Statute and Rule

Statutory and regulatory policy establish that schools build a planned instructional program for K-12 schools that includes the arts, using the adopted standards for arts education.

ORS 329.045 establishes:

- “School districts and public charter schools must offer students instruction in...the arts” and
- This instruction must meet the academic content standards for these subjects adopted by the State Board of Education.

OAR 581-022-2030 establishes:

- Schools must offer a “planned K–12 instructional program [that includes the] Common Curriculum Goals and academic content standards adopted by the State Board of Education.”
  - “Common Curriculum Goals” as defined by OAR 581-021-0200 consist in part of “Common Knowledge and Skills”. “The Common Knowledge and Skills” consist of “facts, concepts, principles, rules, procedures, and methods of inquiry associated with subject matter areas [including] music and art”.

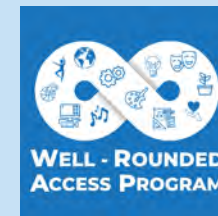
The academic content standards adopted by the State Board of Education in the Arts include standards for the arts content areas of Dance, Media Arts, Music, Theatre, and Visual Arts.

The Teacher Standards and Practices Commission (TSPC)

has established discipline-specific educator licensure endorsements for educators in Music, Drama (Theatre), and Visual Arts.

- Many arts courses are required to be taught by an educator with a subject-specific endorsement for that arts discipline; however, some arts courses may be taught by educators with other licenses and endorsements.
- To determine what licensure requirements exist for arts courses, consult the Course to Endorsement Catalogue found on the [Oregon Department of Education Teacher Licensure webpage](#), updated each school year.
- An arts course offered through a Career and Technical Education program has different requirements.
  - Career and Technical Education courses need to provide learning to meet the [Oregon CTE Skill Sets](#) for that course.
  - The teacher of the course must hold an appropriate CTE license and/or endorsement, specific to the program career area addressed in that course.

This work is funded by the Expanding Access to Well-Rounded Courses Grant, a 5-year, 9.8 million dollar Federal grant that ODE received from the US Department of Education in 2020. The Arts Access Toolkit is a portion of the work of the [Well-Rounded Access Program](#), along with supporting access projects for courses in the arts and STEAM across the state. Over time, the Well-Rounded Access Program team hopes to continue to develop and refine this resource with the collaboration of administrators and educators statewide. If districts or schools have additional resources, examples, or success stories to contribute, please contact the Well-Rounded Access Program team at [ODE.WRCoursesGrant@ode.state.or.us](mailto:ODE.WRCoursesGrant@ode.state.or.us).



# SPACE AND EQUIPMENT NEEDS FOR ARTS PROGRAMS



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# SPACE AND EQUIPMENT NEEDS FOR ARTS PROGRAMS

This resource provides program, school, and district leaders:

- an overview of the ideal spaces and equipment for successful programs in different arts disciplines

Each arts program has different space and equipment needs. These investments ensure safe and healthy learning environments for students in arts programs. In addition to these recommendations, arts educators and teaching artists can also provide guidance for needed resources and equipment for specific programs.

## Arts Program Space and Equipment Needs Vary

This resource presents the ideal equipment and spaces for learning in various arts disciplines. Some spaces and purchases may be out of reach for a beginning program, and some may not be needed for elementary programs or smaller programs. Pay close attention to suggestions that impact student safety (air quality, safe movement) and ensure that at minimum, those primary needs are addressed.

## GENERAL PERFORMANCE SPACES

- Formal production stage, including an orchestra pit, stage lighting, drapes, and a sound system
- Lighting and tech board with a dedicated room for operating stage lighting and sound
- Box office, lobby, and accessible audience seating
- Ticketing system or service
- Dressing room(s) and make-up room with mirrors and lighting
- Scenery construction and production storage space
- Equipment, lighting, and costume storage space
- Concession stand
- Green room
- Office space
- Laundry facilities

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## DANCE

- Large, well-lit, open space with uncarpeted floors - preferably sprung floors for ease of movement on joints
  - Linoleum floors can be dangerous due to slipping; concrete floors can be hard on joints
- Ballet bars and mirrors
- Props and costumes as needed
- Sound, lighting, and projector for practice space
- Performance Space (see [General Performance Spaces](#))

## MEDIA ARTS

- Up to date computers with a 1:1 student ratio for each course.
  - Consider looking at area universities<sup>1</sup> for computer requirements in related courses for a guide to computer specifications.
- Accessible outlets
- Up-to-date design software for disciplines offered
- Strong wireless signal for tablets and devices; hard wired ethernet connections for desktop computing
- Audio equipment and projector
- Digital cameras, video cameras, tablets, 2D color and 3D printers, recording equipment, lighting equipment, wireless microphones, and/or additional technology purchases may be necessary depending on program offerings
- Consider a Learning Management System (LMS) structure for media arts courses as much of the work will be done digitally
- Space to display and install media works

<sup>1</sup> [University of Oregon, Student Computer Purchasing Guide](#)



*Photo by Allison Shelley/  
The Verbatim Agency for  
EDUimages*

## MUSIC

- Band room and choir room with steps or risers
- Sound and projector for practice spaces
- Temperature controlled instrument storage room
- Carpeted floors or rugs
- Sheet music and folders
- Instruments for loan suited to choice of program area (e.g. orchestra, jazz, marching band) and instrument spare parts (reeds, etc.)
- Cleaning and maintenance tools for instruments; established contractor for instrument repair
- Uniforms appropriate for performances in chosen program
- Acoustic paneling
- Quality sound system, audio equipment and projector
- Risers and/or chairs
- Music stands
- Recording studio and practice room(s)
- Tuned piano or keyboard
- Performance Space (see [General Performance Spaces](#))

## THEATRE

- Clear and open practice spaces that provide enough room for movement; e.g. black box space
- Flexible seating options
- Theatrical texts and scripts
- Props and costumes
- Sound, lighting, and projector for practice space
- Performance Space (see [General Performance Spaces](#))



Photo by Allison Shelley/The Verbatim Agency for EDUimages

## VISUAL ARTS

- General Studio
  - Spacious, well-lit work area
  - Several sinks to accommodate wet media
  - Accessible outlets
  - Sturdy tables and stools
  - Uncarpeted floors that are easy to clean
  - Flat storage files
  - Ample storage space to accommodate both 2D and 3D art materials and student project storage
  - Drying racks
  - Display boards
  - Projector and screen
  - Easels - floor or table
  - Office space
- Ceramics Studios
  - Kiln, preferably in a dedicated kiln room
  - Pottery wheels
  - Air filtration system and proper ventilation, including a kiln hood
  - Sturdy tables
  - Clay and sculpting tools
  - Canvas board, tables, or tablecloths for handbuilding with clay
  - Large, deep sink(s) plumbed with a clay capture system
- Sculpture Studios
  - Shop space with equipment appropriate to the 3D program; e.g. woodworking tools, metalsmithing tools
  - Safety equipment including masks, goggles, and gloves
  - Proper ventilation system
  - Equipment and spaces listed in General Studio section

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# ARTS EDUCATION PROGRAM MODELS



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# ARTS EDUCATION PROGRAM MODELS

This resource provides program, school, and district leaders:

- An overview of the arts learning opportunities which comprise a comprehensive arts education program
- Examples of the student experience through these arts opportunities
- An overview of arts education program models that provide standards-aligned arts instruction

Offering comprehensive arts programming in schools creates fertile conditions for student engagement, belonging, and achievement. Understanding various arts education program models and different arts learning opportunities allows program, school, and district leaders to make key programmatic decisions. Different models will provide students access to equitable arts learning experiences aligned with their school and community needs.



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# Comprehensive Arts Programs

Offering a comprehensive arts program ensures student opportunity to engage in the full range of arts learning experiences. Comprehensive arts programs offer students the opportunity to participate in standards-aligned arts education, arts integration with other core content subject areas, and arts exposure activities featuring the work of contemporary artists and live performances to promote arts learning.

Components of a comprehensive arts education program could include:

- Offering regular dedicated in-school instructional time for the arts, during daily or weekly opportunities
- Employing highly skilled arts educators to ensure the delivery of appropriately developed and sequenced arts lessons
- Partnering with arts organizations to provide additional arts learning opportunities in arts areas, live performances, and arts media that is not currently available to students
- Providing training to educators around arts integration and/or STEAM pedagogical practices
- Providing students with pathways to access arts learning experiences in all five arts areas across their K-12 education

This table describes the categories of arts learning opportunities typically offered within a comprehensive arts education program.

ARTS LEARNING OPPORTUNITIES IN COMPREHENSIVE ARTS PROGRAMS			
<p><b>Arts Learning or “Arts As Curriculum”:</b></p> <p>During arts learning or “arts as curriculum”, students engage in arts learning through standards-aligned curriculum, focused on developing sequential skills and proficiencies within the arts area taught.</p>	<p><b>Arts Integration:</b></p> <p>In arts integration, arts are the approach to teaching and learning. Students meet standards-aligned learning objectives in both an art discipline and another subject area, to deepen their understanding in both areas.</p>	<p><b>STEAM:</b></p> <p>In STEAM opportunities, the natural interconnectedness between science, technology, engineering, arts, and mathematics are made explicit. The common element of problem-solving is emphasized across all STEAM disciplines allowing students to discover, explore, and apply critical thinking skills as they learn.</p>	<p><b>Arts Exposure:</b></p> <p>Arts experiences offer students the opportunities to experience the arts as performed and presented by professional artists - in a gallery, installation, or a live performance at their school or in the community.</p>

## ARTS LEARNING OR “ARTS AS CURRICULUM”

There are many ways to ensure students have access to arts learning that is aligned with the Oregon Arts Standards at every grade level. Often, a standards-aligned arts program utilizes an “arts as curriculum” model. These programs employ highly-skilled arts educators and regularly dedicate instructional time to the arts, ideally in a weekly or daily schedule. Programs such as this ensure that students have the opportunity to develop their skills sequentially in a particular arts area in a thoughtful, developmentally appropriate sequence that promotes mastery of artistic skills.



## ARTS INTEGRATION AND STEAM

Comprehensive arts programs are strengthened with arts integration and/or STEAM opportunities. Arts integration and STEAM are powerful ways to integrate the arts throughout a school, and learning these pedagogical approaches builds coherence across a school’s classroom practices.

To provide learning aligned to the Oregon Arts Standards at various grade levels, it is important to fully realize the arts integration and STEAM models by implementing and assessing student work towards content standards in the arts as well as other subject areas.

## ARTS ENHANCEMENT

Student work that is primarily focused on learning about other content area standards, and utilizes the arts for activities such as the decoration of work, or the utilization of music as a mnemonic device, is called “arts enhancement”. “Arts enhancement,” which is a beneficial learning strategy, differs from arts learning, as students are not articulating work or progress toward meeting arts standards, but are rather using an art form as a means to another end.

## ARTS EXPOSURE

Artist residencies, artist visits, and attending artistic performances, defined here as “arts exposure”, are valuable aspects of an arts program, and may provide students exposure to arts domains that are not offered regularly within the school schedule. Working with partner teaching artists and arts organizations can be one path toward providing more arts exposure opportunities for students, in tandem with regular opportunities for arts learning.



## Examples of Arts Learning Opportunities

This table provides examples of what some student experiences may look like during different arts education activities. Comprehensive arts programs provide students with access to standards-aligned arts learning or “arts as curriculum”, arts integration or STEAM, and arts experience opportunities consistently throughout their K-12 learning experience.

Arts Opportunities	Example Lesson Content	Oregon State Board Adopted Content Standards Addressed
Arts as Curriculum or Arts Learning	<ul style="list-style-type: none"> <li>▪ High school students research a dance professional, and analyze the movement style and language of that dancer or choreographer.</li> <li>▪ Students team up with a group of dancers, discuss their research, and create some choreographic structures based on their research.</li> <li>▪ Students choreograph a collaborative dance performance incorporating the styles of the professionals they have researched.</li> <li>▪ Students participate in peer critique, offering constructive criticism to improve their performances.</li> <li>▪ Students perform their choreographed dances for an audience in the school auditorium or at a local venue.</li> </ul>	<p><b>DANCE</b></p> <p>HS Proficient DA.1.CR1.HS1            HS Proficient DA.2.CR2.HS1            HS Proficient DA.3.CR3.HS1            HS Proficient DA.4.CR4.HS1            HS Proficient DA.5.PR1.HS1            HS Proficient DA.9.RE3.HS1            HS Proficient DA.10.CO1.HS1</p>
Arts Integration	<ul style="list-style-type: none"> <li>▪ Second-grade students search for pollinators in their neighborhood with their classroom teacher and a visiting teaching artist who specializes in sculpture. They choose a pollinator insect to learn about and study the insect’s food sources and environment, as well as create an initial sketch that uses the elements of value, color, and texture to accurately describe its body parts.</li> <li>▪ Students discuss and compare the relationships between their various insects. Students learn about insects’ role in pollinating plants.</li> <li>▪ The teaching artist demonstrates sculpting techniques for students, and students then sculpt 3D models of their insects based on their drawing, learning about the elements of texture and form. They sculpt and design a small environment in which to place their insect, that illustrates how their insect pollinates plants.</li> <li>▪ Students share their work in a gallery walk, with a description of their insect and reasoning behind their form and texture choices to describe the pollinator and its environment.</li> </ul>	<p><b>VISUAL ARTS</b></p> <p>VA.1.CR1.2            VA.2.CR2.2            VA.3.CR3.2            VA.7.RE1.2            VA.9.RE3.2</p> <p><b>SCIENCE</b></p> <p>2.LS2.2            2.LS4.1</p>

Arts Opportunities	Example Lesson Content	Oregon State Board Adopted Content Standards Addressed
STEAM	<ul style="list-style-type: none"> <li>▪ Eighth-grade students study the physics of musical instruments by analyzing and interpreting the work of various musicians that have created and utilized different instruments across various cultures, highlighting the contrasting sounds of different instrumental mixes and scales.</li> <li>▪ They experiment in class with mathematical concepts by working with various instruments and studying how they make sound, learning to graph sound waves as linear equations and compare these for different instruments.</li> <li>▪ Students analyze the physical properties that lead to the difference in sound between various instruments.</li> <li>▪ Students engage in design thinking, and determine how these concepts that could be utilized to create a new instrument.</li> <li>▪ Students develop a pitch for their instrument using animation or graphic design software, illustrating the basic physics concepts that underpin their instrument design.</li> <li>▪ Students build a prototype of their instrument and test the instrument</li> <li>▪ Students receive feedback and revise the instrument to improve the developed sound.</li> <li>▪ Students present their instruments to an audience of younger students, and teach them what they have learned.</li> </ul>	<p><b>MEDIA ARTS</b>  MA.1.CR1.8  MA.5.PR2.8</p> <p><b>MUSIC</b>  MU.5.RE1.8  MU.8.RE2.8  MU.10.CO1.8</p> <p><b>MATH</b>  8.AEE.B.5  8.AEE.B.6  8.AEE.C.8</p> <p><b>SCIENCE</b>  MS.ETS1.1  MS.ETS1.2  MS.ETS1.3  MS.ETS1.4</p> <p><b>ETHNIC STUDIES INTEGRATED SOCIAL SCIENCES</b>  8.27  8.36</p>

Arts Opportunities	Example Lesson Content	Oregon State Board Adopted Content Standards Addressed
Arts Exposure	<ul style="list-style-type: none"> <li>▪ Fifth grade students have an opportunity to view a live performance at a local theatre.</li> <li>▪ Students are able to meet with the actors after the performance for a Q&amp;A, and learn more about their practice.</li> <li>▪ Upon their return to school, students write up an opinion piece to review the performance, detailing the characters in the work, what their motivations and their emotions communicated, and what impact it had on them as an audience member.</li> </ul>	<p><b>THEATRE</b></p> <p>TH.7.RE1.5 TH.8.RE2.5</p> <p><b>LANGUAGE ARTS</b></p> <p>5.W.1 5.W.4 5.W.8</p>



## Arts Education Program Models

Examples of how schools or districts may choose to approach standards-aligned arts learning access at different grade levels are highlighted in the table below. This list is not exhaustive, and each school and district may find unique ways to blend these approaches or create their own, to meet the needs of their community and students.

For more information around the academic standards and requirements for arts programs in Oregon, see [Academic Standards and Requirements for the Arts in Oregon](#).

► Read [Academic Standards and Requirements for the Arts in Oregon](#)



Different Models of Providing Standards-aligned Arts Learning				
Common elements: Standards-aligned, available during the school day to all students, taught by qualified educators				
Arts Program Models	Schedule	Staffing	Integrated or Standalone	Arts Learning Opportunities Typically Offered
Standalone Arts Course Model	Offered in a regular daily or weekly schedule throughout the trimester, semester, or school year	Licensed specialist in a specific arts discipline plans and leads instruction	Separate, standalone class within the school schedule	Arts as curriculum, Arts Integration, Arts Exposure
Teaching Artist Collaboration Model	Offered in a regular daily or weekly schedule throughout the quarter, trimester, semester, or school year	Teaching artist plans and leads instruction with the supervision and possibly, collaboration of the licensed educator and teacher of record	Integrated into existing courses that may or may not be exclusively art focused; most often applied in self contained multi-subject classrooms at the elementary level	Arts as curriculum, Arts Integration, STEAM
Arts Integration Model	Varies widely between programs	Licensed educator with arts integration training plans and leads instruction	Integrated into existing courses that may or may not be exclusively art focused	Arts Integration, STEAM
Artist - in - Residence Model	Varies widely between programs; typically provides a shorter duration of arts learning experiences at a high frequency; e.g. once a day for a week, two weeks, or a month	Teaching artist plans and leads instruction with the supervision and possibly, collaboration of the licensed educator and teacher of record	Integrated into existing courses that may or may not be exclusively art focused	Arts as curriculum, Arts Integration, STEAM, Arts Exposure
Career and Technical Education (CTE) Model	Offered in a regular daily or weekly schedule throughout the trimester, semester, or school year	Licensed educator with a Visual, Performing and Media Arts CTE endorsement plans and leads instruction	Separate, standalone class within the school schedule	Arts as curriculum, Arts Integration, STEAM



## SPOTLIGHT ON AN OREGON-BASED INITIATIVE CONNECTING ARTS PROGRAM MODELS

Teaming with arts organizations is one pathway to including experienced, innovative teaching artists to help initiate a program and provide learning to staff about the benefits of various arts learning approaches. The Studio to School Initiative, sponsored by the Oregon Community Foundation, helped several schools across the state initiate and build arts programs through partnerships with teaching artists and arts organizations, leading to further long-term development of standards-aligned arts programs at some sites (Oregon Community Foundation, 2019). These programs utilized various models, combining arts learning, arts integration and arts exposure practices, with support from teaching artists and arts organizations, to build programs specific to the schools and students they served.

The [Studio to School Initiative Programs](#) site provides details about these school-based projects from the [Oregon Community Foundation](#).



*Photo credit: Kamala Dolphin-Kinsley*

*Studio to School project teams work on a collaborative sculpture at a learning community rendezvous, burning words and symbols onto driftwood.*



# Connecting Arts Program Models and Career and Technical Education (CTE) Program Models

Career and Technical Education programs and Dual Credit programs can partner with post-secondary schools to provide work-based learning and career-connected opportunities for students in the arts. Arts courses offered through Oregon CTE programs utilize [Arts, A/V Technology and Communications Pathway Skill Sets](#). For more information about supporting and starting programs in the Arts, A/V Technology and Communications Pathway, contact [Jeff Rhoades](#), Arts, Information and Communication Technology Education Specialist.



## SPOTLIGHT ON AN OREGON SCHOOL CONNECTING ARTS AND CTE PROGRAMS

The Academy of Arts and Academics in Springfield, OR, provides an innovative model of integrated CTE and arts programs for students. Their Course Catalog and Guide highlights the structure of CTE-integrated programs, student pathways to graduation, and sample student schedules by grade level. Options for A3 Majors include Liberal Arts, Visual and Media Arts, STEM, and Performing Arts - all aligned with CTE pathways of study.

For additional examples of how schools have connected CTE and Arts courses, the [Career and Technical Education Reports](#) can be used to look up programs across the state. This resource describes the courses offered in different schools' programs and also highlights programs which are offering dual credit and industry-recognized credentials through their CTE courses.

*The Academy of Arts and Academics (A3) "Majors", aligned with CTE pathways*

# Offering Year-Round Arts Programs

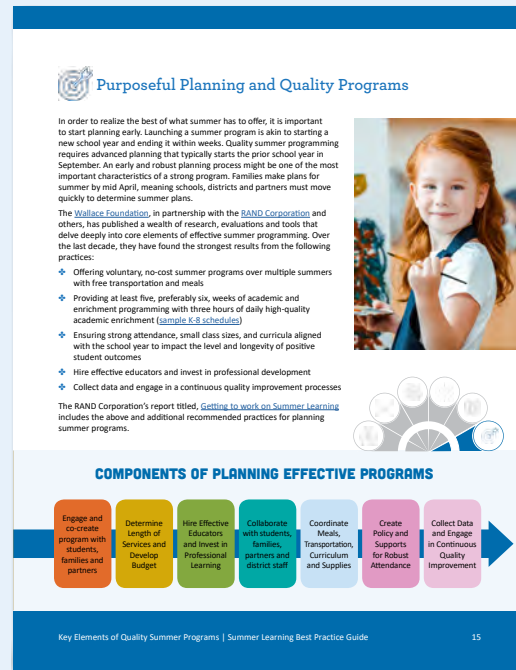
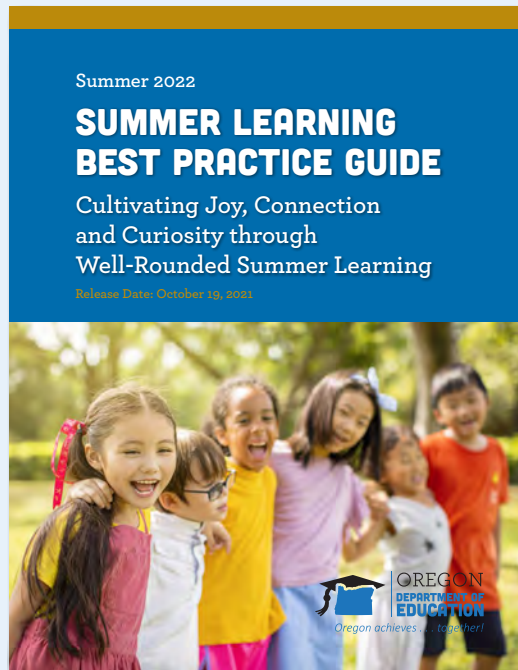
Consider maintaining student connections to arts programs throughout the summer and outside of regular school hours. By connecting and planning with summer and out-of-school arts programs that take place during the school year, students can find more continuity in their experiences and build stronger connections through their arts learning.

For guidance around implementing high-quality summer programs including arts programs, reference the [Summer Learning Grants & Funding Resources](#) developed by the Oregon Department of Education.

▶ [Access the Summer Learning Grants & Funding Resources Webpage](#)



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*The Summer Learning Best Practice Guide, released in 2022, establishes components of planning effective out-of-school programs, including those focused on the arts.*



# FUNDING SOURCES FOR ARTS PROGRAMS



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# FUNDING SOURCES FOR ARTS PROGRAMS

This resource provides program, school, and district leaders:

- Information about various funding sources available to support arts access in Oregon K-12 schools

## Funding Arts Learning Opportunities in Oregon Public Schools

A broad look at some of the more common funding sources used to fund arts learning opportunities in Oregon schools, and how they may be used are shown in the Arts Program Funding Sources table on the next page. A check mark  indicates that funding activities within the designated category may be possible, but further information should be considered. A gray box  indicates that typically, the funding source may not be used for the designated category, but exceptions may exist.

Additional information about these funding sources can be found online at the [Oregon Department of Education's \(ODE\) ESEA/ESSA website](#), [Federal COVID-19 Stimulus Resources Page](#), [Federal IDEA Funding page](#), [Perkins V page](#), and [Innovation & Improvement Page](#). Specific information about federal funding sources can be found in the [Oregon Federal Funds Guide](#), and [Aligning for Student Success](#) can assist in determining eligibility for use for funding through the six Aligning for Student Success Programs. For additional information and examples of the use of funding to increase access to well-rounded learning, see the [Funding Well-Rounded Learning Guide](#).



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## Arts Program Funding Sources Table

Activities	Increasing Arts Programming <i>Funding arts course offerings and arts learning opportunities</i>	Staffing <i>Hiring for art education positions and contracting for arts programs and residencies</i>	Course Materials <i>Purchasing materials, equipment, and curriculum</i>	Professional Development <i>Training for educators in arts education or arts integration</i>	Data Systems <i>Gathering, analyzing and sharing data around arts education</i>	Facilities <i>Development projects focused on arts facilities or performance spaces</i>	Transportation <i>Transportation necessary to provide access to arts learning experiences</i>
<a href="#">Title I-A</a> <sup>1</sup>	✓	✓	✓	✓	✓		
<a href="#">Title IV-A</a>	✓	✓	✓	✓	✓		
<a href="#">Title IV-B</a> <sup>2</sup>	✓	✓	✓	✓	✓	✓	
<a href="#">Title V-B</a>	✓	✓	✓	✓	✓		
<a href="#">Aligning for Student Success Programs</a> <sup>3 4</sup>	✓	✓	✓	✓	✓	✓	✓
<a href="#">Student Success Act (SSA) Summer</a>	✓	✓	✓	✓		✓	✓
<a href="#">ESSER II</a> <sup>5</sup>	✓	✓	✓	✓	✓	✓	✓
<a href="#">ESSER III</a> <sup>6</sup>	✓	✓	✓	✓	✓	✓	✓

- 1 Title I-A can only be used in buildings that receive Title I-A funds. For example, Title I-A could not pay for PD for teachers in a non-Title I-A building. In addition, Title I-A funds must be used in alignment with the school level plan. Schools running a Targeted Assistance Plan have different funding parameters and activities outside of their specific plan and identified students would not be allowed.
- 2 Title IV-B (21st CCLC) funds must be used during times when school is not in session (before, after, and summer programming) and all activities must align to 21st CCLC program goals and objectives.
- 3 Aligning for Student Success Programs include High School Success, Student Investment Account, Continuous Improvement Planning, Career and Technical Education (Perkins), Every Day Matters, and Early Indicator and Intervention Systems. Please review ODE's [Aligning for Student Success Guidance](#) for more information on allowability of funds.
- 4 Arts programming supported through Perkins must be a career focused state approved Program of Study aligned to high-wage industry jobs and to a community college program in Oregon.
- 5 ESSER II Funds must be obligated by September 30, 2023.
- 6 ESSER III Funds must be expended by September 30, 2024.

## ARTS PATHWAY CAREER AND TECHNICAL EDUCATION (CTE) PROGRAMS FUNDING

Federal Perkins V funds, part of the Aligning for Student Success Programs, are available for arts programs in the [Arts, Information and Communications pathway](#) of Career and Technical Education programs. For more information about the Arts, Information and Communications CTE Pathway, and how to build a CTE program in this pathway, contact [Jeff Rhoades](#), Arts, Information and Communication Technology Education Specialist.

## Additional Arts Program Funding Sources

This section describes some funding sources available for aspects of in-school, out-of-school, and summer learning opportunities included in a comprehensive arts program.

### PHILANTHROPY

State and national philanthropic organizations that fund arts education activities are listed below. Additionally, keep an eye out for grants offered through local and regional non-profit organizations.

- ▶ [Oregon Arts Commission](#)
- ▶ [Oregon Community Foundation](#)
- ▶ [Miller Foundation](#)
- ▶ [PGE Foundation](#)
- ▶ [National Endowment for the Arts](#)
- ▶ [McCarthy Dressman Education Foundation](#)
- ▶ [National Education Association Foundation](#)

- ▶ [Roundhouse Foundation](#)
- ▶ [Western States Arts Federation](#)
- ▶ Local [Rotary Club](#) Chapters
- ▶ [Meyer Memorial Trust](#)
- ▶ [Oregon Humanities](#)

### FUNDRAISING

Arts programs benefit from fundraising activities at school sites or through the district, including parent-teacher organizations and partnerships with local non-profits and industry. Consider opportunities to equitably raise funds through the authentic performances and presentations inherent to arts learning, keeping in mind that access for all students and families to these events, regardless of financial situation, is essential.

This work is funded by the Expanding Access to Well-Rounded Courses Grant, a 5-year, 9.8 million dollar Federal grant that ODE received from the US Department of Education in 2020. The Arts Access Toolkit is a portion of the work of the [Well-Rounded Access Program](#), along with supporting access projects for courses in the arts and STEAM across the state. Over time, the Well-Rounded Access Program team hopes to continue to develop and refine this resource with the collaboration of administrators and educators statewide. If districts or schools have additional resources, examples, or success stories to contribute, please contact the Well-Rounded Access Program team at [ODE.WRCoursesGrant@ode.state.or.us](mailto:ODE.WRCoursesGrant@ode.state.or.us).



# SUPPORTING ARTS EDUCATORS, TEACHING ARTISTS, AND ARTS ORGANIZATIONS



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# SUPPORTING ARTS EDUCATORS, TEACHING ARTISTS, AND ARTS ORGANIZATIONS

This resource provides program, school, and district leaders:

- Recommendations to ensure support for arts educators
- Considerations for collaborating with teaching artists and arts organizations in schools
- Paths for school staff, students, and community to support arts programs and collaborate with arts education professionals

Ensuring support for arts education professionals is essential to providing equitable arts learning experiences. Establishing connections across the school community creates the conditions for strong, resourceful arts programs that serve students well, centering their voices and connecting them with relevant opportunities.



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## Supporting Arts Educators

Arts educators are invaluable leaders in our schools. These educators know and connect with many, if not all, students and families in a school community through their work. The potential for community leadership through these educators is substantial, enriching the school community and building connections that support students throughout and beyond the school day. Consider these recommendations to ensure sufficient support for arts educators to engage in this important work.



### PLANNING TIME AND POSITION STRUCTURES RECOMMENDATIONS

- Ensure sufficient planning time for arts educators to develop needed instructional materials, collaborate with colleagues, and manage and maintain any physical materials or equipment.
- Arts educators need sufficient time to build relationships with students and fully address the Oregon arts standards. Consider this when designing positions, especially ones that would involve serving multiple sites or schools.
- Schedule shifts may impact arts programs differently than others, due to the structures necessary to produce artistic work and performances. Ensure that arts educators are a part of the conversation when considering school schedule changes.

### MATERIALS, SPACE, AND RESOURCES RECOMMENDATIONS

- Prioritize a budget for needed program equipment and materials. Consider creative avenues for community support for these needs, if necessary.
- Ensure that arts educators have knowledge of and access to any specialized equipment or tools necessary to meet Individualized Education Plan (IEP) and 504 plan needs for students - for example, accessible artmaking tools and instruments, devices with accessibility features for reading and writing, or flexible seating options.

Reference [Space and Equipment Needs for Arts Programs](#) for more information about the space and equipment needs for individual arts disciplines.

- ▶ Access [Space and Equipment Needs for Arts Programs](#)



## ARTS EDUCATOR EVALUATION RECOMMENDATIONS

The [Oregon Framework for Evaluation and Support](#) lays out the required elements in teacher and administrator evaluation and support systems within Oregon schools, including arts educators. These elements include:



### 1. Standards of Professional Practice

The state-adopted [Model Core Teaching Standards](#) and Educational Leadership/Administrator Standards define what teachers and administrators should know and be able to do to ensure that every student is ready for college, careers, and engaged citizenship in today's world.

### 2. Differentiated Performance Levels

Teacher and administrator performance on the standards of professional practice are measured on four performance levels.

### 3. Multiple Measures

Multiple sources of data are used to measure teacher and administrator performance on the standards of professional practice. Evaluators look at evidence from three categories: professional practice, professional responsibilities, and student learning and growth.

### 4. Evaluation and Professional Growth Cycle

Teachers and administrators are evaluated on a regular cycle of continuous improvement which includes self-reflection, goal setting, observations, formative assessment, and summative evaluation.

### 5. Aligned Professional Learning

Relevant professional learning opportunities to improve professional practice and impact student learning are aligned to the teacher's or administrator's evaluation and their need for professional growth.

To supplement these requirements and fit the needs of arts educators, the [Arts Impact Autonomy Rubric for Teachers](#) provides examples of criteria to consider for professional learning goal setting with arts educators.

Additionally, resources and examples of implementation of the Oregon Framework are provided in the [Educator Effectiveness Toolkit](#).

▶ [Access the Educator Effectiveness Toolkit](#)

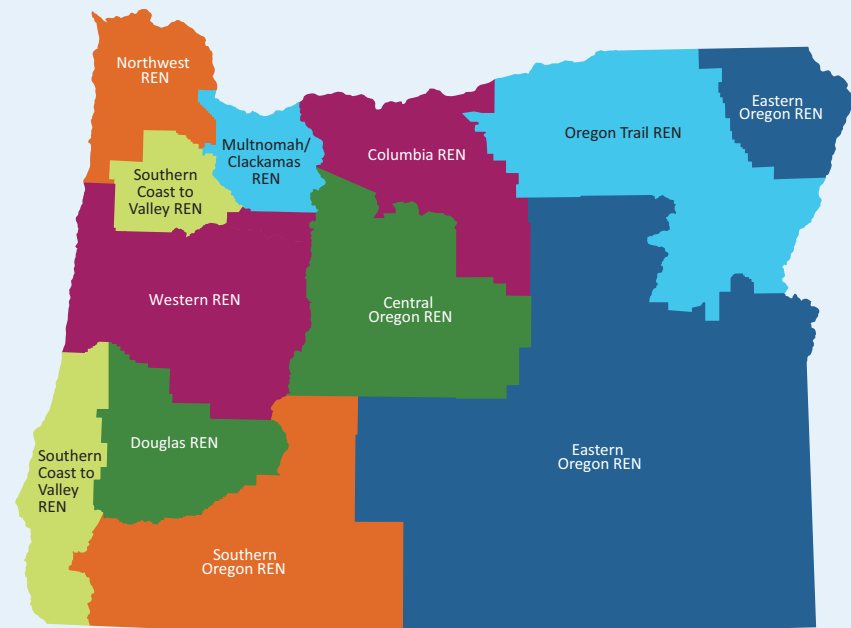


## PROFESSIONAL LEARNING AND LEADERSHIP OPPORTUNITIES RECOMMENDATIONS

- Provide arts educators with aligned professional learning, as described in the [Oregon Framework for Evaluation and Support](#). Offer professional development opportunities specific to the arts education domains of educators. If the district does not provide professional development that meets this need, consider professional learning opportunities from [Statewide Arts Educator Support Organizations](#), and funding attendance at state or national arts education conferences.
- Provide intentional and purposeful time for arts educators to connect across subject areas and programs during professional development. This promotes collective teacher efficacy<sup>1</sup>, shown to have a large impact on student achievement.
- Provide paid time for connection to other district arts specialists to guide the development of district-wide vertical alignment, student pathways, and scope and sequence planning for the arts.
- Connect arts educators to local arts organizations and budget for arts residencies or integration programs to support and augment their program offerings.
- Connect arts educators with the school or district planning committee for events, celebrations, and gatherings. Incorporating the arts is a powerful way to bring the community together and tell the story of a program.
- Provide resources and training for arts educators to host a website that shares updated program information and links to events and resources for students and families.

The [Regional Educator Networks](#) from the [Educator Advancement Council](#) provide various supports for educators. These networks provide a community focused on educational leadership, professional learning opportunities for educators, and funding for innovative practices in education.

- ▶ [Access the Regional Educator Networks Website](#)



1 Hattie, J. (2008). *Visible learning: A synthesis of over 800 meta-analyses relating to achievement*. Taylor & Francis Ltd.

# Teaching Artist and Arts Organization Collaborations

Teaching artists and community-based organizations bring a wealth of resources and opportunities to an arts program, allowing for the provision of an expansion of arts education offerings to students in unique ways. When considering a teaching artist program, collaborative planning is essential.

Teaching artists offer many different kinds of arts learning opportunities for students, and may have extremely varied space, equipment, time, and material needs. One benefit of this is the flexibility these teachers and programs may have to meet exact needs - for example, with a mural project or a strings program. However, in order for these teaching artists to be successful, they need varied support. This process is more easily accomplished with the connection of an arts educator or arts program liaison at a school site to ensure needs are met.

## CONSIDERATIONS FOR COLLABORATION BETWEEN ARTS ORGANIZATIONS AND SCHOOLS

Keep in mind when building teaching artist and organization partnerships:

- Reach out early. Creating individualized in-school programs takes detailed planning on the part of arts organizations as well as schools to ensure a successful experience.
- Budget for the cost of programs. Many arts organizations are non-profits and depend on funding from schools to sustain their programs.
- Some arts organizations have access to grant funding that can help lighten the cost of bringing in their programs. Additionally, some arts organizations may be willing to write letters of support to help with the pursuit of funding.
- Plan to make spaces available that ensure safe and effective arts learning environments. If spaces will be shared, ensure that any staff member sharing space is involved in planning for shared use of the space.
- Offer shared learning opportunities, classroom, and performance time with educators so they can learn from teaching artists, and vice versa.
- Ensure that a staff member is assigned to connect with and support any teaching artists with material or space needs at each individual school site.
- Supply an organizational and communications structure for visiting teachers so they are clear on program expectations and maintenance procedures for the space and equipment.
- Articulating your hopes/goals for the student experience and for the outcome of creative collaboration can help arts organizations identify the best program for your school.

Find funding sources for arts organization programming in the [Funding Sources for Arts Programs](#) and [Funding Well-Rounded Learning Guide](#).

- ▶ Access the [Funding Sources for Arts Programs](#)



## CONNECTING WITH ARTS AND STEAM EDUCATION ORGANIZATIONS<sup>2</sup>



- To connect with arts organizations and teaching artists in your area, refer to the [Oregon Arts and STEAM Education Organization Lookup Tool](#) compiled by the Oregon Department of Education. This tool is a searchable database of Oregon Arts & STEAM organizations. Users can sort by ESD region, County, and STE(A)M Hub region, and find programs for particular age groups and content areas within Arts & STEAM. Program details and contact information for Arts & STEAM organizations are included in the program detail tab of the tool. Arts & STEAM Organizations are welcome to [submit a form](#) to request to be added to the tool.



- For schools around the Portland Metro Area, the Regional Arts & Culture Council's [Artlook Map](#) provides opportunities for arts organizations and schools to connect. The interface allows schools to share about the programs they are seeking, and additionally, helps to facilitate connections with available arts organizations interested in partnerships with K-12 schools.

Arts and STEAM Organizations	Visual Arts	Dance	Theater	Music	Media Arts	STEAM	Ecology	Computer Science
#instaballet		✓						
A-WOL Dance Collective		✓	✓					
Academy of Arts and Academics	✓	✓		✓	✓			
Adventure! Children's Museum						✓		
Albany Youth Orchestra / Mid-Valley Prelude Sinfonia				✓				
Alpenfest				✓				
Architecture Foundation of Oregon						✓		
Art Accelerated	✓						✓	
Art Center East	✓	✓	✓	✓	✓	✓		
Art Conspiracy	✓	✓	✓	✓				
Artists Repertory Theatre			✓					
Arts Council of Pendleton dba Pendleton Center for the Arts	✓			✓				
Arts in Education of the Gorge	✓	✓	✓	✓	✓			
Ashland Independent Film Festival	✓				✓			
Bag&Baggage Productions			✓					
Baker Community Choir, Inc.				✓				
Ballet Fantastique		✓						
Ballet Folklorico Ritmo Alegre	✓	✓						
Bandon Showcase Inc				✓				

*Search Tab of the Oregon Arts and STEAM Organization Lookup Tool*

<sup>2</sup> Note: Arts and STEAM organizations contained in this section have not been endorsed by ODE, but are being shared as relevant resources for arts education professionals to consider.

## Community Collaboration with Arts Educators and Teaching Artists

Invested leadership and strong partnerships make comprehensive arts programs possible. Start by identifying the community members engaged with the possibilities that an arts program brings. These leaders could be administrators at the district or education service district, teachers, staff, community members, or volunteers. Building partnerships help arts educators strengthen arts programs and better meet the needs of each unique community.



### ADMINISTRATORS AND COUNSELORS

Counselors and administrators have the opportunity to know and work with all students in the school and serve as powerful partners in ensuring the structure of the arts program is successful. These partners help promote a common understanding of the benefits and opportunities within arts learning. This may include such things as sharing arts integration strategies across the school and highlighting opportunities for arts-related initiatives for [student care and connection](#). They are also essential partners in structuring and finding funding for arts programs.

- Ensure that counselors and/or administrators understand the needs of students in accessing arts programs and that arts learning is made accessible for all students within school schedules. For example, ensure all students have access by rotating any pull-out classes or tutoring that occur during arts learning, and ensure any required courses can be completed in addition to, not in place of arts learning time.
- It is important that administrators and counselors are involved in the arts program to assist in making helpful connections across school programs. Strategies to stay connected could include classroom visits, providing time for connection, and encouraging students to share their learning in the arts throughout the school.
- The arts can be a means for students to access social-emotional well-being and to create and celebrate a culture of belonging in their school. [Non-Evaluative Arts Experiences: Creativity, Care, and Connection for Mental Health](#) provides guidance to incorporate ways for students to process their experiences and learning and to connect to and learn about their classmates.
- District-level administrators can be powerful partners for ensuring access to well-rounded education and arts learning in line with the funding goals of the ODE's [Aligning for Student Success Integrated Guidance](#) and other state and federal funding sources.

## EDUCATORS AND STAFF IN NON-ARTS SUBJECTS

All educators and staff members in a school or district are essential partners for creating a supportive arts learning environment. Through their relationships with students and connection with families, educators, and support staff help to connect the community around celebrations of learning. Because of their dedicated time with students, they are able to reinforce learning around essential, cross-cutting skills and social-emotional concepts that are important across all content areas, including the arts.

- Give time and space for all educators and staff that work with students to learn and plan together so they can realize opportunities for arts integration and other cross-cutting instructional practices across the school.
- Consider professional development for the entire staff around arts integration strategies. For example, highlighting the connections between arts and literacy, which promotes common understanding and language between staff and strengthens arts learning opportunities for students across their educational experience (Smolkowski et al., 2020).
- Consider how educators and staff connect across content areas to provide social emotional learning opportunities for students to explore their identity, relationship skills, learning needs, and behaviors, as well as connect to their larger goals and interests through creative activities in the arts.
- Prep educational assistants and other instructional specialists for arts lessons so they are prepared to support students in the arts classroom.
- Share and invite collaboration around arts program events, celebrations, and projects with all school staff - these connections lead to exciting opportunities for the development of strong school relationships.



## STUDENTS

Students are powerful partners in developing an arts program that meets their needs. During the community engagement process, students should be a key focal group to determine the path of a program.

- Students each come with their own unique personal identity and interests; empowered students could organize clubs, groups, or school-wide gatherings that incorporate and build community around their identities and interests through arts-based activities, showcases, or events.
- Student leadership teams or students in media arts courses that learn about photography/video work can help to document work within the arts program and other school programs.
- Student volunteers or teams may assist in maintaining a blog or website for the arts program.
- Students make great leaders around the hosting of productions and events. Students can host student-led events that feature work written, performed, and produced by students.
- Student teams may enjoy applying their creativity in the development of posters and flyers to raise community awareness of arts program celebrations and events.
- Students can utilize their artistic skills to raise awareness and promote other school-wide initiatives, awareness campaigns, or events through various creative communications activities.

For an inspiring example of an Oregon school program that centers student voice, refer to the feature on Dr. Martin Luther King Jr. Elementary School and KSMoCA in [Communicating the Benefits of Arts Education](#).

- ▶ Access the [Communicating the Benefits of Arts Education](#)





## FAMILIES, COMMUNITY MEMBERS, AND CULTURALLY SPECIFIC ORGANIZATIONS

School and district families and community members play an important role in any arts program. Not only do families and community members make arts program celebrations and performances meaningful, but oftentimes, family and community volunteers are the key partners that make arts programs possible.

- Create materials translated into all languages of the school community to share with families about the plans and goals of the arts program.
- Ensure that invitations to community events, performances, and celebrations around the arts include all families and provide what families need to be able to participate, such as food or childcare.
- Carefully consider any costs that may be associated with events or performances, as this may limit accessibility for families.
- Families may be interested in helping in the arts classroom or to make some project dreams come to life. Establish relationships with students' families and tap into their collective strengths, community networks, and desire to work together to create a great arts learning experience for their students.
- Encourage educators, including arts educators, to connect to organizations in the community that provide examples of real-world, authentic opportunities to leverage artistic and creative skills.

### Oregon Spotlight on Connecting with Community through the Arts

The work of Oregon 2023 Teacher of the Year, Rosa Floyd, demonstrates the power of the connections between community, arts, and culture for students and schools. Rosa's work at Nellie Muir Elementary School in Woodburn, Oregon, has inspired a thriving educational community that honors and highlights the cultural assets of its students and families. Rosa has committed her time as a kindergarten educator to partnering with families around their child's education and providing opportunities for her school community to learn about each other through organizing and leading a Mexican folkloric dance group.

*I feel that my responsibility as a teacher is to be a bridge that connects our parents with the school system. When families are involved in their children's learning, children show improvement in academics, self-esteem, behavior, and attendance.*

*-Rosa Floyd, 2023 Oregon Teacher of the Year*



Photo credit: Jon Stanley from the Oregon Lottery

Learn more about Rosa Floyd's approach to building community through various programs, including the [Mexican folkloric dance group](#) that Floyd has organized and supported during her twenty-two-year tenure as a kindergarten teacher.



## CAREER AND TECHNICAL EDUCATION (CTE) PATHWAYS, DUAL CREDIT, AND POST SECONDARY PARTNERS

Career and Technical Education programs and Dual Credit programs can partner with post-secondary schools to provide work-based learning and career-connected opportunities for students in the arts. Arts courses offered through Oregon CTE programs are part of the [Arts, Information and Communications Career Area](#). For more information about supporting and beginning programs in the Arts, Information and Communications Career Area, contact [Jeff Rhoades](#), Arts, Information and Communication Technology Education Specialist.

For examples of how schools have connected CTE and arts courses, use the [Career and Technical Education \(CTE\) Reports](#) to look up programs across the state. This resource describes the courses offered in different schools' programs and also highlights programs which are offering dual credit and industry-recognized credentials through their CTE courses.

CTE and Dual Credit programs also have the option of partnering or developing a "sponsored program" with post-secondary institutions in the area to provide college credit for arts courses at the high school level. This is beneficial for students who may be considering careers in arts-related fields, and want to earn cost-effective college-level credit while still in high school.

For more information about Dual Credit and industry-recognized credential programs, contact [Kristidel McGregor](#), Accelerated Learning Specialist.

# Organizations Supporting Arts Educators

## STATEWIDE ARTS EDUCATOR SUPPORT ORGANIZATIONS

These statewide organizations provide resources, professional learning, and conference opportunities for arts educators in multiple arts disciplines. Membership for these statewide organizations is managed by their national organization partners.

- ▶ [American Choral Directors Association, Oregon Chapter](#)
- ▶ [Oregon Dance Education Organization \(ODEO\)](#)
- ▶ [Oregon Art Education Association \(OAEA\)](#)
- ▶ [Oregon Music Education Association \(OMEA\)](#)
- ▶ [Oregon Band Directors Association \(OBDA\)](#)
- ▶ [Oregon Theatre Educators Association \(OTEA\)](#)



## NATIONAL ARTS EDUCATOR SUPPORT ORGANIZATIONS & RESOURCES

These national organizations provide resources, professional learning, conference opportunities, and guidance for arts educators and arts education advocates in multiple areas. They provide free resources for all educators, paid resources for members that include professional learning, and curricular resources and activities.

- ▶ [American Choral Directors Association \(ACDA\)](#)
- ▶ [National Arts Education Association \(NAEA\)](#)
- ▶ [American School Band Directors Association \(ASBDA\)](#)
- ▶ [National Association for Music Education \(NAfME\)](#)
- ▶ [Educational Theatre Association \(EdTA\)](#)
- ▶ [National Dance Education Organization \(NDEO\)](#)



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# ARTS EDUCATION INSTRUCTIONAL PRACTICES



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# ARTS EDUCATION INSTRUCTIONAL PRACTICES

This resource provides arts program leaders and arts educators:

- Information about student-centered learning and instruction in the arts classroom
- Assessment tools to promote equitable assessment and grading practices
- Examples of student-centered arts learning approaches

Classrooms and schools where all students feel accepted as they are, respected as partners in their learning, and free to explore and take academic and artistic risks are essential to providing equitable arts learning experiences. Ensuring certain elements are present within an art program’s routine, structure, and instructional activities creates both equitable and engaging opportunities for arts learning.



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## Elements of Student-Centered Arts Learning and Instruction

A student-centered arts education environment is foundational to developing student agency and voice within arts programs. Approaching arts learning through a student-centered lens creates opportunities to address the full set of [Oregon Arts Standards](#), including the artistic processes of create, present/perform/produce, respond, and connect. In student-centered classrooms, student agency fosters creativity and innovation, as students are given the freedom to explore, build their skills and confidence, and take artistic risks.

The following sections highlight important considerations to make when building a student-centered classroom within an arts program.

### THE ARTS, THINKING, AND LEARNING



*“Works of art provoke rich, multilayered meaning making in ways unlike other disciplines. They raise questions, evoke connection-making, and in many ways transform the shape of inquiry. In doing so, it has the power to transform a student’s historical inquiry into a personal and contemporary one.”*

-Shari Tishman

- Tap into the power of the arts to help make student thinking visible<sup>1</sup> and highlight important critical thinking and observational skills for students. The analysis of and collective discussion around artworks and performances, utilizing simple questioning strategies and open ended prompts<sup>2</sup>, leads to the development of these important skills.
- Implement [protocols](#) in the classroom to increase opportunities for student interaction and varied forms of engagement.
- The [Eight Studio Habits of Mind](#) from [Harvard Project Zero](#) provides a framework for the thinking processes that students engage with during creating, performing, connecting to, and responding to artwork. Learning these habits helps students grasp the process of arts learning at a metacognitive level, and to build an artistic practice that leads to high quality work.

1 Tishman, S. (2007). (rep.). Artful Thinking (pp. 3–5). Cambridge, MA: Harvard Graduate School of Education.

2 Ritchhart, R., Church, M., & Morrison, K. (2011). Making thinking visible: How to promote engagement, understanding, and independence for all learners. Jossey-Bass.



## CLASSROOM RELATIONSHIPS

- Create classroom agreements with students to ensure everyone is clear about the processes of caring for each other, the shared space, and instructional materials.
- Agree together on the process of repair and resolution of challenges or conflicts. Touch on these agreements every time the class meets.
- Build rapport and learn about each other with [circle practice](#) or sharing activity before creating together. Module 1 of Oregon Classroom WISE is focused on creating safe and supportive learning environments, and provides additional ideas and resources.
- Providing opportunities to explore and share through the arts without judgment can be beneficial to students' processing of difficult topics and life events.

Learn more about incorporating trauma-informed teaching practices into arts programs by utilizing the Oregon Department of Education's Integrated Model of Mental Health [Oregon ClassroomWISE](#) resources. For more information about restorative practices and Restorative Justice, see this [Restorative Practice/Restorative Justice](#) resource.

- ▶ [Access the Oregon ClassroomWISE Modules](#)





## SUPPORTING ALL STUDENTS THROUGH ARTS LEARNING

- The [Universal Design for Learning Guidelines](#) provide a framework to ensure all learners are able to access and fully participate in their learning. Utilize these guidelines to design instruction that provides a diverse array of opportunities for engagement in learning, representation of learning, access to learning, and expression of learning.
- Students experiencing disabilities must be provided the proper modifications or supports to participate fully in arts program activities. This can include modifying materials, tools, seating arrangements, or equipment as necessary to meet student needs and address student Individual Education Plans (IEPs). Plan in advance and discuss with the student and Special Education Department.
- Provide translated materials when helpful for students and consider linguistically responsive structures to any activities involving reading, writing, listening, and speaking that support students' needs. Linguistic supports include sentence frames, word banks, graphic organizers, visual aids, and more.
- Consider what Universal Design for Learning (UDL) looks like across program formats, for example, online, hybrid, or in-person.

The Oregon Department of Education's [Special Education website](#) and [English Learners Initiatives website](#) provide resources to support the varied needs of students. For resources when considering utilizing digital learning within an arts program look to [ODE's Key Components of Digital Learning Guidance](#).





## CULTURALLY RESPONSIVE PEDAGOGY AND PRACTICES

- Zaretta Hammond, teacher and author of *Culturally Responsive Teaching and the Brain*, has proposed that culturally responsive teaching is a *process*, not just a set of best practices (Hammond & Jackson, 2015). Research and learn the differences between various frameworks for culturally responsive and culturally sustaining pedagogies. Find, adapt, and implement a framework used by school, district, or education teams to ensure that equity is centered in the educational environment. If this does not yet exist, share one with colleagues and begin a discussion to promote shared learning around these frameworks.
- Start with connection and inclusion. Provide students time for relationship building and opportunities to share stories and artwork from their lives. Center learning activities in student's lived experiences.
- Maintain high expectations for all students. If a student is not meeting co-developed expectations, continue to work with them and develop a plan for them to get there.
- Include diverse examples of languages, races, ethnicities, cultures, gender identities, and abilities in and around the classroom, in materials such as books and videos, decor, and featured artistic works.
- Move beyond the surface level when teaching or sharing about objects, materials, and work from artists of different races, ethnicities, cultures, gender identities, and abilities other than one's own. Ensure understanding of what respectful use looks like with any artistic works. Understand the background of artists and the inherent meaning of works before sharing.

The Oregon Department of Education's [Culturally Responsive Pedagogy and Practices](#) provides examples and resources to help implement these practices in any school program. Consider the Oregon Department of Education's [Aligning for Student Success Professional Learning Resources](#), including the Engaging Equity online modules, for learning around equity with school and district staff.

- ▶ [Access the Aligning for Student Success Page and the Engaging Equity Online Modules](#)



## MEANINGFUL, AUTHENTIC STUDENT CHOICE AND VOICE

- Provide performance and presentation opportunities for students' original works, and highlight student driven choreography, writing, directing, composing, curating, and staging of performances and events.
- Connect to learning goals across content areas ensuring development of cross-cutting skills while promoting the transfer of learning between different learning environments.
- Provide service learning opportunities for students through the arts. This might include fundraising, building awareness of student causes, and making student-driven change in their community.

- Encourage a classroom structure and establish practices based on desired behaviors and/or principles that encourage [critical thinking](#) and creative development.
- Reflect with students on their learning. Give them time to learn and share about their own learning process and needs around arts learning.

For an inspiring example of an Oregon school program that centers student voice, refer to the feature on Dr. Martin Luther King Jr. Elementary school and KSMoCA in [Communicating the Benefits of Arts Education](#).

- ▶ Access the [Communicating the Benefits of Arts Education](#)



## COMMUNITY CONNECTIONS AND AUTHENTIC AUDIENCES

- Invite mentor artists and industry professionals to share their work with students and engage in dialogue based on student interests.
- Discuss school and community needs and provide students with opportunities to help meet those needs through creative expression.
- Find creative ways to showcase student work. In addition to school-based celebrations, create community connections for students to perform or present work for an authentic audience and make a difference in the community.

To connect with arts organizations and teaching artists in various regions of Oregon, refer to the [Oregon Arts and STEAM Education Organization Lookup Tool](#) compiled by the Oregon Department of Education. For schools around the Portland Metro Area, the Regional Arts & Culture Council's [Artlook Map](#) provides additional opportunities for arts organizations and schools to connect.



- ▶ Access the [Oregon Arts and STEAM Education Organization Lookup Tool](#)



## EQUITABLE ASSESSMENT IN THE ARTS

- Balance a focus on process and product when designing classroom activities and instruction - both experiences are important for standards-aligned arts learning.
- Incorporate balanced assessment practices, focusing on formative assessment strategies and student driven assessment to empower students as partners in their learning.
- Be clear with expectations and purpose when utilizing summative assessments. Consider employing and/or designing rubrics with students to assess performances or products.
- [Guiding Principles for the Assessment of Arts Learning](#) from the World Summit on Arts Education provides a framework for assessing the quality of assessment structures and applications when planning assessments for arts programs.

Explore resources from [Arts Assessment for Learning](#) and some of these [Formative Assessment Resources](#) from the Oregon Department of Education for ideas to implement more formative assessment strategies in the classroom.

## Performance-Based Assessment Tools

Performance-based assessment is essential to the process of evaluating arts learning. The National Coalition for Arts Standards' (NCAS) 2021 [National Arts Standards Model Cornerstone Assessments](#) and discipline specific MCAs provide models for standards-based teaching, learning, and assessment in the five arts disciplines of Dance, Media Arts, Music, Theatre, and Visual Arts.



## Discipline Specific Model Cornerstone Assessment Resources from NCAS



▶ [Dance](#)



▶ [Media Arts](#)



▶ [Music](#)



▶ [Theatre](#)



▶ [Visual Arts](#)

The [Arts Impact Curricula](#) program in Washington State developed these performance-based assessments to help assess the success of both students and arts educators based on common criteria for performance.

[Criteria-based Checklist & Student Self-assessment](#) (text version of [Criteria-based Checklist & Student Self-assessment](#)) This example includes both a criteria-based checklist, completed by the teacher, and a student self-evaluation form.

[Peer Reflection](#) (text version) This form is just one example of how students can be involved in observing and recording criteria. Peer reflection can be used in combination with other assessment tools.

[Annotated Rubric for Teachers](#) (text version) In this example, a four point weighted rubric scale is used in both a teacher checklist and a student self-evaluation.

[Autonomy Rubric for Teachers \(A.R.T.\) from Arts Impact](#)

The Autonomy Rubric for Teachers (A.R.T.), is designed as a tool for facilitating continuous growth in teacher practice.

Source: [Arts Impact Assessment Tools](#)



## Student-Centered Arts Learning Approaches

Along with employing well-known instructional strategies such as direct instruction, modeling, discussion protocols and guided release, educators can apply various approaches to ensure space for student voice and choice in their instruction. These are just a few of the student-centered approaches that apply in an arts learning context.



### CHOICE-BASED

In choice-based arts learning, students are presented with a range of art learning options or activities, and they are encouraged to choose the options that best meet their individual learning needs and interests.

Choice-based learning offers educators the opportunity for modeling, practice, and guided release, through the development of different technical skills with artistic media. However, in this model, students are able to choose which technical skills they want to develop and what they wish to express with these skills. Choice-based learning could also involve students working in small groups or collaborating with their peers, allowing them to share their knowledge and expertise and learn from one another. Together, these experiences encourage students to take ownership of their learning and artistic development.

An example of choice-based learning in the arts could be students learning about different art media techniques through mini-lessons at stations in their classroom, and choosing which media and techniques they want to focus on. After time to practice, students could propose an idea for a capstone project, and work toward sharing this body of work in an art show or gallery.



### DESIGN THINKING

Design thinking is an instructional approach that encourages students to use a creative and iterative process to solve problems and create innovative solutions. This approach is based on the idea that the same design principles used by professionals in fields such as

engineering, architecture, and product development apply in educational contexts, helping students develop skills such as critical thinking, creativity, and problem-solving. The design thinking process in education, as defined by the Harvard Graduate School of Education, consists of five stages: discover, interpret, ideate, prototype, and test.

Design thinking is often used in hands-on, project-based learning environments, and applies to a wide range of subjects and topics. It has been shown to promote higher-order thinking skills in the learning process (Razzouk, 2012).

An example of a design thinking project in the arts classroom could be students designing an approach to share their work with the school community. This could lead to many different design projects; for example, designing a website to exhibit student performance highlights or portfolio work, or designing a community event to spotlight student artistic achievements.



## INQUIRY-BASED

Inquiry-based learning focuses on students actively exploring and discovering new knowledge and concepts through asking questions and conducting investigations. In an inquiry-based arts learning environment, students are encouraged to ask questions, seek out information, and engage in hands-on activities and experiments to learn about a particular topic. This approach is designed to promote deep understanding and critical thinking skills, as students are encouraged to consider multiple perspectives and draw their own conclusions based on the evidence they gather.



## PROJECT-BASED

Project-based learning (PBL) is an instructional approach that involves students actively exploring and investigating real-world problems or challenges through hands-on, experiential activities. In a project-based arts learning environment, students work on a long-term, open-ended art project or piece that requires them to use a range of skills and knowledge to research, design, and create a product or solution to a problem<sup>3</sup>.

Inquiry-based learning often begins with a driving question or problem that students are asked to explore and investigate. Through this exploration, students develop artistic research skills, collaboration and communication skills, and engage in opportunities for both teacher and peer feedback.

An example of inquiry-based arts learning in action could be students researching the question “What makes music enjoyable?” Students could research their favorite music genre, learn about the structure of musical works in the genre, develop specific composition skills, and create their own music based on this investigation.

PBL is designed to engage students and promote deep learning by allowing students to apply their knowledge and skills to real-world situations. In PBL, students are actively involved in defining the goals, processes, and products of their projects. This provides many opportunities for problem-solving and critical thinking. Projects often involve the use of collaboration and communication skills, as students work together to research, plan, and execute their projects.

An example of project-based learning in action could be students integrating arts learning across disciplines while writing, performing, choreographing, and producing a musical to raise awareness of an issue they have deemed important.

This work is funded by the Expanding Access to Well-Rounded Courses Grant, a 5-year, 9.8 million dollar Federal grant that ODE received from the US Department of Education in 2020. The Arts Access Toolkit is a portion of the work of the [Well-Rounded Access Program](#), along with supporting access projects for courses in the arts and STEAM across the state. Over time, the Well-Rounded Access Program team hopes to continue to develop and refine this resource with the collaboration of administrators and educators statewide. If districts or schools have additional resources, examples, or success stories to contribute, please contact the Well-Rounded Access Program team at [ODE.WRCoursesGrant@ode.state.or.us](mailto:ODE.WRCoursesGrant@ode.state.or.us).



3 [PBL Works, Buck Institute for Education](#)

# ARTS PROGRAM CURRICULUM RESOURCES



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# ARTS PROGRAM CURRICULUM RESOURCES

This resource provides arts educators:

- A scope and sequence example for K-12 arts learning pathways
- Instructional materials and resources to apply in arts education courses and learning opportunities
- Information around standards alignment in the arts curriculum

Through arts programs that provide high quality, relevant, and culturally affirming content and curriculum, and K-12 pathways for students to build on their artistic learning in various disciplines, students gain access to essential skills and knowledge needed to grow as artists, communicate effectively, develop their creativity, and make meaningful change in our complex world.



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## Scope and Sequence: Pathways for Arts Learning K-12

In order to develop a full range of skills in a particular art form, students must work on and refine their skills over time, just as in all content areas. A scope and sequence for K-12 art programs is a critical component to ensuring that students build on their learning in developmentally appropriate ways as they grow, and have access to a rich set of arts learning and experiences at all grade levels. It can also ensure consistency across buildings and help establish arts pathways within a district program.

Consider providing opportunities for arts educators to connect across the district to assist in the development of pathways and a K-12 scope and sequence in the various arts disciplines. [The Chicago Public Schools Skyline Arts Education Scope & Sequences](#)<sup>1</sup> for arts education provides a framework for developing a scope and sequence, addressing the areas of Dance, Music, Theatre, and Visual Arts.

## Instructional Materials and Resources

Connecting curriculum to areas of relevance for students and authentic learning opportunities across multiple content areas increases program access. More students are likely to see themselves in the lesson materials, share their stories and voice, and experience tangible examples of the relevance of arts learning to their lives. This section provides ideas and resources around strengthening an arts curriculum and making connections to district arts pathways in service of programmatic goals.

## ACCESSIBLE ARTS EDUCATION MATERIALS

Planning is essential in order to provide quality resources for students, and is necessary to provide learning supports for each individual student that comes into a program.

Students experiencing disabilities must be provided the proper modifications or support to participate fully in arts program activities. This can include modifying materials, tools, seating arrangements, or equipment as necessary to meet student needs and address student Individual Education Plans (IEPs). Plan in advance and discuss with the student and Special Education Department.

[Oregon Open Learning's Accessible Education Materials Group](#) hosts multiple resources to explore and understand accessibility with educational materials and learn about creating accessible arts instructional materials for all students.

- ▶ [Access the Oregon Open Learning's Accessible Education Materials Group](#)



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<sup>1</sup> Although these resources are aligned to the Illinois state arts standards, they are provided here as resources for educators to consider when crafting Oregon arts standards aligned scope and sequence plans.

## RESOURCE EVALUATION

When determining which curriculum to purchase for an art program or to evaluate the quality of a program in use, it is helpful to have an assessment framework. The [OER Quality Framework Evaluation Tool](#) is one example of such a tool. This framework was developed to guide the curation and creation of Open Educational Resources to be shared with education networks.

- ▶ [Access the OER Quality Framework Evaluation Tool](#)



The basic criteria highlighted in the assessment of content through the OER Quality Framework are:

### Alignment to Standards

- Aligns to Oregon State Standards and CTE Oregon Skill Sets

### Learning Supports

- Equitable and Socially Responsible Material
- Cultural and Linguistic Responsiveness
- Accessibility
- Student Agency

### Instructional Supports

- Guidance and Purpose for Instruction
- Differentiation
- Culturally and Linguistically Responsive Teaching
- Mental, Social & Emotional Well-Being
- Disciplinary Literacy and Content Area Literacy

### Student-Centered Assessment Practices

- Formative Assessment Process
- Opportunities for Self and Peer Assessment



## OREGON DISTRICT-BASED SPOTLIGHT ON RESOURCE EVALUATION

The Portland Public Schools Visual and Performing Arts (VAPA) team developed evaluation resources to assist arts educators in choosing high-quality arts instructional materials. The [PPS Music Literature and Sheet Music Evaluation Tool](#) can assist music educators in choosing high-quality resources for the music classroom.



Photo credit: Portland Art Museum.

*The Cleveland High School Saxophone quartet performing at the Portland Art Museum.*

## OPEN EDUCATIONAL RESOURCES: OREGON OPEN LEARNING AND THE OREGON ARTS GROUP

The [Oregon Open Learning Hub](#) ('the Hub') is an online resource database to find and share open educational resources (OER) that are curated and created for and by Oregon educators. The Hub features both local resources such as the [Tribal History/Shared History lessons](#) developed in partnership with the nine federally recognized Tribes in Oregon, as well as national resources from organizations like the Smithsonian.



The [Oregon Arts Group](#) is a working space for arts educators to share, remix, and curate lessons to utilize in their classrooms. Anyone can view the group to access resources and search for lessons by age group and arts domain to utilize or remix for their curriculum. Educators that join the group will be able to curate and submit lessons and connect on the group message board. This group continues to grow as new resources are added.

- ▶ [Access the Oregon Arts Group on the Oregon Open Learning Hub](#)



## OREGON INSTRUCTIONAL MATERIALS ADOPTION CYCLE

Oregon conducts a seven-year, content-area-specific [adoption schedule](#). Currently, there are no adopted instructional materials for the arts, and the next evaluation of arts instructional materials is due to occur in 2026. Find more information for publishers of instructional materials on [Oregon Department of Education's Announcements & Notices](#) page, where information related to upcoming instructional materials adoptions will be published.



## Oregon Standards Alignment in Arts Curriculum

The [Oregon Arts Standards](#), adopted by the State Board of Education, are Oregon's guide to what students should be able to know and do in their arts courses throughout their learning journey. [Academic Standards and Requirements for the Arts in Oregon](#) provides more information about teaching the Oregon Arts Standards, and requirements to provide access to learning aligned to these standards in Oregon schools.

- ▶ Access the [Academic Standards and Requirements for the Arts in Oregon Resource](#)



## APPLIED ARTS STANDARDS AND CAREER AND TECHNICAL EDUCATION

Some arts courses may be offered through Career and Technical Education (CTE) Programs. [Oregon's Career and Technical Education Skill Sets](#) provide a framework for what students should learn in these courses. Arts courses including fine and performing arts and digital arts, align to the Oregon Skill Set for the [Arts, A/V Technology and Communications Pathway](#). CTE courses have further guidance around what students should learn and be able to do when engaging in arts-related CTE courses, that are specific to many distinct technical courses such as Technical Theatre and Audio/Visual Design.

For more information about the Arts, A/V Technology and Communications CTE Pathway, and initiating and supporting CTE programs in this pathway, contact [Jeff Rhoades](#), Arts, Information and Communication Technology Education Specialist.

## STANDARDS CROSSWALKS

Individual sets of academic standards are divided by content area, but this does not mean that learning naturally occurs in a compartmentalized fashion. The arts standards are focused on students learning specific artistic languages, expressing themselves effectively through them, and engaging in inquiry around the use and place of the arts in human society. For this reason, connections exist between the Oregon Arts Standards to standards in virtually all other subjects.

Educators can tap into this potential. For example, plentiful opportunities for social-emotional learning (SEL) exist within arts content. This [Arts and SEL crosswalk](#) from the Center for Arts Education and Social Emotional Learning highlights common learning goals in the CASEL competencies and artistic processes of the National Core Arts Standards.

The [Arts Education Program Models](#) resource provides additional examples of arts content integrated with various additional subject standards. The Oregon Department of Education's [Oregon Arts and Ethnic Studies Standards Crosswalk](#) highlights connections between arts content and the newest [2021 Integrated Social Science and Ethnic Studies](#) standards.

- ▶ Access the [Oregon Arts and Ethnic Studies Standards Crosswalk](#)



## ARTS LESSON PLAN TEMPLATE

This [editable lesson plan template](#), developed to share on the Oregon Open Learning Platform, can guide the creation of lessons that address the Oregon Arts Standards, are culturally and linguistically responsive, and incorporate [Universal Design for Learning Guidelines](#). Make a copy of the template to begin creating and customizing lessons.

- ▶ [Access the Oregon Open Learning Art Lesson Plan Template](#)



## ADDITIONAL ARTS LESSON MATERIALS AND RESOURCES<sup>2</sup>

- ▶ [Arts Impact](#) offers free arts integration curriculum for multiple arts disciplines
- ▶ [Ok You](#) provides free lessons for all ages, with a focus on learning about and caring for mental health through the arts
- ▶ [Carnegie Hall Music Educators Toolbox](#) features free lesson materials for music educators
- ▶ The Oregon Game Project has compiled [a list of free media arts and game design programs](#) for students
- ▶ [Institute for Arts Integration and STEAM](#) offers free content geared towards cross-curricular instruction in the arts
- ▶ The Oregon Open Learning [Arts Group](#) is an evolving set of open educational resources for K-12 arts educators, sorted by arts discipline and grade level
- ▶ [FilmEd Lesson Plans](#) are a film-based K-8 curriculum designed to provide meaningful arts engagement and support media literacy
- ▶ [Portland Art Museum Poster Project](#) provides lesson plans based around artwork found in the Portland Art Museum collection
- ▶ [Kennedy Center: Digital Resources Library](#) offers online lessons and teaching artist resources for multiple arts disciplines
- ▶ [Practicing Musician](#) is a free platform that offers curriculum to provide a flipped classroom model in music courses.
- ▶ Music Will features free [downloadable music teacher resources](#) including charts, songbooks and lessons
- ▶ [Smithsonian American Art Museum: Education Resources](#) offers a multitude of resources for educators based on the arts collections at the Smithsonian American Art Museum
- ▶ [National Dance Institute ndiLIVE!](#) offers online dance lessons from NDI teaching artists
- ▶ [Stage Partners Free Classroom Resources](#) provide free monologues, scenes, and lesson plans for theatre educators

<sup>2</sup> *Note: These curricular resources have not been endorsed by ODE, but are being shared as relevant resources for arts education professionals to consider.*

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# NON-EVALUATIVE ARTS EXPERIENCES: CREATIVITY, CARE, AND CONNECTION FOR MENTAL HEALTH



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# NON-EVALUATIVE ARTS EXPERIENCES: CREATIVITY, CARE, AND CONNECTION FOR MENTAL HEALTH

We can all benefit from the joy and connection promoted through creating and telling our stories in community through the arts. Non-evaluative, process-focused arts activities can be incorporated in any classroom, during afterschool activities, and guided by any educator, administrator, or staff member that works with students, if done with intention.



Consider these recommendations when guiding an arts learning experience with students to promote relationship-building, cultural identity development, and mental health and well-being:

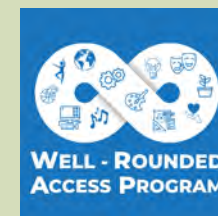
- Build rapport with students with a [circle](#) or sharing activity before creating together, or use these activities in groups that have already built a sense of trust. [Module 1 of Oregon Classroom WISE](#) is focused on creating safe and supportive learning environments and provides additional ideas and resources.
- Provide students with multiple avenues for self-expression that increase comfort and accessibility. For instance:
  - Consider providing options for students to choose workspaces and the materials, music, movement choice or props they utilize.
  - Provide open-ended prompts that incorporate students' experiences and interests.
  - Allow students to opt into or out of sharing their work with a partner or the group, and provide options for students to respond individually, through activities such as journal entries.
  - The UDL guidelines from CAST provide [strategies to optimize student choice and autonomy](#).



- Reflect throughout the process. Provide opportunities for solo, partner, small group, and large group reflection and relationship building to promote the progression of students' conceptual understanding of what they have created, and how it connects to their funds of knowledge, different aspects of their identity, and their learning journey, as well as their social development. Make certain that partner or group activities are invitational rather than required.
- It's important to normalize emotions. Consider using a [feelings wheel](#) to help students identify how they are feeling throughout the process of making art as well as the experience of responding to art.
- Observe and share what details you notice in students' work and share open-ended prompts to seek more information. Avoid value statements and judgments about student work. The UDL Guidelines from CAST provide [strategies for feedback that promotes effort and persistence in students](#).



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# OREGON ARTS AND ETHNIC STUDIES STANDARDS CROSSWALK



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# OREGON ARTS AND ETHNIC STUDIES STANDARDS CROSSWALK

*“To create a work of art is to choose a specific story to share – perhaps to reveal or highlight a particular truth in the world.”*

-Marit Dewhurst, Teachers Bridging Difference, Exploring Identities Through Art

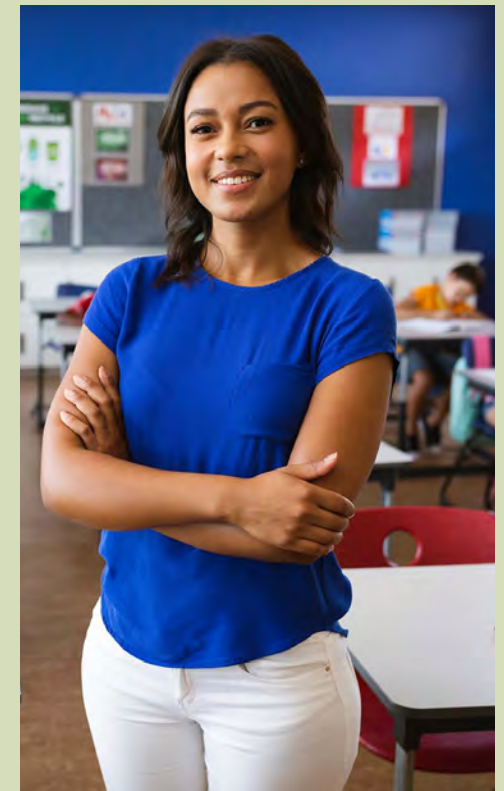
**This resource highlights connections for educators between the Oregon Arts Standards and the Social Science Standards Integrated with Ethnic Studies, to assist in planning curriculum that integrates the arts and social sciences.**

Oregon’s new [2021 Social Science Standards Integrated with Ethnic Studies](#) and the [Oregon Arts Standards](#) have many natural connections. Both emphasize the importance of exploring and celebrating diverse cultures and the experiences of different people, including the study of histories, languages, art, and cultural traditions of various racial, religious, and ethnic groups across time. By integrating these subjects, students gain a deeper understanding and appreciation of the rich variety of human experiences, fostering greater cultural awareness and empathy. Learning in these subjects helps to open students’ minds and see and experience different perspectives promoting social justice learning and action, equity, and antiracist behavior in schools.

This resource aims to strengthen connections between the arts and social sciences subjects in content developed and utilized in Oregon classrooms across the K-12 grades. Utilize this crosswalk to help plan lessons and units that integrate both sets of standards. Each grade band lists one grade as an example; additional connections can be found between standards at each grade level from K-12 by consulting the [2021 Social Science Standards Integrated with Ethnic Studies](#) and [Oregon Arts Standards](#).

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# Arts and Ethnic Studies Integrated Social Science Standards Crosswalk

## GRADES K-2 STANDARDS EXAMPLE

Integrated Ethnic Studies	Dance	Media Arts	Music	Theatre	Visual Arts
<p><b>1.13</b> Examine and understand your own self, family, school, and the local community.</p> <p><b>1.14</b> Identify and explain the perspectives of racial, ethnic, and social groups in our community on local issues including individuals who are American Indian/Alaska Native/Native Hawaiian or Americans of African, Asian, Pacific Island, Chicano/a, Latino/a, or Middle Eastern descent; individuals from all religious backgrounds; and individuals from traditionally marginalized groups.</p>	<p><b>1ST</b> <b>DA.10.CO1.1</b> 1. Share a personal experience and express it through dance movement.</p> <p><b>1ST</b> <b>DA.11.CO2.1</b> 1. Watch and/or perform a dance from a different culture and discuss or demonstrate the type of movement danced.</p> <p><b>1ST</b> <b>DA.9.RE3.1</b> 1. Identify several movements in a dance and describe the characteristics that make the movements interesting. 2. Talk about why they were chosen.</p>	<p><b>1ST</b> <b>MA.4.PR1.1</b> 1. Combine varied academic, arts, and media content in media artworks, such as an illustrated story.</p> <p><b>1ST</b> <b>MA.7.RE1.1</b> 1. Identify components and messages in media artworks.</p> <p><b>1ST</b> <b>MA.8.RE2.1</b> 1. With guidance, identify the meanings of a variety of media artworks.</p>	<p><b>1ST</b> <b>MU.11.CO2.1</b> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p> <p>1. With limited guidance, create musical ideas (such as answering a musical question) for a specific purpose.</p> <p>2. With limited guidance, demonstrate knowledge of music concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.</p> <p>4. With limited guidance, demonstrate and identify how specific music concepts (such as beat or pitch) are used in various styles of music for a purpose.</p>	<p><b>1ST</b> <b>TH.9.RE3.1</b> 1. Build on others' ideas in a guided drama experience (e.g., process drama, story drama, creative drama). 3. Compare and contrast the experiences of characters in a guided drama experience (e.g., process drama, story drama, creative drama).</p> <p><b>1ST</b> <b>TH.11.CO2.1</b> 1. Identify similarities and differences in stories from one's own community in a guided drama experience (e.g., process drama, story drama, creative drama). 2. Collaborate on the creation of a short scene based on a fictional literary source in a guided drama experience (e.g., process drama, story drama, creative drama).</p>	<p><b>1ST</b> <b>VA.1.CR1.1</b> 1. With support, develop an idea for an artwork based on a theme (e.g. personal or family story). 2. Use observation and investigation to make a work of art.</p> <p><b>1ST</b> <b>VA.11.CO2.1</b> 1. Understand that people from different places and times have made art for a variety of reasons. 2. Discuss how artworks and ideas relate to everyday and cultural life.</p>

## GRADES 3-5 STANDARDS EXAMPLE

Integrated Ethnic Studies	Dance	Media Arts	Music	Theatre	Visual Arts
<p><b>4.12</b> Analyze the distinct way of knowing and living amongst the different American Indian tribes in Oregon prior to colonization, such as religion, language, and cultural practices and the impact of acculturation and the ongoing perseverance and exercise of tribal sovereignty of Native Americans</p> <p><b>4.13</b> Identify and explain how discrimination based on race, gender, economic, and social group identity created and continues to affect the history, growth, and current experience of residents of Oregon</p>	<p><b>4TH</b> <b>DA.7-8.RE1-2.4</b> 1. Use elements of dance to decipher meaning in an observed dance from one or more genres or cultures.</p> <p><b>4TH</b> <b>DA.10.CO1.4</b> 1. Relate the main idea or content in a dance to one's own experiences. 2. Explain how the main idea of a dance is similar to or different from one's own experiences, ideas, or perspectives.</p>	<p><b>4TH</b> <b>MA.10.CO1.4</b> 1. Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.</p> <p><b>4TH</b> <b>MA.11.CO2.4</b> 1. Explain verbally and/or in media artworks, how media artworks and ideas relate to everyday and cultural life, such as fantasy and reality, and technology use. 2. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, and fairness.</p>	<p><b>4TH</b> <b>MU.1.CR1.4</b> 1. Improvise rhythmic, melodic, and harmonic ideas, and explain connection to specific purpose and context (such as social and cultural). 2. Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.</p> <p><b>4TH</b> <b>MU.5.RE1.4</b> 1. Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts. 2. Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).</p>	<p><b>4TH</b> <b>TH.8.RE2.4</b> 1. Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work. 2. Compare and contrast the qualities of characters in a drama/theatre work through physical characteristics and prop or costume design choices that reflect cultural perspectives. 3. Identify and discuss physiological changes connected to emotions in drama/ theatre work.</p> <p><b>4TH</b> Th.10.CO1. 4 1. Identify the ways drama/ theatre work reflects the perspectives of a community or culture.</p>	<p><b>4TH</b> <b>VA.2.CR2.4</b> 3. Document, describe, and represent regional/ state environments and histories.</p> <p><b>4TH</b> <b>VA.5.PR2.4</b> 1. Compare and contrast how art exhibited in and outside of school in museums, galleries, and other venues, including virtual spaces, contributes to the community and personal experience. 2. Identify and explain how and where different cultures record and illustrate stories and history of life through art.</p>

## GRADES 6-8 STANDARDS EXAMPLE

Integrated Ethnic Studies	Dance	Media Arts	Music	Theatre	Visual Arts
<p><b>7.4</b> Analyze the origins, and influence of historical documents, philosophies, religious systems and values, on the development of modern governments and the concept of individual rights, responsibilities for the expansion of justice, equality, and equity for individuals and/or groups of previously historically underrepresented groups.</p> <p><b>7.5</b> Identifying and analyzing historical and contemporary means societies have undertaken for the expansion of justice, equality, and equity for individuals and/or groups of previously historically underrepresented groups.</p>	<p><b>7TH</b> <b>DA.10.CO1.7</b> 1. Compare and contrast movement characteristics found in a variety of dance genres. 2. Discuss how the movement characteristics communicate meaning and how they relate and/or differ from one’s own movement characteristics or values and beliefs.</p> <p><b>7TH</b> <b>DA.11.CO2.7</b> 1. Choose a topic, concept, or content from another discipline of study and research how other art forms have expressed the topic. Create a dance study that expresses the idea.</p>	<p><b>7TH</b> <b>MA.10.CO1.7</b> 1. Access, evaluate and use internal and external resources to inform the creation of media artworks, such as experiences, interests, research, and exemplary works.</p> <p><b>7TH</b> <b>MA.11.CO2.7</b> 1. Research and demonstrate how media artworks and ideas relate to various situations, purposes and values, such as community, vocations, and social media. 2. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, and social media.</p>	<p><b>7TH</b> <b>MU.5.RE1.7</b> 1. Select or choose contrasting music to listen to and compare connections to specific interests or experiences for a specific purpose 2. Classify and explain how the elements of music and expressive qualities relate to the structure of contrasting pieces. 3. Identify and compare the context of music from a variety of genres, cultures, and historical periods.</p> <p><b>7TH</b> <b>MU.8.RE2.7</b> 1. Describe a personal interpretation of contrasting works and explain how creators’ and performers’ application of the elements of music and expressive qualities, within genres, cultures, and historical periods, convey expressive intent</p>	<p><b>7TH</b> <b>TH.11.CO2.7</b> 1. Research and discuss how a playwright might have intended a drama/theatre work to be produced. 2. Examine artifacts from a time period and geographic location to better understand performance and design choices in a drama/theatre work.</p> <p><b>7TH</b> <b>TH.10.CO1.7</b> 1. Incorporate multiple perspectives and diverse community ideas in a drama/theatre work.</p>	<p><b>7TH</b> 1. Create visual documentation of places and times in which people make and experience art or design in a community (e.g. visual and contextual research, sketches, photographs). 2. Access, evaluate and use internal and external resources, such as knowledge, experiences, interests, and research and exemplary works to create artwork.</p> <p><b>7TH</b> <b>VA.11.CO2.7</b> 1. Compare and contrast how art is used to inform, shape and change beliefs, values, and behaviors of an individual and society with consideration to cultural influences and global contexts. 2. Examine, discuss, and explain ethical issues in art and art-making processes (i.e. plagiarism, appropriation, copyright, media and visual literacy)</p>

## GRADES 9-12 STANDARDS EXAMPLE

Integrated Ethnic Studies	Dance	Media Arts	Music	Theatre	Visual Arts
<p><b>HS.11</b> Analyze and evaluate the methods for challenging, resisting, and changing society in the promotion of equity, justice and equality.</p> <p><b>HS.62</b> Identify, analyze, and celebrate the histories and contributions of traditionally marginalized groups and individuals in shaping the cultures of Oregon, the United States, and the world.</p>	<p><b>HS PROFICIENT DA.7-8.RE1-2.HS1</b> 1. Select a dance and explain how aesthetic or cultural meaning is observed through relationships among dance elements, structure, and context 2. Cite specific examples in the dance to support personal perceptions and interpretations using genre-specific dance terminology.</p> <p><b>HS PROFICIENT DA.10.CO1.HS1</b> 1. Analyze one’s own dance or the work of others to determine the values and beliefs expressed by the dance.</p> <p><b>HS PROFICIENT DA.11.CO2.HS1</b> 1. Discuss the place of dance within society, its influence on society, and how societal norms and traditions influence dance. 2. Create a dance study that expresses a relationship between dance and society.</p>	<p><b>HS PROFICIENT MA.7.RE1.HS1</b> 1. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.</p> <p><b>HS PROFICIENT MA.8.RE2.HS1</b> 1. Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts</p> <p><b>HS PROFICIENT MA.11.CO2.HS1</b> 1. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity. 2. Critically evaluate and effectively interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, social media, virtual worlds, and digital identity.</p>	<p><b>HS PROFICIENT MU.CT.1.CR1.HS1</b> 1. Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.</p> <p><b>HS PROFICIENT MU.CT.4.PR1.HS1</b> 1. Identify and select specific excerpts, passages, or sections in musical works that express a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, or binary).</p> <p><b>HS PROFICIENT MU.CT.11.CO2.HS1</b> 1. Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.</p>	<p><b>HS PROFICIENT TH.2.CR2. HS1</b> 1. Explore the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a drama/theatre work. 2. Investigate the collaborative nature of the actor, director, playwright, and designers and explore their interdependent roles in a drama/theatre work</p> <p><b>HS PROFICIENT TH.9.RE3.HS1</b> 1. Examine a drama/ theatre work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines. 3. Formulate a deeper understanding and appreciation of a drama/ theatre work by considering its specific purpose or intended audience.</p> <p><b>HS PROFICIENT TH.10.CO1.HS1</b> 1. Investigate how cultural perspectives, community ideas and personal beliefs impact a drama/theatre work.</p> <p><b>HS PROFICIENT TH.11.CO2.HS1</b> 1. Research how other theatre artists apply creative processes to tell stories in a devised or scripted drama/theatre work, using theatre research methods. 2. Use basic theatre research methods to better understand the social and cultural background of a drama/theatre work.</p>	<p><b>HS PROFICIENT VA.1.CR1.HS1</b> 1. Identify and elaborate on themes in the local and global community that could be explored in art making. 2. Use contextual research and direct observation to generate ideas and to produce a work of art that demonstrates understanding of artistic techniques and organizational structures.</p> <p>3. Individually and/or collaboratively design an object or artwork that is based on a need, theme, or aesthetics that demonstrates developing technical skill.</p> <p><b>HS PROFICIENT VA.6.PR3.HS1</b> 1. Analyze and describe the impact that an exhibition or collection has on one’s personal awareness of social, cultural, or political beliefs and understandings. 2. Make, explain, and justify connections between artists or artworks and social, cultural, and political history. 3. Curate a collection of objects, artifacts, or artworks to impact the viewer’s understanding of social, cultural and or political experiences.</p>

## Additional Resources

[Arts Education Program Models](#) provides examples of cross-content lesson activities, including the Oregon Arts Standards and Oregon Social Science standards, along with examples of what arts education programming looks like across various models.

- ▶ Access [Arts Education Program Models](#)



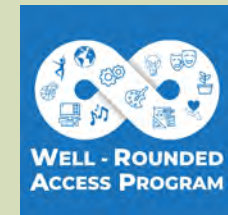
These additional resources and materials are a starting place to facilitate connections between ethnic studies and arts in the classroom.<sup>1</sup>

- ▶ Library of Congress primary source set for the [Harlem Renaissance](#)
- ▶ Oregon Jewish Museum and Center for Holocaust Education [Lesson Plans](#)
- ▶ Smithsonian American Art Museum [African American Art Teaching Resources](#)
- ▶ Smithsonian National Museum of Asian Art [Educator Resources](#)
- ▶ National Endowment for the Humanities [The Music of African American History](#)
- ▶ [Portland Art Museum Poster Project Resources](#)
- ▶ Smithsonian American Art Museum [Arte Latine/Latinx Art Teaching Resources](#)
- ▶ Smithsonian National Museum of the American Indian [Native Knowledge 360 Education Resources](#)



<sup>1</sup> Note: These curricular resources have not been endorsed by ODE, but are being shared as relevant resources for arts education professionals to consider.

This work is funded by the Expanding Access to Well-Rounded Courses Grant, a 5-year, 9.8 million dollar Federal grant that ODE received from the US Department of Education in 2020. The Arts Access Toolkit is a portion of the work of the [Well-Rounded Access Program](#), along with supporting access projects for courses in the arts and STEAM across the state. Over time, the Well-Rounded Access Program team hopes to continue to develop and refine this resource with the collaboration of administrators and educators statewide. If districts or schools have additional resources, examples, or success stories to contribute, please contact the Well-Rounded Access Program team at [ODE.WRCoursesGrant@ode.state.or.us](mailto:ODE.WRCoursesGrant@ode.state.or.us).





# COMMUNICATING THE BENEFITS OF ARTS EDUCATION



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# COMMUNICATING THE BENEFITS OF ARTS EDUCATION

This resource provides program, school, and district leaders, educators, and community members:

- Information about the benefits of arts education
- Data and research around arts learning
- Examples of the ties between arts programs and educational equity, and
- Communication tools to assist in effective communications and engagement around arts education in Oregon

Shared understanding in Oregon communities around the benefits of arts education is essential to ensuring access for arts learning for Oregon students. Communicating current data and research around arts learning, working towards equity goals through and within arts programs, and applying tools for clear communication about arts education can all lead to a greater understanding and added support for arts education efforts.



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## Shining a Light on Arts Programs in Oregon

*“Only through the arts — music, poetry, dance, painting, writing — can we really reach each other”*

— Leslie Marmon Silko, Ceremony

As educators and students in arts programs likely understand, there are multiple benefits to providing access for students to arts learning opportunities. Students, families, and school staff bring a wide range of beliefs and understanding of the benefits of arts education. In order for arts programs to thrive the school community must nurture a shared understanding of those benefits and utilize the resources and programs available for arts education.

Oregon has a rich landscape of existing arts programs, and it is important to build awareness and foster collaboration and support around existing arts programs and their important work. The Oregon Department of Education’s (ODE) [2022 Well-Rounded Access Program Needs Assessment](#) points to a key finding that numerous funding sources and arts-related programs are available to Oregon students; however, “knowledge and awareness of these opportunities may not be widespread among educators, students, or families” (Oregon Department of Education, 2020). A key recommendation from the WRAP Needs Assessment is to bolster communication and messaging around the value of arts education and resources available to support the expansion of arts and STEAM education in Oregon, part of the rationale for creating the Arts Access Toolkit.



## SPOTLIGHT ON AN OREGON ARTS PROGRAM CENTERING STUDENT VOICE

Dr. Martin Luther King Jr Elementary School in Portland has established a unique relationship with Portland State University that highlights the benefits of art programs in building school communities. The [Dr. Martin Luther King Jr School Museum of Contemporary Art \(KSMoCA\)](#) is an art museum and social practice art project, integrated inside of and in partnership with the school and Prek-5th grade students, that connects students with authentic, culturally relevant opportunities to express their voices through the arts. Founded in 2014 by Portland State University School of Art + Design professors Lisa Jarrett and Harrell Fletcher, “KSMoCA connects public school students with internationally renowned contemporary artists through collaborative workshops, exhibitions, artists lectures, and site-specific commissions. Students learn through experience

about museum practice and careers in the arts by participating as curators, preparators, artists, gallerists, writers, and docents” (Dr. Martin Luther King Jr. School Museum of Contemporary Art, 2023).

The KSMoCA program developed and installed a [permanent collection](#) featured on the walls of the school, in conversation with place-based learning installations featuring primary documents and historical photographs about the history of the school. University student mentors work closely with students, engaging in innovative, evolving projects in collaboration with students and school staff. The collaborative nature of this program encourages dialogue around issues that are important to students, giving rise to student ownership and pride in the school community. [Learn more about the program on the KSMoCA website.](#)



## Arts Learning Benefits and Opportunities

*“When we teach a child to sing or play the flute, we teach her how to listen. When we teach her to draw, we teach her to see. When we teach a child to dance, we teach him about his body and about space, and when he acts on stage, he learns about character and motivation. When we teach a child design, we reveal the geometry of the world. When we teach children about the folk and traditional arts and the great masterpieces of the world, we teach them to celebrate their roots and find their own place in history.”*

- Jane Alexander, former Director of the National Endowment of the Arts

Education in the arts is closely tied to the development of important academic and life skills, including:



observational and problem-solving skills,



creativity,



communication skills,



collaboration, and



critical thinking skills,



identity development.

Some of the benefits and opportunities that arts learning provide include:

- Emphasizing the natural interconnectedness of learning in all subjects through project-based learning, artistic research, and the design process
- Creating equitable educational opportunities by providing hands-on experiences that open multiple entry points to classroom content for diverse learners
- Providing opportunities for [social emotional learning](#) and developing understanding and [empathy](#) toward others
- Highlighting meaningful [career connected learning](#) opportunities for students
- Opening potential connections for students to learn and share about their identity and culture, as well as other cultures and identities, and various ways of knowing and being
- Encouraging deep observation and engaging students’ voices and sense of curiosity
- Giving schools and their communities opportunities to gather and celebrate learning around all academic subjects, including the arts
- Cultivating [inclusive, dynamic literacies](#) by creating multiple access points for learners to both share their stories and perspectives, and engage in ways that are responsive to their needs and preferences
- Engagement with the arts can facilitate [students connecting to others](#) and [healing from disruption and trauma](#)

## DATA AND RESEARCH AROUND ARTS LEARNING

Research supports the benefits of access to arts learning in schools.

Some of these benefits include:

- Increased student measures of creativity, [reflection, and artistic skills](#)
- Development of 21st Century Skills and [increased civic engagement](#)
- Promoting [student engagement](#) and [attendance](#)
- Improving [family and community engagement](#)
- Increasing student [career aspirations](#)
- Developing student [writing](#) and [argumentation skills](#)
- Promoting [positive behavior](#) and belonging in the classroom.

While many schools and districts currently offer or are working toward offering standards-aligned arts programs, we are still on a journey to provide the access promised to all students across Oregon. To learn more about strengths and needs found for arts access across the State of Oregon, explore the [Well-Rounded Access Program's Needs Assessment](#), released in 2022.

## Arts Programs as Vehicles for Educational Equity

Art education is a powerful tool for equity, and all learners deserve to have the arts as a part of their well-rounded education. According to both statewide<sup>1</sup> and national<sup>2</sup> research, students who are part of historically marginalized communities are underrepresented<sup>3</sup> in arts course access and enrollment. In a National Endowment for the Arts study, researchers found that students with the most limited access to resources, who engaged in deep arts learning saw better academic outcomes than youth in this group who had less arts access.<sup>4</sup> Additional research shows that students who participate in arts programs may demonstrate increased school engagement, reduced disciplinary infractions, and increased indicators of arts-facilitated empathy. These effects seem to be pronounced in particular for emergent bilingual and talented and gifted students.<sup>5</sup>

*“One thing I wish we had more of, was more art classes.”*

-Student Response, Oregon Department of Education 2022 SEED Survey

An arts program can support equity initiatives in a myriad of ways. This could occur through alignment with targeted equity goals to ensure well-rounded opportunities for students and address opportunity gaps<sup>6</sup>, center student voices for authentic learning, provide [care and connection](#) in the school community, or increase and broaden cross-curricular work on 21st-century skills. This work needs to be done in careful alignment with school or district equity initiatives to ensure equitable access for all students, including each school and district’s focal student populations.

1 [Oregon Department of Education Well-Rounded Access Program Needs Assessment \(2022\)](#)

2 [Arts Education in America : What the Declines Mean for Arts Participation \(2008\)](#)

3 Students who are a part of historically marginalized communities found to be underrepresented in arts courses according to data from school year 2018-2019, in the 2022 Well Rounded Access Program Needs Assessment include: Latino/a/x students, students with disabilities, American Indian/Alaska Native students, and Ever English Learners.

4 [Catterall et. al \(2012\)](#)

5 [Kisida & Roeder \(2019\)](#)

6 Barriers that contribute to opportunity gaps in well-rounded learning for historically marginalized students, according to data the 2022 Well Rounded Access Program Needs Assessment include: staff bias and gatekeeping in course scheduling, course scheduling conflicts, cost of courses, location and time of courses, and feeling unsafe or unwelcome in courses

## Communication Resources

According to a 2018 poll conducted for Americans for the Arts, nearly all Americans believe students should receive an education in the arts.<sup>7</sup> Arts programs can be a light for schools and districts to engage their community in the joy of learning. Consider what opportunities are available to widely share the work of arts programs, and how students and families can assist in growing awareness of the value of arts education.



### FAMILY LETTER

Utilize [ODE's Arts Learning Family Letter Template](#) to communicate to families and reinforce learning around arts learning experiences happening in the classroom.

- ▶ [Access the Arts Learning Family Letter Template](#)

### ADDITIONAL RESOURCES FOR COMMUNICATING THE BENEFITS OF ARTS PROGRAMS

These organizations provide research and resources to share with families and community members around the benefits of arts learning.<sup>8</sup>

- ▶ [Americans for the Arts](#)
- ▶ [Kennedy Center Education](#)
- ▶ [Arts Education Partnership \(AEP\) ArtsEdSearch](#)
- ▶ [National Endowment for the Arts \(NEA\)](#)
- ▶ [Oregon Arts Commission](#)
- ▶ [State Education Agency Directors of Arts Education \(SEADAE\)](#)

The Oregon Department of Education's [Arts Education Newsletter](#) provides monthly updates around arts education resources, research, and opportunities.

- ▶ [Sign Up for the Oregon Department of Education Arts Education Newsletter](#)

<sup>7</sup> [Americans for the Arts \(2018\)](#)

<sup>8</sup> Note: These resources have not been endorsed by ODE, but are being shared as relevant resources for arts education professionals to consider.

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# GLOSSARY AND KEY TERMS



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# GLOSSARY AND KEY TERMS

The purpose of this glossary is to assist readers in understanding terminology used throughout the Arts Access Toolkit. The glossary provides common definitions and/or explanations of key terms used and is arranged in alphabetical order.



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- [Underrepresented Populations](#)
- [Universal Design for Learning \(UDL\) Guidelines](#)

## Glossary and Key Terms

- ▶ Arts Learning or “Arts as Curriculum”  
In this form of arts learning, students develop knowledge and skills in a particular art form. Often referred to as “arts learning” or “art for art’s sake,” the programs are guided by national, state, or local standards for each of the art forms. ([Kennedy Center](#))

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- ▶ Arts Integration  
In Arts-Integrated Curriculum, the arts become the approach to teaching and the vehicle for learning. Students meet dual learning objectives when they engage in the creative process to explore connections between an art form and another subject area to gain greater understanding in both. ([Kennedy Center](#))

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- ▶ Career Connected Learning (CCL)  
A framework of career awareness, exploration, preparation, and training that is both learner-relevant and directly linked to professional and industry-based expectations. ([ODE CCL Webpage](#))

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- ▶ Career and Technical Education (CTE)  
Curriculum and programs in schools that focus on equipping students with academics, knowledge, and skills needed to achieve a rewarding career through post-secondary training and/or higher education. Students in CTE programs are generally mo ([CCL Glossary of Terms](#))

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- ▶ Choice-Based Arts Learning  
In choice-based arts learning, students are presented with a range of art learning options or activities, and they are encouraged to choose the options that best meet their individual learning needs and interests.

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- ▶ Comprehensive Arts Program  
Comprehensive arts programs offer students the opportunity to participate in standards-aligned arts education, arts integration with other core content subject areas, and arts exposure activities featuring the work of contemporary artists and live performances to promote arts learning.

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- ▶ Culturally Responsive  
“Culturally Responsive” means the implicit recognition and incorporation of the cultural knowledge and experience of students served by the plan in teaching, learning, and assessment. This includes identifying and valuing: students’ cultural assets in instruction and assessment; diverse frames of reference that correspond to multifaceted cultural perspectives/ experiences; and performance styles in the classroom that do not reflect dominant values of achievement or success.

## Glossary and Key Terms

- ▶ **Community Voice** “Community Voice” means that members representing the community served by the [project/plan/initiative] will be involved in co-constructing the project, design, implementation, evaluation, and/or providing strategic guidance in final decision-making.

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- ▶ **Culturally Specific Organization (CSO)** “Culturally Specific Organization” means an organization that serves a particular cultural community and is primarily staffed and led by members of that community; these organizations demonstrate intimate knowledge of the lived experience of the community, including but not limited to the impact of structural and individual racism or discrimination on the community; knowledge of specific disparities, barriers or challenges documented in the community and how that influences the structure of their program or service; commitment to the community’s strength-based and self-driven thriving and resilience; ability to describe and adapt their services to the community’s cultural practices, health and safety beliefs/practices, positive cultural identity/pride, religious beliefs, etc.

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- ▶ **Culturally Sustaining Pedagogy (CSP)** “CSP seeks to perpetuate and foster—to sustain—linguistic, literate, and cultural pluralism as part of schooling for positive social transformation and revitalization. CSP positions dynamic cultural dexterity as a necessary good, and sees the outcome of learning as additive, rather than subtractive, as remaining whole rather than framed as broken, as critically enriching strengths rather than replacing deficits. Culturally sustaining pedagogy exists wherever education sustains the lifeways of communities who have been and continue to be damaged and erased through schooling. As such, CSP explicitly calls for schooling to be a site for sustaining—rather than eradicating—the cultural ways of being of communities of color.” (Django Paris and H. Samy Alim, [Author Interview: ‘Culturally Sustaining Pedagogies’](#))

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- ▶ **Design Thinking** Design thinking is an instructional approach that encourages students to use a creative and iterative process to solve problems and create innovative solutions. This approach is based on the idea that the same design principles used by professionals in fields such as engineering, architecture, and product development apply in educational contexts, helping students develop skills such as critical thinking, creativity, and problem-solving. The design thinking process in education, as defined by the Harvard Graduate School of Education, consists of five stages: discover, interpret, ideate, prototype, and test. (Harvard Graduate School of Education, [Design Thinking in Education](#))

## Glossary and Key Terms

- ▶ **Disaggregated Data** “Disaggregated data” is data that has been divided into detailed categories such as, but not limited to, geographic region, race, ethnicity, English fluency, disabilities, gender, socioeconomic status, etc. It can reveal inequalities and gaps between different categories that aggregated data cannot. The accuracy and quality of this data is also dependent on data collection, analysis, and decision-making practices that may be biased towards the values of the dominant, White-centered education system, and therefore require critical reflection on whether focal group issues are truly emerging through the disaggregated data and how intersecting categories compound various issues and dynamics.

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- ▶ **Dual Credit Programs** Programs that allow high school students to earn college credit at the same time as they are earning high school credits. These programs may have benefits such as helping families save money on college expenses.  
([CCL Glossary of Terms](#))

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- ▶ **Individuals with Disabilities Education Act (IDEA)** The Individuals with Disabilities Education Act, as amended in 2004 (IDEA 2004-PL 108-446), is a federal law governing special education services and federal funding for eligible infants, toddlers, children, and youth with disabilities across the country. Children and youth (ages 3-21) receive special education and related services under IDEA, Part B. Infants and toddlers with disabilities (ages birth-2) and their families receive early intervention services under IDEA Part C. In Oregon, IDEA funds helped support the education of almost 83,000 children with disabilities in the past year. For more information about IDEA see the [U.S. Department of Education website](#).  
([ODE Individuals with Disabilities Education Act Policy Webpage](#))

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- ▶ **Inquiry-Based Learning** Inquiry-based learning focuses on students actively exploring and discovering new knowledge and concepts through asking questions and conducting investigations. In an inquiry-based arts learning environment, students are encouraged to ask questions, seek out information, and engage in hands-on activities and experiments to learn about a particular topic. This approach is designed to promote deep understanding and critical thinking skills, as students are encouraged to consider multiple perspectives and draw their own conclusions based on the evidence they gather.

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- ▶ **Media Literacy** “Media refers to all electronic or digital means and print or artistic visuals used to transmit messages. Literacy is the ability to encode and decode symbols and to synthesize and analyze messages. Media literacy is the ability to encode and decode the symbols transmitted via media and synthesize, analyze, and produce mediated messages.”  
([National Association for Media Literacy Education](#))

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## Glossary and Key Terms

- ▶ Model Cornerstone Assessments (MCAs) 

“MCAs model effective assessment practice and demonstrate that standards-based teaching in the arts is specific and rigorous, by sharing a glimpse into one teacher's classroom. The MCAs come packaged with a suggested strategy for assessing student learning, types of evidence to collect, model rubrics, and samples of student work demonstrating their process and learning. The samples of student work illustrate the unit in action by providing a snapshot of a moment in time showing student response to instruction.”  
([National Coalition for Arts Standards NCAS](#))

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- ▶ Open Educational Resources 

Open Educational Resources (OER) are learning, teaching, and research materials in any format and medium that reside in the public domain or are under copyright that have been released under an open license, that permit no-cost access, re-use, re-purpose, adaptation, and redistribution by others.  
([United Nations Educational, Scientific and Cultural Organization UNESCO](#))

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- ▶ Opportunity Gap 

“Opportunity gap” refers to the effects, system biases, and disparities the dominant, White supremacist system and culture has historically, currently, and intentionally created for students. Factors such as race, ethnicity, socioeconomic status, English proficiency, geography, financial wealth, gender, sexuality, familial situations, and disabilities determine or constrain what opportunities the system offers and how these affect their educational aspiration, achievement, and attainment. These effects and disparities represent a system bias and an educational debt that the dominant educational system owes to marginalized students, which necessitates the need to address and shift the system itself.

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- ▶ Oregon Open Learning 

The Oregon Open Learning Hub is Oregon's K-12 open educational resource (OER) repository, launched in May 2020. The Hub hosts both original resources developed by educators and curated resources from other OER Hubs. Oregon Open Learning continues to grow, and it will eventually house collections of resources that have been developed, revised, and evaluated by Oregon educators. Educators can contribute to this community by using the resources, providing feedback, or joining a group to create and share resources for use across Oregon.  
([Oregon Open Learning Hub](#))

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## Glossary and Key Terms

- ▶ **Project-Based Learning** Project-based learning (PBL) is an instructional approach that involves students actively exploring and investigating real-world problems or challenges through hands-on, experiential activities. In a project-based arts learning environment, students work on a long-term, open-ended art project or piece that requires them to use a range of skills and knowledge to research, design, and create a product or solution to a problem.  
([PBL Works, Buck Institute for Education](#))

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- ▶ **Social Emotional Learning (SEL)** SEL is the process through which all young people and adults acquire and apply the knowledge, skills, and attitudes to develop healthy identities, manage emotions and achieve personal and collective goals, feel and show empathy for others, establish and maintain supportive relationships, and make responsible and caring decisions.  
([Mental Health Technology Transfer Center Network \(Oregon Classroom WISE\)](#))

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- ▶ **Standards-Aligned Arts Program** Standards-aligned arts programs as defined in this guidance provide sequential, standards-aligned arts learning opportunities and consistent, dedicated time for arts learning with a qualified arts educator or teaching artist, throughout a student’s learning journey from Kindergarten to 12th grade.

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- ▶ **STEAM Pedagogy** An approach to teaching and learning that emphasizes the natural interconnectedness between science, technology, engineering, arts, and mathematics. The connections are made explicit through collaboration between educators resulting in real and appropriate context built into instruction, curriculum, and assessment. The common element of problem-solving is emphasized across all STEM disciplines allowing students to discover, explore, and apply critical thinking skills as they learn.

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- ▶ **Technical Theater** Technical Theatre includes a broad array of creative design and hands-on activities and products that establish the visual, aural, and aesthetic products of a given theatrical presentation before and during the production. Technical theater instruction addresses the varied skills and knowledge necessary to help students become competent technicians. Along with gaining an understanding of the science and math implicit in every aspect of technical theater, student technicians learn how to safely and effectively apply their training to design and build sound and lighting systems, costumes, makeup, sets, props, and more to construct the world of a play inhabited by actors and experienced by audiences.  
([Arts Education Partnership AEP, 2022](#))

## Glossary and Key Terms

- ▶ **Underserved Populations** “Underserved” refers to communities, groups, families and students that the dominant or mainstream educational system has historically and currently excluded, impacted, marginalized, underserved, and/or refused service due to institutionalized and intersectional racism and systemic oppression. This includes students of color, tribal students, English language learners, LGBTQ2SIA+ students, students experiencing and surviving poverty and houselessness, students with disabilities, women/girls, and students from rural communities.
- ▶ **Underrepresented Populations** “Underrepresented” refers to communities, groups, families, and students that due to systemic barriers and intersectional oppression have been excluded and limited proportionate access to the dominant or mainstream educational system despite efforts to participate. This includes students of color, tribal students, English language learners, LGBTQ2SIA+ students, students experiencing and surviving poverty and houselessness, students with disabilities, women/girls, and students from rural communities.
- ▶ **Universal Design for Learning (UDL) Guidelines** The UDL Guidelines are a tool used in the implementation of [Universal Design for Learning](#), a framework to improve and optimize teaching and learning for all people based on scientific insights into how humans learn. The UDL Guidelines can be used by educators, curriculum developers, researchers, parents, and anyone else who wants to implement the UDL framework in a learning environment. These guidelines offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities. ([CAST](#))



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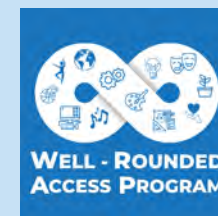


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