



Arizona State Board of Education

NOTICE OF PUBLIC MEETING

Pursuant to Arizona Revised Statutes (A.R.S.) 38-431.02, notice is hereby given to the members of the Arizona State Board of Education and to the general public that the Boards will hold a meeting, open to the public, on **Monday, April 27, 2015, at 9:00 AM at the Arizona Department of Education, Room 122**, 1535 W. Jefferson, Phoenix, AZ 85007. A copy of the agenda for the meeting is attached. The Board reserves the right to change the order of items on the agenda, with the exception of public hearings. One or more members of the Board may participate telephonically. Agenda materials can be reviewed online at <http://www.azed.gov/state-board-education/agenda-items/>

Pursuant to A.R.S. §38-431.02 (H), the Board may discuss and take action concerning any matter listed on the agenda.

Pursuant to A.R.S. § 38-431.03(A)(3), (4) and (7), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice with the Board's attorneys concerning any item on this agenda, for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys regarding the Board's position in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation, and/or for discussion or consultation with designated representatives of the Board in order to consider its position and instruct its representatives regarding negotiations for the lease of real property.

Persons with a disability may request a reasonable accommodation such as a sign language interpreter, by contacting the State Board Office at (602) 542-5057. Requests should be made as early as possible to allow time to arrange the accommodation.

DATED AND POSTED this 17th day of April, 2015.

Arizona State Board of Education

By: _____

A handwritten signature in black ink, appearing to read "Christine Thompson", is written over a horizontal line.

Christine Thompson
Executive Director
(602) 542-5057

Monday, April 27, 2015

9:00 AM

Arizona Department of Education, Room 122

1535 W. Jefferson, Phoenix, AZ 85007

9:00 a.m. CALL TO ORDER, PLEDGE OF ALLEGIANCE, MOMENT OF SILENCE,
AND ROLL CALL

1. BUSINESS REPORTS

A. President's Report

1. Appointment of Jesus Rubalcava and reappointments of Dr. Beverly Hurley and Dr. Wade McLean to the WestEd Board of Directors

B. Superintendent's Report

C. Board Member Reports

D. Executive Director's Report

1. Request for Proposals (RFP) for the K-6 technology based language development and literacy intervention pilot, pursuant to A.R.S. §15-217

2. CONSENT AGENDA

A. Receipt of the summary of Board actions for the March 23, 2015 meeting. Pursuant to A.R.S. § 38-431.01(D), beginning with the January 26, 2015 meeting of the Board, audio recordings of Board meetings are available for public inspection on the Board's website.

B. Consideration to approve the following contract abstracts:

1. Arizona Integrated Basic Education and Skills Training
2. Adult Education Assistance Award FY2016

C. Consideration to approve additional monies for teacher compensation for Fiscal Year 2015-2016 to districts that have submitted Statements of Assurance, pursuant to A.R.S. § 15-952 and A.R.S. § 15-537

D. Consideration to accept voluntary surrender of the teaching certificates held by the following:

1. Alfred Trejo, Jr.
2. Brooke N. Hesson

- E. Consideration to permanently revoke any and all teaching certificates held by David Rogers, pursuant to A.R.S. § 15-550
 - F. Consideration to appoint Pinal County Superintendent Jill Broussard to the Certification Advisory Committee
 - G. Consideration to approve qualification score for the Spring 2015 administration of the Move On When Ready (MOWR)/Excellence for All World History Exam (E4A) related to Board Examinations Systems and the Grand Canyon Diploma, as described in the materials
 - H. Consideration to approve the Move on When Reading (MOWR) LEA literacy plans which have been reviewed for release of K-3 Reading Base Support funds, as described in the materials
 - I. Consideration to approve expenditure of funds for the Arizona Education Learning and Accountability System (AELAS), pursuant to A.R.S. § 15-249, as described in the materials
3. CALL TO THE PUBLIC: This is the time for the public to comment. Members of the Board may not discuss items that are not specifically identified on the agenda. Therefore, pursuant to A.R.S. 38-431.01(H), action taken as a result of public comment will be limited to directing staff to study the matter, responding to any criticism or scheduling the matter for further consideration and decision at a later date.
4. GENERAL SESSION
- A. Presentation and discussion regarding legislative affairs
 - B. Presentation, discussion and consideration to adopt the proposed policy for the review of the Arizona Mathematics Standards and English Language Arts Standards
 - C. Presentation, discussion and consideration to open review process for Arts Standards Development
 - D. Presentation, discussion, and consideration regarding AzMERIT implementation, timeline for the approval of AzMERIT standard setting, and the proposed AzMERIT performance level names and policy level descriptors

- E. Presentation, discussion and consideration to authorize the Executive Director to execute a lease for office space. Pursuant to A.R.S. § 38-431.03(A)(7), the Board may vote to convene in executive session, which will not be open to the public for discussion or consultation with designated representatives of the Board in order to consider its position and instruct its representatives regarding negotiations for the lease of real property.
- F. Presentation, discussion and consideration to authorize the State Board of Education Executive Director to negotiate and execute Intergovernmental Services Agreements for administrative services as the Board becomes a separate state budget unit in Fiscal Year 2015-2016.
- G. Presentation and discussion related to Indian Education and consideration to reaffirm the Board Policy Statement on Indian Education.
- H. Presentation and discussion related to the Educator Retention and Recruitment Taskforce Report
- I. Presentation, discussion and consideration to determine noncompliance with laws applicable to English language learners, pursuant to A.R.S. § 15-756.08 (J) for Tuba City Unified School District.
- J. Presentation, discussion and consideration to close rulemaking procedures and adopt proposed amendments to rules R7-2-615 regarding Bilingual Endorsements, English as a Second Language (ESL) Endorsements, Structured English Immersion (SEI) Endorsements, and R7-2-615 regarding Early Childhood Endorsements, and R7-2-616 and R7-2-621 regarding reciprocal certificates
- K. Presentation, discussion and consideration to initiate rulemaking procedures for proposed amendments to rule R7-2-613 regarding PreK-12 Physical Education Certificate.
- L. Presentation and discussion regarding the Four-Hour English Language Development Complaint (U.S. Department of Education Office of Civil Rights (OCR) Case Number 08-10-4046 and U.S.

Department of Justice (DOJ) Case Number 169-8-81). Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice with the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation.

5. BOARD COMMENTS AND FUTURE MEETING DATES: The executive director, presiding officer or a member of the Board may present a brief summary of current events pursuant to A.R.S. § 38-431.02(K), and may discuss future meeting dates and direct staff to place matters on a future agenda. The Board will not discuss or take action on any current event summary

**ARIZONA STATE BOARD OF EDUCATION
SUMMARY OF BOARD ACTION
MARCH 23, 2015**

<p>MEMBERS PRESENT: Mr. Ballantyne - arrived after roll call at 9:35am Dr. Rottweiler – left meeting at 11:35am Ms. Hamilton Mr. Deschene Mr. Jacks Mr. Schmidt Mr. Taylor Mr. Carter President Miller</p>	<p>MEMBERS ABSENT: Dr. Hart Superintendent Douglas</p>
<p>CALL TO ORDER, PLEDGE OF ALLEGIANCE, MOMENT OF SILENCE, AND ROLL CALL</p>	<p>Meeting called to order at 9:00 am Pledge of Allegiance, Moment of Silence and Roll Call confirmed a quorum</p>
<p>PRESENTATION BY THE OFFICE OF THE GOVERNOR AND DISCUSSION REGARDING THE GOVERNOR’S EDUCATION AGENDA</p>	<p>Recorded comments are available (Part 1 - Morning session) Governor Doug Ducey addressed the Board.</p>
<p>BUSINESS REPORTS Item 1A - President’s Report 1. Teacher and Principal Evaluation Task Force Appointments</p>	<p>Recorded comments are available. (Part 1 - Morning session) President Greg Miller provided a report to the Board</p>
<p>Item 1B – Superintendent’s Report</p>	<p>Recorded comments are available. (Part 1 - Morning session) Ashley Berg, Executive Director, Policy Dev & Government Relations for the Department of Education read a prepared statement on behalf of Superintendent Douglas who was not present</p>
<p>Item 1C – Board Member Report</p>	<p>None</p>

<p>Item 1D – Executive Director’s Report</p> <ol style="list-style-type: none"> 1. Update regarding Move On When Reading 2. Update regarding State Board of Education as a separate budget unit 3. Status of State Board of Education outstanding requests to or expected agenda items from the Department of Education including: <ul style="list-style-type: none"> (a) December 8, 2014 and January 26, 2015 requests for presentation regarding the status of Indian education (b) Arts standards revisions awaiting State Board of Education approval to open public review, pursuant to the May 19, 2014, State Board of Education adopted process for the development and adoption of academic content standards 4. Department of Education policy regarding staff presentations to the State Board of Education 	<p>Recorded comments are available. (Part 1 - Morning session)</p> <p>Executive Director, Christine Thompson provided a report to the Board.</p>
<p>Item 2. – CONSENT AGENDA</p> <p>2A. Consideration to approve Arizona State Board of Education minutes for:</p> <ol style="list-style-type: none"> 1. January 23, 2015 – Regular Meeting 2. February 13, 2015 – Special Meeting 3. February 13, 2015 – Executive Session <p>2B. Consideration to approve the following contract abstracts:</p> <ol style="list-style-type: none"> 1. USDA Child Nutrition Programs 2. National School Lunch Program 3. Cartwright School District Migrant Education Program 4. Peoria Unified School District Student Artwork Competition 5. National Title I Distinguished School Awards 6. Migrant Education Summer School Program Allocations 7. Mathematics and Science Partnership Program <p>2C. Consideration to approve transfer of funds from Governor’s Commission on Service and Volunteerism to the Arizona Department of Education for payment related to AmeriCorps Vista Volunteer Placement Program, pursuant to A.R.S. § 15-204</p>	<p>Recorded comments are available. (Part 1 - Morning session)</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Mr. Carter made a motion to remove Item 2A from the Consent Agenda and table the item until April. Dr. Rottweiler seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Dr. Rottweiler made a motion to approve Items 2B through 2M on the consent agenda. Mr. Jacks seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>

2D. Consideration to approve additional monies for teacher compensation for Fiscal Year 2015-2016 to districts that have submitted Statements of Assurance, pursuant to A.R.S. § 15-952 and A.R.S. § 15-537

2E. Consideration to accept voluntary surrender of the teaching certificates held by the following:

- 1. Bert Ford**
- 2. William Franklin Poulson**

2F. Consideration to permanently revoke any and all teaching certificates held by for following, pursuant to A.R.S. § 15-550:

- 1. Kyle Curtis Deberry**
- 2. David Gerald Depuydt**

2G. Consideration to approve the Interagency Service Agreement between the Arizona Department of Health Services and the Arizona Department of Education (ADE) pursuant to A.R.S. § 35-148(A) for coordinated administration of the Youth Risk Behavior Survey (YRBS) and the Youth Tobacco Survey (YTS)

2H. Consideration to approve capital transportation adjustments for small school districts, pursuant to A.R.S. § 15-963

2I. Consideration to approve the extension of the Arizona Carl D. Perkins Grant FY 2016

2J. Consideration to approve the Move on When Reading (MOWR) LEA literacy plans which have been reviewed for release of K-3 Reading Base Support funds

2K. Consideration to accept and approve Special Education Advisory Panel (SEAP) Annual Report for FY 2013-2014

2L. Consideration to approve receipt of \$100,000 for the Enhanced Assessment Grant and authorize expenditures in accordance with the terms of the award

<p>2M. Consideration to approve the appointment of Brett W. Johnson of Snell & Wilmer to provide legal services for Arizona State Board of Education (Board) employees Christine M. Thompson and Sabrina Vazquez in connection with the dispute regarding the Department of Education’s authority over Board employees, including the issue of who may terminate Board employees, in accordance with the terms of appointment as outlined by the Office of the Attorney General.</p>	
<p>Item 3. CALL TO THE PUBLIC</p> <p>This is the time for the public to comment. Members of the Board may not discuss items that are not specifically identified on the agenda. Therefore, pursuant to A.R.S. 38-431.01(H), action taken as a result of public comment will be limited to directing staff to study the matter, responding to any criticism or scheduling the matter for further consideration and decision at a later date.</p>	<p>Recorded comments are available. (Part 1 - Morning session)</p> <p>The following members of the public spoke during Call to the Public:</p> <ol style="list-style-type: none"> 1. Laura Leighton, What is being taught in schools 2. Janice Palmer, Representing the Arizona School Boards Association, multiple topics 3. Alice Novoa, Ethnic Studies 4. Victoria Brand, Principal, Elfrida Elementary School, Support for College and Career Ready Standards 5. Mark Del Maestro, Lessons of war 6. Becky Hill, Representing Arizona State Chamber, multiple topics
<p>Item 4. GENERAL SESSION</p> <p>4A. Presentation and discussion regarding legislative affairs. The Board may take action to support, oppose or remain neutral on specific legislative proposals</p>	<p>Recorded comments are available. (Part 1 - Morning session)</p> <p>Susie Cannata, Lobbyist for the State Board of Education presented this item to the Board.</p> <p>Presentation Only. No action required.</p>

<p>4B. Presentation and discussion regarding AzMERIT implementation, timeline for the approval of AzMERIT standard setting, and consideration of the proposed AzMERIT performance level names and policy level descriptors</p>	<p>Recorded comments are available. (Part 1 - Morning session)</p> <p>Irene Hunting, Deputy Associate Superintendent, Assessment, addressed questions by the Board.</p> <p>The following members of the public spoke during Call to the Public for this item: John Kain, Instructional Tech Coordinator for the Phoenix Elementary School District #1</p> <p>NO ACTION TAKEN BY THE BOARD. CONSIDERATION OF PERFORMANCE LEVEL NAMES AND DESCRIPTORS WAS TABLED UNTIL THE APRIL MEETING AT THE DESCRETION OF THE BOARD PRESIDENT</p>
<p>4C. Presentation and discussion regarding the Arizona High School Equivalency Assessment and consideration to issue a Request for Information (RFI) regarding additional assessments</p>	<p>Recorded comments are available. (Part 1, Morning session)</p> <p>Cheryl Hart, State Director of Adult Education, addressed questions by the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Dr. Rottweiler made the motion to direct the Arizona Department of Education to issue a Request for Information to gather marketplace information on rigorous High School Equivalency assessments that are aligned to the Arizona Standards. Mr. Carter seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>
<p>4D. Presentation, discussion and consideration regarding state school accountability determinations, including:</p> <p>1. 2013-2014 accountability determinations, pursuant to A.R.S. § 15-241, for schools providing Arizona Online Instruction (AOI) and schools with insufficient data</p>	<p>Recorded comments are available. (Part 1, Morning session and Part 2, Afternoon session)</p> <p>Item D1 was presented by Dr. Yovhane Metcalfe, Chief Accountability Officer for the Department of Education.</p> <p>The following members of the public spoke during this item:</p> <p>Jennifer Johnson, School Counselor for Arizona Connections Academy</p> <p>Ildi Laczko-Kerr, Vice President of Academics for the Arizona Charter Association</p>

<p>2. Proposed accountability criteria to identify schools and school districts for school years 2014-2015 and 2015-2016 that demonstrate a below average level of performance, as contemplated in SB1289</p>	<p style="text-align: center;"><u>MOTION</u></p> <p><i>Mr. Ballantyne made a motion to adopt and implement the proposed 2013-2014 accountability determinations for schools providing Arizona Online Instruction and school with insufficient data. Mr. Schmidt seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p> <p><i>MEETING RECESSED AT 11:50AM RECONVENED AT 1:00 PM</i></p> <p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>ITEM D2 WAS A PRESENTATION ONLY. NO ACTION BY THE BOARD WAS REQUIRED.</p>
<p>4E. Presentation, discussion and consideration to determine noncompliance with laws applicable to English language learners, pursuant to A.R.S. § 15-756.08 (J) for Tuba City Unified School District</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Leslie Cooper, Education Unit Chief Counsel for the Arizona Attorney General’s Office, presented the item.</p> <p>Dr. Harold Begay, Superintendent of Toltec School District spoke to the Board.</p> <p>Kelly Koenig, Deputy Associate Superintendent for the Department of Education, Title III – OELAS, answered questions from the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Ballantyne made a motion to table this item until April. Member Taylor seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>

<p>4F. Presentation, discussion and consideration to approve the participation of the following school districts in the accounting responsibility program, pursuant to A.R.S. § 15-914.01:</p> <ol style="list-style-type: none"> 1. Somerton Elementary School District 2. Casa Grande Union High School District 3. Toltec Elementary School District 	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>F1.Somerton Elementary School District</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Carter made a motion to approve the application of Somerton Elementary School District to assume accounting responsibility A.R.S. § 15-914.01. Member Ballantyne seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p> <p>F2.Casa Grande Union High School District F3. Toltec Elementary School District</p> <p>Ms. Shari Zara, Deputy Superintendent, Operations for the Arizona Department of Education addressed the Board and relayed the concerns of the Pinal County Superintendent’s office as they were unable to attend.</p> <p>Dr. Bryan McCleney, Superintendent of Toltec School District spoke to the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Ballantyne made a motion to table the Items F2 and F3 until the May Board meeting. Member Taylor seconded that motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>
<p>4G. Presentation, discussion and consideration to approve the recommendation of the Chief Procurement Officer to award the contract for a new assessment tool for Early Childhood Education. Pursuant to A.R.S. § 38-431.03(A)(2) and (3), the Board may vote to convene in executive session to review confidential information and/or for discussion or consultation for legal advice</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Patty Clark, Chief Procurement Officer for the Department of Education, presented the item.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Ballantyne made a motion to agree with the recommendation of the chief procurement officer to award a contract to Teaching Strategies, LLC for a new assessment tool for Early Childhood Education. Member Jacks seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>

<p>4H. Presentation, discussion and consideration to initiate rulemaking procedures for proposed amendments to Board rules R7-2-616 and R7-2-621 regarding reciprocal certificates</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Kasey Ohrns, Director of Certification Operations and Procedures with the Department of Education, addressed the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Carter made a motion to initiate rulemaking procedures for proposed amendments to rules R7-2-616 and R7-2-621 regarding reciprocal certificates. Member Taylor seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>
<p>4I. Presentation, discussion and consideration to initiate rulemaking procedures for proposed amendments to Board rule R7-2-615 regarding Bilingual Endorsements, English as a Second Language (ESL) Endorsements, and Structured English Immersion (SEI) Endorsements</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Kasey Ohrns, Director of Certification Operations and Procedures with the Department of Education, addressed the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Carter made a motion to initiate rulemaking procedures for proposed amendments to rule R7-2-615 regarding Bilingual Endorsements, English as a Second Language Endorsements, and Structured English Immersion Endorsements. Member Ballantyne seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>
<p>4J. Presentation, discussion and consideration to initiate rulemaking procedures for proposed amendments to Board rule R7-2-615 regarding Early Childhood Endorsement</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Kasey Ohrns, Director of Certification Operations and Procedures with the Department of Education, addressed the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Carter made a motion to initiate rulemaking procedures for proposed amendments to rule R7-2-615 regarding Early Childhood Endorsement. Member Ballantyne seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>

<p>4K. Presentation, discussion and consideration to approve and authorize the agreement between the Department of Education and the U.S. Department of Agriculture to operate the Child Nutrition Programs (National School Lunch, School Breakfast, Special Milk, USDA Foods, Child and Adult Care Food Program, Summer Food Service Program) in accordance with the federally stipulated reimbursement formulas and other USDA and Federal regulations, pursuant to ARS § 15-1152 and 1153.</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Nick Dunford, Deputy Associate Superintendent for the Health and Nutrition Department, with the Department of Education, answered questioned from the Board.</p> <p style="text-align: center;"><u>MOTION</u></p> <p><i>Member Ballantyne made a motion to approve and authorize of the agreement between the Department of Education and the U.S. Department of Agriculture to operate the Child Nutrition Programs pursuant to ARS § 15-1152 and ARS § 15- 1153. Member Carter seconded the motion.</i></p> <p style="text-align: center;">Motion passed unanimously.</p>
<p>4L. Board comments and future meeting dates. The executive director, presiding officer or a member of the Board may present a brief summary of current events pursuant to A.R.S. § 38-431.02(K), and may discuss future meeting dates and direct staff to place matters on a future agenda. The Board will not discuss or take action on any current event summary</p>	<p>Recorded comments are available. (Part 2, Afternoon session)</p> <p>Member Ballantyne stated his concern about the Department’s policy which denies staff presentations being made to the State Board of Education. The Board cannot effectively do its job without valuable presentations and knowledge from the Department of Education. If necessary, at its April meeting, the Board should discuss adoption of a policy to ensure items requesting Board action are accompanied by a presentation.</p> <p>Member Hamilton asked for an update from the Department of Education regarding Teacher Retention Task Force.</p> <p>Member Carter requested a presentation on the process for reviewing standards.</p> <p>Members Jacks was hopeful that the good working relationship that has been enjoyed for years between the Board, its committees and task forces, and the Department of Education will continue.</p> <p>President Miller stated that the Department of Education is expected to support the work of the Board and its committees and task forces, as outlined in the Board’s rules and policies, and there was no reason to believe that the Department would not do so.</p>

Item 5. ADJOURN

MOTION

Member Ballantyne made a motion to adjourn the meeting. Member Taylor seconded the motion.

Motion passed unanimously.

Meeting adjourned at 2:38.

EXECUTIVE SUMMARY

Issue: Contract Abstracts

Action/Discussion Item

A.R.S.Title 15, Chapter 2, Article 1, permits the State Board to accept on behalf of the state various gifts or grants and authorizes the State Board to be the chief educational authority for administration and supervision of such expenditures.

**SUMMARY OF ATTACHED
STATE BOARD CONTRACTS**

#	TO WHOM CONTRACT AWARDED	PURPOSE	CONTRACT AMOUNT	FUNDING	END DATES	PROGRAM/ADE CONTACT PERSON
1.	Arizona Integrated Basic Education and Skills Training (AZ I-Best)	To assist adults who lack a secondary school diploma in obtaining the basic literacy skills, secondary and post-secondary credentials, and work-ready skills needed for unsubsidized employment.	Not to exceed \$699,792.00	Workforce Innovation and Opportunity Act of 2014	July 1, 2015 – June 30, 2016	Sheryl Hart
2.	Adult Education Assistance Funding Award FY2016	For the establishment and maintenance of adult education programs	Not to exceed \$13,411,242.00	Workforce Innovation and Opportunity Act of Title II: The Adult Education and Family Literacy Act	July 1, 2015 – June 30, 2016	Sheryl Hart

Recommendation to the Board

It is recommended that the Board authorize the Department of Education to enter into the contracts listed above and presented in these attachments.

EXECUTIVE SUMMARY

Issue: Consideration to approve the contract between the State Board and five existing Adult Education Service Providers for the provision of Arizona Integrated Basic Education and Skills Training (AZ I-BEST) services.

Action/Discussion Item

Contract Abstract

Background and Brief Explanation of Contract:

Arizona Adult Education Services receives \$12.7 million annually through the Workforce Innovation and Opportunity Act of 2014 to deliver Adult Basic Education (ABE), Adult Secondary Education (ASE), and English Language Acquisition for Adults (ELAA) services to adults 16 years of age or older who are not enrolled in K-12 schools. WIOA legislation provides for specific funds to initiate State Leadership Projects, which include those that integrate adult education and occupational skill training.

For the past several years, Arizona Department of Education/Adult Education Services (ADE/AES) has incentivized local service providers to enable them to build and maintain collaborations and develop direct career pathways for Adult Secondary Education students. The Arizona Integrated Basic Education and Skills Training (AZ I-BEST) initiative enables the Arizona Workforce Development System to serve a population whose low literacy skills prevent them from participation in post-secondary skills training programs for which they would otherwise qualify. This initiative's ultimate purpose is to assist adults who lack a secondary school diploma in obtaining the basic literacy skills, secondary and post-secondary credentials, and work-ready soft skills needed for unsubsidized employment in the 21st century economy.

The State Board is requested to approve funding of the Arizona Integrated Basic Education and Skills Training (AZ I-BEST) pilots for the final twelve months of an eighteen month initiative. This funding will be used to support initiative activities from July 1, 2015 through June 30, 2016.

Name of Contracting Party(ies)

Proposed contract between the State Board of Education, acting for and on behalf of the Department of Education, and the following:

Local Adult Education Providers:

Adult Literacy Plus of South West AZ	\$143,400
Friendly House	\$175,000
Northland Pioneer College	\$168,948
Pima Community College	\$108,564
<u>Rio Salado College</u>	<u>\$103,880</u>
TOTAL	\$699,792

Contact Information:

Sheryl Hart, Deputy Associate Superintendent, Adult Education
Leila Williams, Associate Superintendent, High Quality Assessments and Adult Education

EXECUTIVE SUMMARY

Contract Amount:

Not to Exceed \$699,792

Source of Funds

Authorizing Legislation: The Workforce Innovation and Opportunity Act of 2014

Index No(s): 43363, 53363, 63363, 61167

Responsible Unit at the Department of Education

Adult Education Services

Deputy Associate Superintendent:

Sheryl Hart

Program Contact:

Jerald Goode or Kelly Crawford

Dates of Contract:

July 1, 2015 to June 30, 2016

Previous Contract History

The Board has approved the awarding of Federal State Leadership money for pilot programs to existing ADE/AES-funded adult education programs since 1998.

Number Affected (Students, Teachers, Public, as appropriate)

Approximately 100 students enrolled in five Adult Education Programs in Yuma, Maricopa, Pima, Navajo, and Apache Counties will secure skilled employment in the locally identified high demand industry.

Method of Determining Contract Amount(s)

The application process was open to all ADE-funded Adult Education programs. The proposals included budgets outlining the fiscal needs necessary to carry out the proposed pilot activities. The ADE/AES Unit then reviewed these documents. Considerations included: (1) the collaborative roles of Arizona Workforce System partners; (2) the program's overall performance in prior years; (3) the level of proposed pilot performance.

EXECUTIVE SUMMARY

Evaluation Plan

Throughout the pilot year, ADE/AES will provide administrative oversight, state leadership, and on-site technical assistance as needed. It will also require that the pilots maintain accurate, detailed, and verifiable records of the disbursement of grant funds and produce quarterly reports and a final AZ-IBEST Report containing performance data on credential attainment, completion of occupational skill training, and employment.

Recommendation to the Board

It is recommended that the Board approve the contract between the State Board of Education, acting for and on behalf of the Department of Education and the five existing Adult Education Service Providers as described on page 1 in these materials. Contract amount not to exceed \$699,792.

EXECUTIVE SUMMARY

Issue: Consideration to approve the contract between the State Board and approved Adult Education Local Providers listed to award funding for Adult Education services in FY2016.
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Action/Discussion Item

Contract Abstract

Background and Brief Explanation of Contract

ARS 15-232, 15-234, and Federal P.L. 105-220 (Title II of the Workforce Innovation and Opportunity Act of 2014), and the Arizona State Plan for Adult Education authorizes the allocation of funds for the establishment and maintenance of adult education including:

1. Adult Basic Education/Adult Secondary Education (ABE/ASE)
2. English Language Acquisition for Adults (ELAA) and Civics Engagement
3. ABE/ASE and ELAA Distance Learning (DL)

Adult education and literacy services provide academic instruction and education services below the postsecondary level that will increase an individual's ability to read, write, speak in English, and perform mathematics or other activities necessary for the attainment of a secondary diploma, to transition successfully to post-secondary education and training, and to obtain employment.

Since 1998, Arizona Adult Education classes have:

1. Assisted adults to become literate and obtain the knowledge and skills necessary for employment and self-sufficiency;
2. Assisted adults who are parents to obtain the educational skills necessary to become full partners in the educational development of their children;
3. Assisted adults in the completion of a secondary school education;
4. Assisted adults in acquiring the English language skills necessary for productive participation and civics engagement.

Government fiscal support for the Arizona Adult Education system has historically been provided through a combination of federal and state funding, with the federal dollars requiring a three to one (federal to state) match. Additionally, the federal grant requires a 90% maintenance of state effort which, if reduced, would incur a proportional cut in federal dollars.

Contact Information:

Sheryl Hart, Deputy Associate Superintendent, Adult Education
Leila Williams, Associate Superintendent, High Quality Assessments and Adult Education

EXECUTIVE SUMMARY

Eligible Applicants include:

1. A local education agency
2. A community-based organization of demonstrated effectiveness
3. A volunteer literacy organization of demonstrated effectiveness
4. An institute of higher education
5. A public or private nonprofit agency
6. A library
7. A public housing authority
8. A nonprofit institution that is not described in any of these subparagraphs and has the ability to provide literacy services to adults and families and
9. A consortium of the agencies, organizations, institutions, libraries, or authorities described in any of the subparagraphs 1-8
10. Correctional Institutions (prison, jail, reformatory, workplace detention center, halfway house, community-based rehabilitation center, or any other similar institution designed for the confinement or rehabilitation of criminal offenders.)

Name of Contracting Party(ies):

Proposed contract between the State Board of Education, acting for and on behalf of the Department of Education and the following party(ies):

See attached list of Adult Education Local Providers (page 4).

Contract Amount:

Not to exceed \$13,411,242

Source of Funds:

Authorizing Legislation:

- ARS 15-232 and 15-234
- The Workforce Innovation and Opportunity Act of Title II: The Adult Education and Family Literacy Act (P.L. 105-220)
- The Arizona State Plan for Adult Education.

Index No.(s): 43363, 53363, 63363, 43369, 53369, 63369, 61167

Responsible Unit at Department of Education:

Adult Education Services

Deputy Associate Superintendent: Sheryl Hart

Program Contact: Jerald Goode

EXECUTIVE SUMMARY

Dates of Contract:

July 1, 2015 to June 30, 2016.

Previous Contract History:

The Board has approved local grant awards for adult education services since 1965.

Number Affected (Students, Teachers, Public, as appropriate):

20,000 students
453 teachers

Method of Determining Contract Amount(s):

Local programs submit a grant application that includes a proposal for services and a one-year budget. Proposed services and budgets are reviewed and negotiated by ADE. Factors considered are: (1) need based on number of adults in the county (a) without a high school diploma and (b) who lack basic English literacy skills, (2) designated populations served, (3) geographic distribution of dollars throughout the state, (4) available funding, (5) applicant's performance and funding history, (6) applicant's history of compliance with contractual provisions.

Evaluation Plan:

Local providers conduct a self-assessment of their program operations, and receive comprehensive technical assistance in areas of need. Program performance data for all local providers is evaluated annually, and performance funding awards are based on the attainment of educational gains, High School Equivalency diplomas obtained, and student advancement to postsecondary education or employment. At least one-third of local providers receive in-depth onsite monitoring based on an agency-developed risk assessment tool each year. Local Adult Education programs that do not meet state performance goals are placed on a Corrective Action Plan (CAP). Programs not improving risk losing funding.

Recommendation to the Board

It is recommended that the Board approve the Adult Education Assistance Funding Awards for FY2016 contract between the State Board of Education, acting for and on behalf of the Department of Education, and the Adult Education Service Providers as described on page 4 in these materials. Contract amount not to exceed \$13,411,242.

EXECUTIVE SUMMARY

**Arizona Department of Education
 Adult Education Services
 FY2015/16 Assistance Allocations**

Local Provider	Total Allocation not to exceed
Arizona Call A Teen	224,898
Adult Literacy Plus of Southwest Arizona	412,530
Camp Verde Adult Reading	94,140
Central Arizona College	343,750
Cochise College	696,509
Coconino College	362,358
Friendly House, Inc.	372,683
Gila County Adult Education	101,486
Gilbert Unified School District	99,813
La Paz Career Center	113,080
Literacy Volunteers of Maricopa County	521,983
Literacy Volunteers of Santa Cruz County	207,739
Maricopa County Adult Probation	360,438
Mesa Unified School District	718,844
Mohave Community College	255,225
Northland Pioneer College	461,126
Phoenix Indian Center	79,633
Pima College Adult Education	3,043,125
Pima County Adult Probation	155,939
Queen Creek Unified School District	266,275
Rio Salado Community College	3,436,678
Santa Cruz County Continuing Education	238,395
South Yuma County Consortium	167,450
Tempe Union High School District	346,611
Yavapai College	330,534
Totals	13,411,242

EXECUTIVE SUMMARY

Issue: Consideration to Approve Additional Monies for Teacher Compensation for the Fiscal Year 2015-2016 Relating to A.R.S. § 15-952 and 15-537

Action/Discussion Item

Information Item

Background and Discussion

A.R.S. §15-952.A specifies that if granted State Board approval, a local school district governing board may calculate its revenue control limit and district support level for the budget year using the base level prescribed in A.R.S. §15-952.B.2 and increased by 1.25 percent.

A.R.S. §15-952.A.3. (a) & (b) specifies that if a local governing board is requesting continuing approval, the local governing board shall: 1) provide evidence that “the school district’s teacher performance evaluation system meets the standards recommended by the state board”, and 2) the persons evaluating teachers for retention decisions meet the minimum qualifications for evaluators recommended by the state board as prescribed in A.R.S. §15-537”.

To provide this evidence to the State Board, the ADE asked districts requesting continuing approval to submit Statements of Assurance attesting the conditions of A.R.S. §15.952 and A.R.S. §15.537.

The districts listed in **Attachment A** have submitted the Statement of Assurance as required evidence.

Recommendation to the Board

It is recommended that the Board approve additional monies for teacher compensation for the fiscal year 2015-2016 relating to A.R.S. § 15-952 and 15-537 grant approval to the local governing boards seeking continuous approval for 2015 – 2016 as listed in **Attachment A**.

Contact Information:

Dr. Cecilia Johnson, Associate Superintendent, Highly Effective Teachers and Leaders

EXECUTIVE SUMMARY

ATTACHMENT A

CTDS	County	Name	Received	SBE Agenda
010208000	Apache	Window Rock Unified District	3/6/2015	4/27/2015
030215000	Coconino	Tuba City Unified District	3/1/2015	4/27/2015
050206000	Graham	Pima Unified District	3/4/2015	4/27/2015
070440000	Maricopa	Glendale Elementary District	3/17/2015	4/27/2015
070248000	Maricopa	Scottsdale Unified District	3/1/2015	4/27/2015
100213000	Pima	Sunnyside Unified District	3/1/2015	4/27/2015
130323000	Yavapai	Kirkland Elementary District	3/5/2015	4/27/2015

EXECUTIVE SUMMARY

Issue: Consideration of Certificate Surrender of Alfred Trejo Jr., C-2014-107

Action/Discussion Item

Information Item

Background and Discussion

Alfred Trejo Jr. holds a Standard Secondary Education Certificate, which expires on August 11, 2019 and a Principal Certificate, which expires on August 06, 2016.

Mr. Trejo was an Assistant Principal, Athletic Director, Coach, Elementary Classroom and Science Teacher in the Mammoth-San Manuel Unified District (the "District"). On or about September, 2014, Mr. Trejo used a school computer to view pornography while on duty, during school hours.

On October 06, 2014, the State Board of Education (the "Board") Investigative Unit received a report from the District that Mr. Trejo was being investigated by Pima County Sheriff's Office for suspicion of Sexual Exploitation of a Minor, after he used a school computer to view pornography. A computer forensic examination was conducted. No criminal charges were filed.

Mr. Trejo was placed on administrative leave on September 24, 2014. He resigned on September 26, 2014. The District governing board accepted his resignation on October 14, 2014.

The Investigative Unit advised Mr. Trejo that a complaint would be filed against his teaching certificates.

Mr. Trejo chose to voluntarily surrender his certificates. On January 22, 2015, the Investigative Unit received Mr. Trejo's notarized affidavit in which he surrendered his certificates.

State Board Rule violation:

R7-2-1308. (B) Unprofessional and Immoral Conduct: Individuals holding certificates issued by the Board pursuant to R7-2-601 et seq. and individuals applying for certificates issued by the Board pursuant to R7-2-601 et seq. shall not:

- (14) Use school equipment to access pornographic, obscene, or illegal materials.

Recommendation to the Board

It is recommended that the Board accept the voluntary surrender of Alfred Trejo Jr.'s teaching certificates and that all states and territories be notified.

Contact Information:

Charles Easaw, Chief Investigator
State Board of Education

EXECUTIVE SUMMARY

Issue: Consideration of Certificate Surrender of Brooke Noel Hesson, C-2014-103

Action/Discussion Item

Information Item

Background and Discussion

Brooke Noel Hesson holds a Standard Secondary Education Certificate which expires on January 21, 2021.

Ms. Hesson was a High School Mathematics Teacher and Varsity Cheer Coach in the Tempe Union High School District. On or about September, 2014, Ms. Hesson engaged in sexual misconduct with an 18-year old male student in her classroom.

On October 21, 2014, the State Board of Education (the "Board") Investigative Unit obtained information that Ms. Hesson was being investigated by Tempe Police Department. No criminal charges were filed. After being placed on administrative leave, Ms. Hesson submitted a letter of resignation. The governing board rejected her letter of resignation and processed a Formal Statement of Charges for Termination. The governing board terminated her employment on November 5, 2014.

During the Board investigation, Ms. Hesson was informed that a complaint would be filed against her teaching certification. Subsequently, Ms. Hesson chose to voluntarily surrender her certificate. On January 29, 2015, the Board received Ms. Hesson's notarized affidavit in which she surrendered her certificate.

State Board Rule violations:

R7-2-1308. (B) Unprofessional and Immoral Conduct: Individuals holding certificates issued by the Board pursuant to R7-2-601 et seq. and individuals applying for certificates issued by the Board pursuant to R7-2-601 et seq. shall not:

- (11) Make any sexual advance towards a pupil or child, either verbal, written, or physical;
- (12) Engage in sexual activity, a romantic relationship, or dating of a pupil or child.

Recommendation to the Board

It is recommended that the Board accept the voluntary surrender of Brooke Noel Hesson's teaching certificate and that all states and territories be notified.

Contact Information:

Charles Easaw, Chief Investigator
State Board of Education

EXECUTIVE SUMMARY

Issue: Consideration of Revocation of Certificate for David Thomas Rogers, C-2012-001

Action/Discussion Item

Information Item

Background and Discussion

David Thomas Rogers holds a Standard Secondary Education Certificate valid from July 24, 2009, through December 12, 2015.

On December 17, 2013, in the Pima County Superior Court, David Thomas Rogers pled guilty to one count of Facilitation to Commit Luring of a Minor for Sexual Exploitation. This conviction constitutes unprofessional conduct pursuant to Arizona Revised Statutes ("A.R.S.") §15-550 and warrants the immediate and permanent revocation of his Arizona teaching certificate.

State Board Rule violation: R7-2-1308 (B) Unprofessional and Immoral Conduct: Specifies that individuals holding certificates issued by the Board pursuant to R7-2-601 et seq. and individuals applying for certificates issued by the Board pursuant to R7-2-601 et seq. shall not:

- (11) Make any sexual advance towards a pupil or child, either verbal, written, or physical.

Recommendation to the Board

It is recommended that pursuant to A.R.S. § 15-550, the State Board of Education permanently revoke any and all teaching certificates held by David Thomas Rogers, and that all states and territories be so notified.

Contact Information:

Charles Easaw, Chief Investigator
State Board of Education

EXECUTIVE SUMMARY

Issue: Consideration to approve proposed appointment to the Certification Advisory Committee.

- Action/Discussion Item Information Item

Background and Discussion

On April 24, 2006 the State Board of Education approved the creation of the Certification Advisory Committee (the “CAC”) under Board rule R7-2-201. This committee is charged with making recommendations to the Board pertaining to the certification of Arizona’s education professionals. The committee consists of the following:

Member	Role	Term
Anne Thiebeau	Elementary Teacher	1/1/13-12/31/17
Sasha Glassman	Local Governing Board Member	10/2/13-10/1/17
Betsy Fera	Charter School Representative	2/24/14-2/23/18
Kimberly Peaslee	Special Education Teacher	1/27/14-1/26/18
Janet Crow	Public Member (not certified)	3/1/12-2/29/16
Matt Weber	Career and Technical Education Teacher	4/28/14-4/27/18
Vacant	County Schools Superintendent	1/1/13-12/31/17
Frank Garcia	Principal	1/1/13-12/31/17
Lynn DeMuth	Higher Education Representative	1/1/13-12/31/17
Vacant	Higher Education Representative	
Ms. Carolyn Dumler	Human Resources Director	10/27/14-12/31/15
Mr. Joe Thomas	Secondary Teacher	10/27/14-12/31/15
Mr. Manuel Valenzuela	Superintendent	10/27/14-12/31/15

The Department recommends the following member be appointed to the CAC (application is attached):

Proposed Member	Role	New Term
Ms. Jill Broussard	County Superintendent	4/27/15-12/31/17

Recommendation to the Board

It is recommended that the Board appoint the proposed member of the Certification Advisory Committee as described in this document.

Contact Information:

Cecilia Johnson, Associate Superintendent, Highly Effective Teachers and Leaders

EXECUTIVE SUMMARY

ARIZONA STATE BOARD OF EDUCATION

1535 West Jefferson, Bin 11
Phoenix, Arizona 85007
Phone: 602.542.5057
Fax: 602.542.3046

**APPLICATION FOR CONSIDERATION FOR APPOINTMENT TO A
STATE BOARD ADVISORY COMMITTEE OR TASK FORCE**

I am interested in serving on this advisory committee or task force:

Certification Advisory Committee (CAC)

I am not interested in serving on this advisory committee or task force at this time, but please keep my application on file for consideration in the future.

Date: April 3, 2015

Name: Jill Broussard

Address: 3552 E. Superior Rd.

City: San Tan Valley State: AZ ZIP Code: 85143

Phone: 520-483-1561

Fax: _____

Email: jbroussard@pinalcso.org

Preferred Method of Contact: Email Fax

Current Employment Information:

(please include name of employer, dates of employment, title and a brief description of job duties)

Pinal County Superintendent 75 N. Bailey St., Florence, AZ 85132

Educational service agency to the districts within Pinal County, Board/Superintendent for Mary C. O'Brein Accommodation district and Juvenile detention facility, elected official

Previous State Board Committee Involvement:

(please include the name of the Committee, dates served, and position if applicable)

First Things First Pinal regional board. No State board involvement

EXECUTIVE SUMMARY

Why are you interested in this position? What do you think best qualifies you for this position?

I work with school districts on a daily basis. I am actively involved in district decisions and research for various topics throughout the state. I was nominated by my peers in the Arizona Association of County School Superintendents.

Please describe any civic organizations or projects in which you have been involved that you believe to be relevant to the position for which you are being considered for appointment:

Voluntary Information:

This information is used solely for the purposes of ensuring committees are comprised of members reflecting the entire state of Arizona and its community.

Male [] Female [X]

Residence:

Rural [X] Urban []

----- Office Use-----

Nominated By: County Superintendents Association

Date Considered for Appointment: April 3, 2015

Initial Appointment: [X] Yes [] No

Reappointment: [] Yes [X] No

Term Effective: April 27, 2015 Term Expires: December 31, 2017

Date Notified: _____

EXECUTIVE SUMMARY

Issue: Move On When Ready Qualification Scores – Arizona World History –
Spring 2015 Administration

Action/Discussion Item

Information Item

Background and Discussion

The Arizona Move On When Ready (MOWR) initiative is an innovative performance-based initiative at the high school level designed to increase student academic achievement and to prepare all students for college and careers. The Move On When Ready legislation passed in 2010 and 2011 provide a framework for an education model that enables students to advance in their educational career based on demonstrated learning instead of seat time. Key provisions include the establishment of the Grand Canyon High School Diploma, a performance-based high school diploma available to students who demonstrate they are college and career ready, and the implementation of Board Examination Systems, which are coherent and aligned instructional systems.

On January 24, 2011, the State Board of Education approved several providers of Board Examination Systems for use in Arizona, including both lower and upper division course offerings from Cambridge International Examinations and ACT QualityCore, and upper division course offerings from College Board Advanced Placement and International Baccalaureate.

Pursuant to A.R.S. §15-792.02 these examination systems shall “have common passing scores that are prescribed by an interstate compact on board examination systems and that are set to the level of skills and knowledge needed to succeed in college-level courses...” To assist the Board in meeting this requirement the National Center on Education and the Economy (NCEE) convened a technical advisory committee to establish pass points on the Excellence for All (E4A) World History exam developed by Arizona and Kentucky teachers to serve as a complement to the ACT QualityCore instructional system. The Center for the Future of Arizona is seeking approval of the college readiness qualification score recommended by the technical advisory committee for the Spring 2015 Arizona administration of the E4A World History exam.

Attached is the NCEE white paper, which explains the qualification score and process of the technical advisory committee in more detail.

Recommendation to the Board

It is recommended that the Board approve the qualification score set by the technical advisory committee for the Spring 2015 Arizona administration of the E4A World History exam.

Contact Information:

Dr. Amanda Burke, Director, Education Strategy and Innovation, Center for the Future of Arizona



EXCELLENCE FOR ALL
WORLD-CLASS INSTRUCTIONAL SYSTEMS FOR OUR SCHOOLS

Setting College-Ready Qualification Scores for Fall 2014 Mississippi and Spring 2015 Arizona World History Examinations

The *Excellence for All* initiative calls for students to demonstrate competence in five subject matter areas – mathematics, English language arts, history, the sciences and the arts – to be eligible to earn a proficiency-based diploma (e.g., Arizona’s Grand Canyon Diploma) as early as the end of their sophomore year in high school. Depending on the aligned instructional system their school has chosen, students will take end-of-course examinations in each of these subjects from either the University of Cambridge’s International General Certificate of Secondary Education (IGCSE) or ACT’s *QualityCore* systems. The National Center on Education and the Economy’s (NCEE) Technical Advisory Committee (TAC) has established the qualification scores for English language arts and mathematics for both systems, but the states are responsible for setting the qualification scores in the three other subject areas.

Establishing suitable qualification scores is critical to the success of the initiative because these qualification scores set the standard that every single high school student should be striving for and the standard to which each school is committed to helping every student achieve. At the request of participating states, NCEE convened a History Task Force to recommend a qualification score for the ACT *QualityCore* and IGCSE history courses. State education agencies in Arizona, Kentucky and Mississippi and the Capitol Region Education Council in Connecticut were each invited to appoint members to the task force, which initially met in May 2012 to set qualification scores for the *QualityCore* U.S. History and IGCSE (World) History examinations. Participants included high school history teachers, community college and university faculty, state education department curriculum professionals, and representatives of the private sector.

ACT *QualityCore* does not include a world history assessment, so since 2012, teachers at participating *Excellence for All* schools using the *QualityCore* instructional system have worked to assemble a bank of multiple choice questions and potential constructed response topics that could be melded into a coherent end-of-course examination that would be well aligned with their curricula. With this groundwork as a starting point, an NCEE-appointed working committee has created the examination. For the Fall 2014/Spring 2015 examination, this committee consisted of Abby Reisman, University of Pennsylvania; Lloyd Bond, consulting scholar at the Carnegie Foundation for the Advancement of Teaching; Shelley Thomas, University of Louisville; and Emily Wicken, NCEE.

In December 2012, NCEE convened a subset of the larger Task Force to recommend a qualification score for the May 2012 administration of the Kentucky world history examination, an assessment that was developed as a complement to the ACT *QualityCore* U.S. History examination used in that state. The world history

examination changes yearly and has since been introduced in two other states (Arizona and Mississippi) in schools implementing the *QualityCore* instructional system, so NCEE has convened subsets of the larger Task Force on two additional occasions to set qualification scores for additional administrations of the Arizona, Kentucky and Mississippi world history examinations. In December 2014, a school in Mississippi administered the latest iteration of the *Excellence for All* world history examination at the end of a semester-long, double-period world history course. This examination will also be used as the end-of-course exam in April 2015 for a school in Arizona where students take world history as a year-long course. In March 2015, NCEE invited previous members of the Arizona and Mississippi world history Task Forces to set a qualification score for the Fall 2014/Spring 2015 administration of the exam.¹

Like the ACT *QualityCore* U.S. History examination, the world history examination includes both a multiple choice section and a constructed response section. However, while the multiple choice and constructed response portions of the *QualityCore* examination are weighted equally, the constructed response portion of the *Excellence for All* examination is weighted twice as heavily as the multiple choice portion. The reason for this change in emphasis is to capture the wide range of skills taught in the *Excellence for All* world history course and to allow students to demonstrate their ability and understanding beyond the scope that traditional multiple choice questions allow. For example, this examination was designed to include multiple means for students to demonstrate their ability to recall and use historical information, to comprehend and evaluate original source materials, to reason historically, to analyze conflicting interpretations of history, and to make and support a historical argument with evidence.

Students taking the world history examination have the potential to earn 60 total points: 20 points from the multiple choice section and 40 points from the constructed response section. The multiple choice section includes questions spanning the entire chronology of the course. The constructed response section requires students to complete four short answer questions that assess their ability to evaluate, corroborate, contextualize, and ultimately make an argument about an historical event using four primary sources.. Students were given two choices of historical topics and were required to answer all questions within the option they chose. All four items were scored holistically on a 0-4 scale, with different weights applied to each item depending on the complexity of the task.

After the administration of the examination in December 2014, graduate students (doctoral candidates in history) were trained to score the constructed response items using a rubric developed by the committee that developed the examination. Each item was scored by at least two scorers before a final score was reached. After the results were compiled and analyzed, the world history Task Force met in March

¹ A complete set of biographical sketches of the members of the task force is attached as an appendix.

2015 to review the examination and examples of student work, and to recommend a qualification score for the examination.

The Task Force was charged with two specific goals:

- First, the qualification score should be an indicator of readiness to move forward in education, either to an upper division secondary history or social science course or to the initial credit-bearing course in a history or social science program of study in an open enrollment college
- Second, the score is also intended to serve as an approximation of basic civic competence, indicating that a student who meets the qualification score has demonstrated mastery sufficient to have knowledge consistent with that of an educated person entering young adulthood. Students who meet the qualification score should have a set of tools in hand that will allow them to navigate civil society and participate in our democratic institutions.

Because the examination format has changed from the initial administration in May 2012, there is no extant data on student performance on the examination or on the relationship of student performance on the exam to subsequent success in high school or college. Therefore, the Task Force has had to approach developing a qualification score recommendation for this assessment somewhat differently than it had for the two IGCSE History examinations and the *QualityCore* U.S. History examination, though they employed the same approach used to set the qualification score for the previous world history examinations.

The Task Force reviewed examples of student work on the constructed response section of the test, selected to indicate low/middle to high/middle performance on the exam. The Task Force also reviewed a concordance table, prepared by Lloyd Bond, showing the likely performance of students on the multiple choice portion of the exam, given their performance on the constructed response tasks. This process is in accordance with the measurement community's understanding that it is easier for expert panels to come to consensus on student performance levels when they can examine student work rather than relying solely on student answers to multiple choice questions. The Task Force also agreed that a reliable and trustworthy judgment about the appropriate qualification score would be achieved if they first evaluated student work on the constructed response tasks and then used this information to guide their thinking about corresponding performance required on the multiple choice items.

Additionally, normative data about the student performance on this examination was tabulated prior to the meeting, but was not distributed to the Task Force until they had come to an initial agreement on the qualification score.

In considering the student work, the Task Force recognized that the qualification score for world history needed to be seen not just as a mark for a single subject, but as one part of a larger qualification framework in which students would also have to reach a qualification score in (i) another history course; (ii) similar standards in the sciences and the arts; and (iii) meet demanding standards in English and mathematics already set by the NCEE TAC. Given the crucial role that English and mathematics play in virtually all post-secondary opportunities, the NCEE TAC placed special value on preventing false positives for these subjects (i.e., ensuring that students who are not yet ready for college are not told that they are). In contrast, the Task Force concluded that for this history exam there was greater value in preventing false negatives (i.e., ensuring that students who are ready for college are not prevented from moving on). Furthermore, while the Task Force shares the general belief that as a society we need to “raise the bar” for student performance, the Task Force did not believe this exam should be used to create an elite program. There was wide agreement that basic literacy in history was essential to meet the shared objective that students leave high school ready to lead the life of an educated person. Balancing these influences, the Task Force decided that the qualification score for the world history courses should not be as stringent as the scores for math and English language arts.

Key considerations for developing a qualification score recommendation for the world history examination were the following:

- What knowledge, skills and dispositions are priorities for the exam?
- How do these priorities align with what is necessary for success in open-enrollment college courses, in upper division high school history courses, and, most importantly, for civic competence?
- What skills reflected in the student work from the constructed response tasks demonstrate readiness for success at open-enrollment colleges or upper division high school history courses?

The Task Force’s discussion was anchored by five sets of student work from the December 2014 administration. Each set included the student’s responses to all four constructed response items. The five sets ranged from student performance that the Task Force was unlikely to deem “ready” to student performance that the Task Force would likely characterize as representative of the educated person criteria and of readiness to move on to the next level of education.

As a group, the Task Force examined each set of student work, and debated whether the student’s performance (taken as representative of others performing at a similar level of achievement) demonstrated readiness to move on to the next level of education. Ultimately, they felt that the readiness/educated person benchmark lay

somewhere between the third and fourth samples of student work, which had earned constructed response scores of 18 and 20, respectively.

After narrowing the discussion to this range of constructed response scores, the Task Force turned to the prediction of multiple choice scores based on the constructed response scores. Scores of 18, 19 and 20 on the constructed response section of the test all predicted a multiple choice score of 9, for overall scores of 27, 28 and 29. Therefore, the Task Force focused in on a range of 27-29 for the qualification score.

There are multiple ways for students to reach the overall score, as points are awarded in a compensatory manner where weakness in one set of questions may be offset by strengths in another. A scale score in the range of 27-29 would typically require students to demonstrate roughly a middle range of ability on both the multiple choice and constructed response sections. While it would be possible for students to earn all of the necessary points in the constructed response section alone, it is unlikely that a student would achieve the qualification score in this way due to the rigor of the constructed response section of the examination. The Task Force decided that a student who was able to achieve a combined score in this range would have a skill level appropriate to satisfy the Task Force's goals.

Once the Task Force had narrowed their discussion to this range, the normative data for the December 2014 administration of the examination was shared with them. It indicated that a score of 27 represented the 79th percentile, 28 the 81st percentile, and 29 the 82nd percentile. The Task Force considered whether this data might lead them to refine their recommendation in one direction or the other. The Task Force had initially felt that, on the constructed response section of the exam, the student work that had earned a 20 was clearly more indicative of readiness than the student work that had earned an 18, and that the readiness threshold on the constructed response section may lie closer to 20 than to 19. However, cognizant of the fact that the world history examination represents one of eight exams and that false negative decisions should be minimized, the normative data convinced the group that a score in the middle range of those considered was most appropriate. Therefore, they unanimously agreed to recommend a score of **28**.

March 2015

Appendix: Task Force Members

Appendix

Task Force Members

Edward Lee Childress

Edward Lee Childress has been superintendent of the Corinth (MS) School District for 12 years. He led the Corinth School District in a reorganization of school campuses through the consolidation of services of four schools into two along with the passage of a \$12.8 million bond issue. The bond issue allowed the construction of the new Corinth Elementary School and numerous renovations at Corinth Middle School, which is located in a historic former high school building. Dr. Childress is a trustee for Mississippi Public Employees Retirement System representing public school and community college educators; serves as vice chairman of the Mississippi Commission on School Accreditation; serves as the president of the Program for Research and Evaluation in Public Schools; and sits on the board of directors of the Mississippi Association of School Superintendents and the Advisory Board for the Mississippi School for Math and Science.

Prior to becoming Corinth's superintendent, Dr. Childress served as a social studies teacher in the Clarksdale Public Schools and then became program manager for the Mississippi Department of Education's School Executive Management Institute, which provided training for over 2,000 Mississippi school administrators. He was also director of school improvement for the DeSoto County School District before serving for nine years as Assistant Superintendent for the Corinth School District. He is a graduate of Delta State University.

Richard V. Damms

Richard V. Damms is associate professor of history at Mississippi State University where he was recognized by the Mississippi Humanities Council as the university's "Humanities Teacher of the Year" for 2011. He specializes in United States political history and the history of American foreign relations and has published three books, *The Eisenhower Presidency* (Longman, 2002), *Culture, Power, and Security: New Directions in the History of National and International Security* (Cambridge Scholars Press, 2012) and *Scientists and Statesmen: President Eisenhower's Science Advisers and National Security Policy* (Republic of Letters, 2015). In the last decade, he has become increasingly involved in history education initiatives in Mississippi, directing a U.S. Department of Education Teaching American History Grant program for a consortium of schools headed by the Starkville Public School District (2003-6), serving two terms as editor-in-chief of Mississippi History NOW: the Online Journal of the Mississippi Historical Society (which seeks to make recent scholarly research accessible to a high-school audience), and acting as a content specialist consultant for the Mississippi Department of Education during the drafting of the new (2010) U.S. History since 1877 curriculum and the development of related assessment tools.

He previously chaired the Mississippi Historical Society's History in the Schools Committee. He holds a Ph.D. in American History from The Ohio State University.

Mark Klobas

Mark Klobas is an instructor of history at Scottsdale Community College in Scottsdale, Arizona. A graduate of the University of Arizona, he received his Ph.D. in history from Texas A&M University. He has developed curriculum for a range of courses, from American history and world history, to specialized courses on English history, Irish History, and the history of the modern Middle East.

Kevin Olson

Kevin Olson is a partner in the law firm of Steptoe & Johnson LLP, a Washington D.C. firm with offices in Phoenix, Los Angeles, New York, Chicago, London, Brussels and Beijing. He practices in the firm's business solutions group. His work is in the areas of general corporate advice, start-up and later stage financings, securities and corporate finance, mergers and acquisitions, and other commercial transactions. Mr. Olson represents clients in many industries, including consumer electronics, alternative energy, food distribution, and technology. He is also a member of the Securities Section of the State Bar of Arizona (for which he is a past chairman) and the Business Section of the State Bar of Arizona (for which he is also a past chairman).

Alexa Neal

Alexa Neal is a high school history teacher at Imagine Prep Surprise. She graduated from Arizona State University, where she received a Bachelor's in Secondary Education, with a concentration in history. Mrs. Neal was the 2010-2011 Imagine Prep Teacher of the Year, and holds a dual certification in history and English. She has worked on developing both history and English curricula at the secondary level, and has accreditation from Cambridge International Examinations in the areas of world and American history.

Advisors

Lloyd Bond

Lloyd Bond is a consulting scholar with the Carnegie Foundation for the Advancement of Teaching and emeritus professor of education at the University of North Carolina, Greensboro. From 2002 to 2008 he was a senior scholar at Carnegie working in the area of assessment across several Carnegie Foundation programs. Dr. Bond has published widely in the area of assessment, measurement theory and testing policy and has made fundamental contributions to the literature on measuring complex performance and cognitive process underlying test performance. He has held editorial positions on the leading journals in educational

and psychological measurement and serves on numerous commissions and panels devoted to testing and testing policy. He is currently a member of the Data Analysis Committee of the National Assessment of Educational Progress (NAEP) and the Psychometric Panel of The College Board. Previously he served on the National Academy of Sciences' Committee on Indicators of Science and Mathematics Education and their Committee on Science Assessment Standards. A fellow of both The American Psychological Association (APA) and the American Educational Research Association (AERA), he is the recipient of numerous honors and awards, including the Presidential Citation from AERA for Contributions to Educational Measurement and an APA Distinguished Service Award for his work on the Joint Standards for Educational and Psychological Testing. He has served as a trustee for The College Board, and currently sits on the boards of the Human Resources Research Organization and the National Center for Research on Evaluation, Standards & Student Testing. Dr. Bond obtained a Ph.D. in Psychology from the Johns Hopkins University, specializing in psychometrics and quantitative methods. He taught test theory and psychometrics at the University of Pittsburgh, and at the University of North Carolina, Greensboro.

Avishag (Abby) Reisman

Dr. Reisman is an Assistant Professor of Teacher Education in the Teaching, Learning, and Leadership Division. Prior to her arrival at Penn GSE, Dr. Reisman was a visiting professor at Teachers College, Columbia University, and a researcher at the National Center for Research on Evaluation, Standards, and Student Testing at UCLA. She received her Ph.D. from Stanford University, where she directed the "Reading Like a Historian" Project in San Francisco, the first extended history curriculum intervention in urban high schools. Her 2011 dissertation won the Larry Metcalf Award from the National Council for the Social Studies. An article that emerged from her dissertation won the 2013 William Gilbert Award from the American Historical Association. Dr. Reisman began her career in education as a classroom teacher in a small, progressive high school in New York City. Her work has appeared in *Cognition and Instruction* (2012) and *Journal of Curriculum Studies* (2012), and is forthcoming in *Teachers College Record*.

EXECUTIVE SUMMARY

Issue: Consideration to approve local education agencies' Move On When Reading Literacy Plans which have been reviewed for release of K-3 Reading Base Support funds.

Action/Discussion Item

Information Item

Background and Discussion

Move on When Reading (MOWR)

Arizona Revised Statute § 15-701 (A)(2) prohibits a student from being promoted from the third grade if the student obtains a score on the reading portion of the statewide assessment that demonstrates the student's reading falls far below (FFB) the third grade level. The law requires local education agencies (LEAs) to offer 3rd grade students who score FFB on the statewide assessment at least one of the intervention and remediation strategies listed in statute.

A student is exempted from the retention requirement if 1) they are an English Language Learner who has received less than two years of English instruction or 2) they have a disability and their Individual Education Plan (IEP) team agrees promotion is appropriate.

The law specifies that a student may be promoted from 3rd grade if data on the statewide reading assessment is not available by the beginning of the school year. Students promoted due to delayed assessment data which subsequently shows the student should have been retained must be provided intervention strategies and supports under the law.

Literacy Plans

Arizona Revised Statute § 15-211(A), requires the 448 LEAs that provide instruction in grades K-3 to annually submit a comprehensive literacy plan by October 1. LEAs with a letter grade of "C" or lower and any LEA with more than 10% of their students which score FFB on the statewide assessment are required to have their literacy plans approved by the Board in order to receive K-3 reading base support funding.

In June 2012, the Board approved the procedures by which literacy plans would be submitted, reviewed and approved, thus allowing distribution of funds to those LEAs.

Eight reviewers with expertise in K-3 literacy have been trained and are in the process of reviewing submitted LEA literacy plans. Each month, the Board will receive a list of LEA plans deemed to contain sufficient criteria for Board approval.

Contact Information:

Sherry Zeeb, Director of K-3 Reading, State Board of Education
Sabrina Vazquez, Deputy Director, State Board of Education

EXECUTIVE SUMMARY

2014-2015 Literacy Plans:

As of March 17th, 2015, the Board has received all MOWR Literacy Plans (431) with exception to 17 LEAs that have notified staff that they would not submit a Plan due to low or nonexistent K-3 enrollment.

After reviewing the majority of the required MOWR Literacy Plans, most plans were found to be comprehensive and well developed. LEAs have been open to guidance provided by MOWR Specialists reviewing their plan. Many sites are eager to obtain support that will help them improve their literacy instruction. On the whole, Arizona's LEAs are striving to improve the reading proficiency of their students and Arizona has seen steady growth in 3rd grade reading proficiency in recent years. With continued effort and commitment to providing high quality, comprehensive, strategic and purposeful reading instruction, Arizona's student population will gain solid academic reading skills needed for the 21st Century. State Board staff, in collaboration with the Department, will continue to support LEAs on their journey to increase student reading success.

2014-2015 School Year:

To date: All LEA Literacy plans have been submitted (with a few exceptions regarding low K-3 student count)

- 430 – “A, B, C & D” Schools (already funded)
- 1 – LEA plan is pending approval
- 0 – LEAs waiting for review

Recommendation to the Board

It is recommended that the Board approve the Move On When Reading LEA literacy plan below. This plan has been reviewed for release of K-3 Reading Base Support funds, as listed in the item.

LEA Entity ID	LEA Name
4197	Tuba City Unified School District #15

EXECUTIVE SUMMARY

Issue: Arizona Education Learning and Accountability System (AELAS) updates

Action/Discussion Item

Information Item

Background and Discussion

ADE is nearing the end of its fourth year of development of the Arizona Education Learning and Accountability System (AELAS). Arizona Revised Statutes 15-249, outlines the scope of the data system overhaul, including the requirement to provide the State Board with quarterly updates of project progress.

ADE continues to contract with WestEd/CELT for quarterly, independent, third-party monitoring. WestEd/CELT recently completed their site visit from March 16-18, 2015, conducting project reviews and attending several meetings vital to AELAS implementation. A full report from the WestEd/CELT visit is attached detailing their observations and quarterly findings.

ADE has released 35 interactive dashboards, with 448 Local Education Agencies (LEAs) having received personalized training on AZDash to allow teachers and administrators to use this data in the classroom to impact student achievement. Also, ADE has reached its goal of providing access to these dashboards via ADEConnect (ADE's secure access system) to 600 LEAs.

Arizona Education Data Standards (AzEDS), Arizona's approach to meet new state and federal reporting requirements, has successfully certified six vendors through Release 2.0, with ADE's pilot district uploading more than 250,000 transactions with no errors. However, ADE IT has begun the process of creating a risk mitigation plan to reassign current IT staff to ensure the project meets the July 1, 2015 deadline.

Progress continues to be made in automating School Finance payment processing. ADE successfully completed refactoring the Instructional Improvement Fund, which was finished in December 2014. Payment processing time has been reduced from eight to six hours, while data push has reduced calculation processing time from more than 11 hours to 47 minutes, the CSF release has reduced processing times from 8 hours to 20 minutes and the IIF release has reduced processing times from approximately 40 hours to under 8 hours. By end of this fiscal year, ADE will have automated 29 of the 48 manual calculation processes so aggregation can run more frequently instead of once a month. The development team has begun working on automating the next set of School Finance calculation processes (Aggregation and Limiting). The team conducted focus groups with program areas and current SAIS users to design reports that meet their needs, and will start gathering requirements for APOR and CHAR calculations.

Lastly, the Statewide Student Information System (SSIS) is addressing LEAs' need for

Contact Information:

Lisa M Blyler, Director of Communications and Strategy
Mark T Masterson, Chief Information Officer

EXECUTIVE SUMMARY

an affordable, consistent and compliant student information management solution. Currently, 27 LEAs (totaling 84,000 students) have opted in to SSIS and are involved in one stage of implementation or another.

FY 2016 AELAS Appropriation

As with the FY 2015 AELAS funding, the \$7,000,000 FY 2016 AELAS appropriation was incorporated into the statewide IT Automation Projects Fund. All projects in this fund must receive an initial review of expenditures from the Joint Legislative Budget Committee (JLBC). Funds appropriated to the AELAS project include Data Governance Commission (DGC) review and recommendation, as well as State School Board review and approval. ADE IT has prepared an updated overview of the FY 2016 AELAS funding plan for DGC review and possible recommendation at its April 17, 2015 meeting.

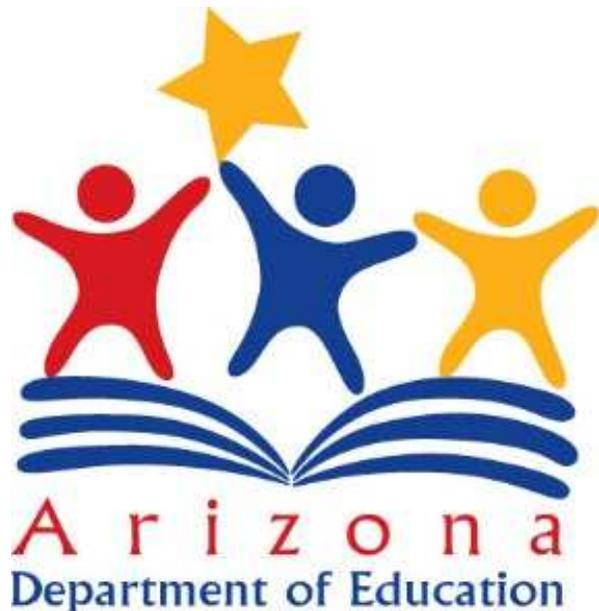
Work in FY 2016 will focus on completing SAIS replacement and continued implementation of the opt-in Statewide Student Information System to interested districts and charters. ADE has begun working with Arizona Department of Administration staff to ensure any unspent funds from FY 2105 are used to protect Arizona's investment in the new data system, thereby ensuring the new tools are made available to teachers and administrators when they are needed and performing as designed. These remaining funds also will be used to update existing AZDash dashboards.

Recommendation to the Board

ADE IT is requesting Board approval of the FY 2016 AELAS program plan:

• Program Support Office	\$ 750,000
• Production Services	\$ 1,150,000
• AELAS School Finance	\$ 1,700,000
• AELAS Ed-Fi (AzEDs)	\$ 2,000,000
• AELAS Opt-in SIS	\$ 1,400,000
TOTAL	\$ 7,000,000

Arizona's Education Transformation



Presented to:
Arizona Board of Education
April 27, 2015

Mark T. Masterson
Chief Information Officer

AELAS accomplishments

- SAIS replacement
 - 6 vendors AzEDS certified through Release 2.0 covering 75% of student population
 - Eliminated 8 additional manual School Finance calculation tools (29 of 48) to reduce calculation processing times by 80%
- AZDash
 - 35 educator-designed dashboards
 - 600+ LEAs have access with 448 trained
- SSIS implementation
 - Impact to nearly 84,000 students in less than 6 months

Setting focused priorities for limited appropriation

- Emphasis on completing SALS replacement
- Continue rollout of Statewide Student Information System
 - Funding supports implementation to up to 189 LEAs
- Support state's investment with ongoing technical support for AELAS tools
 - ADEConnect, AZDash, SSIS, AzEDS support personnel
 - Ensures education community of state's commitment to sustainability

What is tabled with limited appropriation

- Connection of 25 existing ADE web-based services to new Enterprise database
- New dashboards development for AZDash
 - \$1,500,000 for Post-Secondary connection
- Roll out of Opt-in Teaching and Learning tools that have been developed

Program Support

\$ 750,000

- WestEd/CELT quarterly assessment
- Program Support
 - Effectively budget and manage program
 - Ensure standards across all software development projects
 - Vendor contract and invoice management
 - Maintain and implement an effective and consistent communication and outreach plan
 - Staff to manage RFPs, IGAs, ISAs and other contractual obligations

Production Services

\$ 1,150,000

- Technical support for new AELAS tools
 - ADEConnect, AZDash, AzEDS, Network Services
 - Ensures system availability, reliability and sustainability
- FY 2015 carryover funds to continue AZDash support
 - Requires ADOA, ITAC and JLBC approvals
 - Limited new development and refreshing existing dashboards

School Finance

\$ 1,700,000

- Continue automation of manual calculation processes and decoupling of legacy SAIS payment functions from student transactions
 - APOR refactoring/decommission 12 tools
 - CHAR refactoring/decommission 7 tools

AzEDS (Ed-Fi)

\$ 2,000,000

- Complete replacement of Student databases in SAIS
 - 4 remaining to be completed
- Turn off SAIS Online for student data uploads and migrate existing applications to new database structure
- Migrate edFacts reporting on new databases (ODS)

Opt-in SSIS rollout

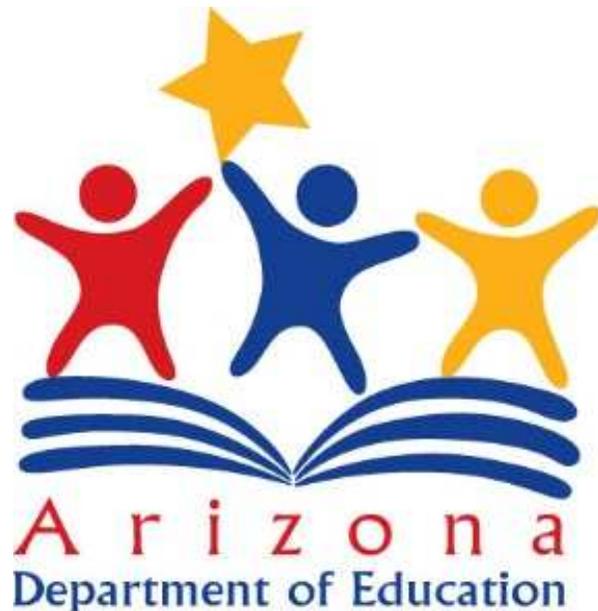
\$ 1,400,000

- Stand up and implement Opt-in SSIS to an additional 189 LEAs
 - Approximately 229,000 student count
- AELAS funding for training staff/professional education and implementation
- SSIS revenues to offset licensing costs and pay for system support

Proposed FY 2016 AELAS budget

PROJECT NAME	FY16 Proposed	Deliverables
Program Support Office (PSO) Interface with local school districts; Financial accountability; Contract oversight; and Software development management	\$ 750,000	<ul style="list-style-type: none"> • \$150,000 third-party independent assessment • Financial oversight and reporting • Communications with LEAs, advocacy groups public, ADE and policy makers • Program support • Contract labor recruitment, retention and management
AELAS School Finance Replace SAIS's 48 poorly-developed manual state aid calculation tools	\$ 1,700,000	<ul style="list-style-type: none"> • Complete automation of School Finance functions (APOR, CHAR, Budgets, Payment 13) • Reporting and SDER • Begin parallel payment system July 1, 2015
AELAS Ed-Fi (AzEDS) Replace SAIS's poorly-developed databases that collect student data for state aid payments	\$ 2,000,000	<ul style="list-style-type: none"> • Complete replacement of Student databases in SAIS • Turn off SAIS Online for student data uploads and migrate existing applications to new database structure • Migrate edFacts reporting on new databases (ODS)
AELAS Opt-in SIS Leverage state contract for student information system resulting in significant savings for districts; Funds used to support system implementation	\$ 1,400,000	<ul style="list-style-type: none"> • Roll out SSIS to at least an additional 189 LEAs (229,000 students) • Contract and implementation management • Improve and maintain business processes • Revenues to offset implementation costs
Production Services Personnel and software licenses to run system; Without this line item, none of this will function.	\$ 1,150,000	<ul style="list-style-type: none"> • Reprogram FY15 carryover funds to support new AELAS tools • AZDash support (add, modify and refresh internal and external dashboards) • Level 1, 2, 3 support for new AELAS applications • AzEDS licenses, Microsoft licenses, CRM, InRules, SIS licensing/hosting costs • Revenues to offset licensing costs
TOTAL	\$ 7,000,000	

Thank You



Contact

Mark T. Masterson

Chief Information Officer

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EXECUTIVE SUMMARY

Issue: Presentation, discussion and consideration to adopt the proposed policy for the development of the Arizona Mathematics Standards and English Language Arts Standards

 Action/Discussion Item Information Item**Background and Discussion**

Arizona Revised Statutes (A.R.S.) §15-203 requires that the Board define college and career readiness. A.R.S. §§15-701 and 15-701.01 specifically authorize and mandate that the Board adopt academic standards and minimum competency requirements for grades K-12.

The Board adopts academic standards addressing what a student is ultimately expected to learn (i.e., multiplication, grammar, understand simple words and expressions in a foreign language). Arizona retains authority to approve and modify academic standards; there is no federal law requiring the adoption of specific standards.

At the March 2015 meeting of the Board, Governor Doug Ducey called upon the Board to make any necessary changes to the Arizona Mathematics Standards and English Language Arts Standards, in order to ensure that the standards are vetted, approved and controlled by Arizona, and that they are the best for Arizona's students.

In response to Governor Ducey's request, the attached policy for the development of the Arizona Mathematics Standards and English Language Arts Standards is presented to the Board for consideration.

In anticipation of the Board's deliberation of this policy, applications for consideration for appointment to the Committee are available at <http://www.azed.gov/state-board-education/state-board-advisory-committees/>.

Recommendation to the Board

It is recommended that the Board adopt the proposed policy for the development of the Arizona Mathematics Standards and English Language Arts Standards, as presented herein.

Contact Information:

Christine M. Thompson, Executive Director, State Board of Education

EXECUTIVE SUMMARY

**Arizona State Board of Education
Policy for the Development of the
Arizona Mathematics Standards and English Language Arts Standards**

Continuing to ensure that Arizona academic content standards are vetted, approved and controlled by Arizonans, the Board creates the Arizona Academic Standards Development Committee (Committee) to advise the Board on the development and improvement of the Arizona K-12 Mathematics Standards (Math Standards) and the Arizona K-12 English Language Arts Standards (ELA Standards). The current Arizona Math Standards and ELA Standards will be the starting point for the process, and initial comments shall be sought to inform the scope of revisions to the standards, in order to ensure Arizona's academic standards are excellent and rigorous.

The Superintendent shall designate an employee or employees of the Department Division of K-12 Academic Standards to provide support to and assist the Committee and its subcommittees in the execution of the duties under this policy.

The Board directs the Committee to complete the required processes so that the Board may adopt revised standards before the close of the 2015-2016 school year.

In order to allow the Committee to begin its work before the summer, the Board delegates the duty to appoint members of the Committee, and to select a Chairperson of the Committee from among the Board members appointed, to a 3 member committee of the Board comprised of Greg Miller as Chair, Chuck Schmidt and Jared Taylor. Appointments to the Committee shall be an equal mix of people who have and who have not participated in the standards development process in the past. Applications for the Committee are due to the State Board by May 6, 2015, and appointments shall be made to the Committee on or before **May** 15, 2015. Applications are available at <http://www.azed.gov/state-board-education/state-board-advisory-committees>.

Arizona Standards Development Committee

A. The Arizona Academic Standards Development Committee ("Committee") shall act in an advisory capacity to the State Board of Education in regard to matters related to the development and revision of statewide academic standards in Mathematics (Math Standards) and English Language Arts (ELA Standards).

B. The Committee shall consist of seventeen members, comprised of the following:

1. Four members of the Arizona State Board of Education, including the Superintendent of Public Instruction.
2. Two members representing the business community in the state.

EXECUTIVE SUMMARY

3. Three deans of colleges of education or directors of Board approved teacher preparation programs – with at least one representative of an institution under the jurisdiction of the Arizona Board of Regents, and one representative of an institution under the jurisdiction of an Arizona community college.

4. Three parents, including one parent of an elementary school student in the state, one parent of a middle school student in the state, and one parent of a high school student in the state.

5. One elementary classroom teacher.

6. One secondary classroom teacher.

7. One administrator of a charter school in the state.

8. One administrator of a unified school district in the state.

9. One member of a school district governing board.

C. A quorum shall be a majority of members of the Committee. A quorum is necessary to conduct business. An affirmative vote of the majority of the members present is needed to take action.

D. The Committee shall:

1. Hold meetings as often as necessary to conduct the Committee's business.

2. Adopt a timeline for the development, review, revision and recommendation for Board adoption of replacement Arizona Math Standards and Arizona ELA Standards, which addresses all the duties of the Committee.

3. Provide to the Board monthly reports on the progress of the Committee's work.

4. Establish subcommittees of ELA and mathematics content experts representing all grades.

a. The subcommittee members shall be selected from K-12 school district and charter schools, higher education faculty, teacher professional organizations, and foundations providing content expertise and professional development.

b. Subcommittees are subject to the same quorum and public meeting requirements as those required of the Committee.

EXECUTIVE SUMMARY

c. The subcommittees shall prepare the draft standards and submit recommendations to be circulated for public comment and considered by the Committee.

5. Oversee the process for the solicitation of comments regarding the existing standards and proposed revisions to the standards, and direct the subcommittees to consider the comments as they contemplate revisions to the standards. Comments shall be solicited from the public and from nationally and locally recognized content experts. The process for soliciting public comment shall include, at a minimum, opportunities to collect public comments via:

a. Public hearings across the state, coordinated with the County Superintendents, to help ensure and maximize statewide input and participation; and

b. Public meetings of the Committee, which shall include meetings which allow for interactive participation of the public outside of Maricopa County;

c. Electronic means, which shall be available on a website hosted by the State Board of Education dedicated to the Arizona Academic Standards Development Process, and include e-mail and online submission.

6. Receive, review and circulate for public comment final draft standards proposed by the subcommittees. Final draft revisions shall be circulated for public comment for no less than 45 days.

7. Recommend for Board approval revised Arizona Math Standards and Arizona ELA Standards. The Committee recommendation shall include a summary of all comments received and considered, a copy of all comments received, a detailed description of any changes between the current standards and the final recommendations proposed for board approval, a transition timeline and implementation plan.

E. The Superintendent shall designate an employee or employees of the Department to:

1. Provide support to and assist the Committee and its subcommittees to execute the duties under this policy.

2. Solicit and collect applications for participation on the subcommittees, which shall include a resume that details the applicant's certifications, grades taught, experience in curriculum development, educational background, any past participation in standards development, and current employment. The Department shall provide the Committee with all applications and supporting materials of qualified applicants for subcommittee membership, and the Department shall make recommendations to the Committee for the membership of the subcommittees.

EXECUTIVE SUMMARY

Board Consideration of Committee Recommendations

Upon receipt of the Committee recommendation, the Board shall include on the agenda of the next regularly scheduled meeting of the Board an informational presentation by the Committee on the proposed Arizona Math Standards and Arizona ELA Standards.

The Board shall solicit public comments on the recommendation for at least 3 weeks following the Board meeting in which the recommendation is presented. Any comments received shall be considered by the Committee and, if necessary, the Committee shall provide an amended recommendation to the Board.

The Board may consider adoption of the standards once the Committee makes a final recommendation based on the comments received by the Board.

EXECUTIVE SUMMARY

Issue: Request to open and begin the Public Review Process for the Arts Standards.

Action/Discussion Item

Information Item

Background and Discussion

The Arizona Department of Education (ADE), specifically the K-12 Academic Standards Section within the High Academic Standards for Students Division, presented a formal process for the development of standards at the May 2014 State Board meeting. Following approval by the State Board of Education at the May meeting, this process was used to begin development of the Arts Standards (last adopted 06/26/06).

During the past several months, ADE has convened educators and experts from across Arizona to begin the standards development process. At this time, initial drafts have been prepared for presentation to the State Board of Education. These initial drafts are ready for public review and comment. During the review process, initial drafts will be shared in their entirety for feedback and comments from all interested stakeholders including parents, the community at large, and an external panel of content experts. In order to collect feedback from a broad spectrum, the revised version of the Arts standards will be made available in the following manners: posted online, provided at scheduled in-person meetings, and provided at scheduled virtual meetings. Feedback will be collected utilizing online survey tools, emailed comments, and in-person meetings. At the conclusion of the formal public review process, feedback will be collected, tabulated, and sorted in order to make necessary adjustments and changes in preparation for presentation to the State Board. A secondary public review process may be necessary if, after this public review, changes are made to the standards which fundamentally alter their intent.

At this time we are requesting to open the public review process for the Arts Standards.

Recommendation to the Board

It is recommended that the Board approve the opening of the Public Review Process for the draft Arts Standards.

Contact Information:

Sarah Galetti, Deputy Associate Superintendent, K-12 Academic Standards
Carol Lippert, Associate Superintendent, High Academic Standards for Students



Consideration to Open Public Review

Arts Standards

Update: Foreign and Native Languages Standards and
Physical Education Standards



Rationale for Revision of Arts Standards

- Requests from the field to address artistic literacy in the state standards
- Requests from the field for the need to differentiate instruction over time – grade by grade level standards
- Create a set of standards to support measurement of student progress
- Lack of available supporting resources for current standards

Arts Standards

- **Number of educators involved to date in the process:**
 - 43 educators comprised a core group with an additional 338 involved in the review of drafts.
- **Number of committee meetings conducted to date:**
 - 4 webinars and 3 meetings (held over 5 days) as of December, 2014.
 - Webinars occurred in July and August, 2014.
 - In-person meetings occurred in August, September, and December, 2014.
- **Public Opportunities To-Date for Review and Feedback:**
 - Goodyear –March 31
 - Mesa – April 7
 - Flagstaff –April 15
 - Tucson –April 22
 - Webinars – April 16, April 21, April 27
 - Online survey and 3 virtual meetings during month of April
- **Current progress:**
 - A public draft has been created through the committee process and is prepared for consideration to open the public review process.
- **Release Draft for Public Review Process**
- **Presentation of Final Draft to the State Board:**
 - Following a public review process and subsequent revisions based on that process, we project a final draft will be ready for presentation to the State Board at the May 18, 2015 State Board of Education meeting.



Public Review: Arts Standards

1. Communication regarding the process will be distributed through listservs, websites, and partner outlets.
2. Public Review webpage will be created including:
 - Drafts
 - Dates for public webinars:
 - Webinars – April 28th, April 30
 - In person meeting – AZ Commission on the Arts – April 29
 - Survey information
 - Additional contact formats
3. Public will submit comments and feedback



Next Steps

1. ADE will consolidate feedback
2. Committee will review all feedback and make revisions on May 1
3. Based on the extent of revisions, a second public review process may be requested
4. Final version will be presented to State Board for adoption, tentatively scheduled for May meeting



Foreign and Native Languages Standards Update

- March 2nd: Public Review process closed; ADE began consolidation of public comments received for committee review.
- March 27th: Committee including both former and new members reviewed all public comments and made necessary edits
- March 31st - April 9th: Committee worked virtually to further edit standards based on public comments
- April 10th – April 17th: Edited draft released to full committee for final revisions prior to Board presentation.
- April 20th – April 24th: Final draft is prepared based on committee work.
- May 18th: Final Draft of standards presented to Board for adoption.



Physical Education Standards Update

- March 2nd: Public Review process closed; ADE began consolidation of public comments received for committee review.
- April 3rd: Committee including both former and new members reviewed all public comments and made necessary edits/ recommendations
- April 6th- Current: Committee working virtually to further edit standards based on public comments
- April 17th: Edited draft released to full committee for final revisions prior to Board presentation.
- April 20th – April 24th: Final draft is prepared based on committee work.
- May 18th: Final Draft of standards presented to Board for adoption.

Thank you for taking the time to review the draft 2015 Arizona Arts Standards, and provide the Arizona Department of Education with your feedback.

The development of this draft of standards began in May, 2014 under the leadership of the Arizona Department of Education. A statewide committee of arts educators reviewed Arizona's current arts standards, other states' arts standards, and research and guidance documents. These documents were used to guide the development of this draft for public review.

This survey is designed to obtain the comments and opinions of educators, parents, students, business, policymakers and the public regarding the revision of the Arizona Arts Standards.

This survey asks for feedback in four major areas: respondent demographics; organization of the standards, including content and rigor; feedback on specific standards and recommendations to the State Board; and resources needed to implement the standards.

At the close of the public review period, your responses will be reviewed by a state-wide committee of arts educators. The committee will edit this draft based on comments received and submit the final document to the State Board of Education for adoption.

To help you with the survey, the 2015 DRAFT Arizona Arts Standards can be found here: <http://www.azed.gov/art-education/standards-assessment/>

What's New?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Performing/Presenting/Producing, Responding and Connecting** . Creating and Performing/Presenting/Producing are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The DRAFT standards are organizing grade by grade, with 3 levels for High School, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

It would be best to complete the survey during one visit; however, this may not be possible. If you plan to start the survey now and finish it at a later time, please be sure that you have enabled cookies and that they are saved if your browser is closed. You will have to use the same computer to finish the survey. When you restart the survey, you will be placed on the page you were viewing when you last exited. Exiting the survey without submitting allows you to finish the survey at a later time from the same computer.

***1. Email address. (Your email is only requested as a unique identifier)**

***2. In which region of Arizona do you live?**

- Northeast (Coconino, Apache, Navajo Counties)
- Central (Maricopa County)
- Southern (Cochise, Pima, Santa Cruz Counties)
- East Central (Gila, Graham, Greenlee, Pinal Counties)
- West Central (Yuma, La Paz, Mohave, Yavapai Counties)

3. Which stakeholder group(s) do you represent? (Select all that apply.)

- Dance Teacher
- Media Arts Teacher
- Music Teacher
- Theatre Teacher
- Visual arts teacher
- General classroom educator
- Administrator or district curriculum specialist
- Higher education
- Student
- Parent
- Artist or Arts organization
- Community member
- Business or industry
- Legislative or governmental agency

Other (please specify)

4. If you are a teacher or administrator, please indicate which grade level(s) you teach or administer (you may choose more than one):

- pre-K-2
- 3-5
- 6-8
- High School
- Higher education

5. If you are affiliated with a school, which type of school do you represent?

- District school
- Charter school
- Private/Parochial school
- Home school

Other (please specify)

6. Where is your school located?

- Urban setting
- Suburban setting
- Rural setting

7. Please check which content area of the 2015 DRAFT Arizona Arts Standards you would like to comment on. You may comment on one, all or multiple content areas or disciplines

To get started, select a content area below to begin.

- Dance
- Media Arts
- Music (all music areas, including General Music, Performing Ensembles, Harmonizing Instruments, Music Technology and Music Theory and Composition)
- Theatre
- Visual Arts

8. The draft visual arts standards are well-organized and easy to read.

Strongly Disagree

Disagree

Agree

Strongly Agree

9. Please comment about the organization of the draft visual arts standards

10. The visual arts standards are written with clear student expectations that can be interpreted and implemented consistently across the state.

Strongly Disagree

Disagree

Agree

Strongly Agree

11. Please comment about the clarity of the student expectations in the standards.

12. The visual arts standards contain sufficient breadth of content.

Strongly Disagree

Disagree

Agree

Strongly Agree

13. Please comment about the breadth of content in the standards.

14. The visual arts standards have sufficient depth of content and rigor.

Strongly Disagree

Disagree

Agree

Strongly Agree

15. Please comment about depth of content and rigor in the standards.

16. The DRAFT of visual arts standards is an improvement compared to Arizona's current arts standards (2006). You can view the 2006 Visual Arts Standards [here](#).

Strongly Disagree

Disagree

Agree

Strongly Agree

17. Please comment about this DRAFT of visual arts standards compared to Arizona's 2006 Visual Arts Standards.

Visual Arts DRAFT Standards

Please enter feedback on each set of standards based on the overarching Artistic Process (Creating, Presenting, Responding, Connecting).

Provide positive feedback in terms of strengths of each standard or language you would like to remain in the final set of standards.

Provide constructive feedback indicating specific edits or any changes you would like the committee to consider when making revisions.

Please indicate the grade level for the areas for which you are providing feedback. Thank you.

18. Please comment on the Creating standards.

19. Please comment on the Presenting standards.

20. Please comment on the Responding standards.

21. Please comment on the Connecting standards.

22. I think the standards for the Visual Arts content area need very few revisions.

- Strongly Disagree (draft does not represent student learning needs)
- Disagree (draft needs extensive revisions)
- Agree (draft needs moderate revisions)
- Strongly Agree (draft needs very few revisions)

23. Please comment on any additional suggestions you have for the visual arts content standards.

24. This marks the end of the question set on the draft Visual Arts Standards. Please check the next set of DRAFT Arizona arts content standards you would like to comment on. You may comment on one, all or multiple content areas in any order. Use the back and next buttons to change an answer or review your work.

If you are done providing feedback to the DRAFT Arizona Arts Standards, simply select "I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards."

- Dance
- Media Arts
- Music (including all areas of the music standards)
- Theatre
- I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards

These draft Arizona media arts standards serve as a framework to guide the development of a well-rounded media arts curriculum that is tailored to the needs of students in the diverse schools of Arizona.

25. The draft media arts standards are well-organized and easy to read.

Strongly Disagree Disagree Agree Strongly Agree

26. Please comment about the organization of the draft media arts standards

27. The media arts standards are written with clear student expectations that can be interpreted and implemented consistently across the state.

Strongly Disagree Disagree Agree Strongly Agree

28. Please comment about the clarity of the student expectations in the standards.

29. The media arts standards contain sufficient breadth of content.

Strongly Disagree Disagree Agree Strongly Agree

30. Please comment about the breadth of content in the standards.

31. The media arts standards have sufficient depth of content and rigor.

Strongly Disagree Disagree Agree Strongly Agree

32. Please comment about depth of content and rigor in the standards.

Media Arts DRAFT Standards

Please enter feedback on each set of standards based on the overarching Artistic Process (Creating, Presenting, Responding, Connecting).

Provide positive feedback in terms of strengths of each standard or language you would like to remain in the final set of standards.

Provide constructive feedback indicating specific edits or any changes you would like the committee to consider when making revisions.

Please indicate the grade level for the areas for which you are providing feedback. Thank you.

33. Please comment on the Creating standards.

34. Please comment on the Presenting standards.

35. Please comment on the Responding standards.

36. Please comment on the Connecting standards.

37. I think the standards for the Media Arts content area need very few revisions.

- Strongly Disagree (draft does not represent student learning needs)
- Disagree (draft needs extensive revisions)
- Agree (draft needs moderate revisions)
- Strongly Agree (draft needs very few revisions)

38. Please comment on any additional suggestions you have for the media arts content standards.

39. This marks the end of the question set on the draft Media Arts Standards. Please check the next set of DRAFT Arizona arts content standards you would like to comment on. You may comment on one, all or multiple content areas in any order. Use the back and next buttons to change an answer or review your work.

If you are done providing feedback to the DRAFT Arizona Arts Standards, simply select "I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards."

- Dance
- Music (including all areas of the music standards)
- Theatre
- Visual Arts
- I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards

These draft Arizona theatre standards serve as a framework to guide the development of a well-rounded theatre curriculum that is tailored to the needs of students in the diverse schools of Arizona.

40. The draft theatre standards are well-organized and easy to read.

Strongly Disagree Disagree Agree Strongly Agree

41. Please comment about the organization of the draft theatre standards

42. The theatre standards are written with clear student expectations that can be interpreted and implemented consistently across the state.

Strongly Disagree Disagree Agree Strongly Agree

43. Please comment about the clarity of the student expectations in the standards.

44. The theatre standards contain sufficient breadth of content.

Strongly Disagree Disagree Agree Strongly Agree

45. Please comment about the breadth of content in the standards.

46. The theatre standards have sufficient depth of content and rigor.

Strongly Disagree Disagree Agree Strongly Agree

47. Please comment about depth of content and rigor in the standards.

48. The DRAFT of theatre standards is an improvement compared to Arizona's current arts standards (2006). You can view the 2006 Theatre Standards [here](#).

Strongly Disagree Disagree Agree Strongly Agree

49. Please comment about this DRAFT of theatre standards compared to Arizona's 2006 Theatre Standards.

Theatre DRAFT Standards

Please enter feedback on each set of standards based on the overarching Artistic Process (Creating, Presenting, Responding, Connecting).

Provide positive feedback in terms of strengths of each standard or language you would like to remain in the final set of standards.

Provide constructive feedback indicating specific edits or any changes you would like the committee to consider when making revisions.

Please indicate the grade level for the areas for which you are providing feedback. Thank you.

50. Please comment on the Creating standards.

51. Please comment on the Presenting standards.

52. Please comment on the Responding standards.

53. Please comment on the Connecting standards.

54. I think the standards for the Theatre content area need very few revisions.

- Strongly Disagree (draft does not represent student learning needs)
- Disagree (draft needs extensive revisions)
- Agree (draft needs moderate revisions)
- Strongly Agree (draft needs very few revisions)

55. Please comment on any additional suggestions you have for the theatre content standards.

56. This marks the end of the question set on the draft Theatre Standards. Please check the next set of DRAFT Arizona arts content standards you would like to comment on. You may comment on one, all or multiple content areas in any order. Use the back and next buttons to change an answer or review your work.

If you are done providing feedback to the DRAFT Arizona Arts Standards, simply select "I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards."

- Dance
- Media Arts
- Music (including all areas of the music standards)
- Visual Arts
- I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards

These draft Arizona dance standards serve as a framework to guide the development of a well-rounded dance curriculum that is tailored to the needs of students in the diverse schools of Arizona.

57. The draft dance standards are well-organized and easy to read.

Strongly Disagree Disagree Agree Strongly Agree

58. Please comment about the organization of the draft dance standards

59. The dance standards are written with clear student expectations that can be interpreted and implemented consistently across the state.

Strongly Disagree Disagree Agree Strongly Agree

60. Please comment about the clarity of the student expectations in the standards.

61. The dance standards contain sufficient breadth of content.

Strongly Disagree Disagree Agree Strongly Agree

62. Please comment about the breadth of content in the standards.

63. The dance standards have sufficient depth of content and rigor.

Strongly Disagree Disagree Agree Strongly Agree

64. Please comment about depth of content and rigor in the standards.

65. The DRAFT of dance standards is an improvement compared to Arizona's current arts standards (2006). You can view the 2006 Dance Standards [here](#).

Strongly Disagree Disagree Agree Strongly Agree

66. Please comment about this DRAFT of dance standards compared to Arizona's 2006 Dance Standards.

Dance DRAFT Standards

Please enter feedback on each set of standards based on the overarching Artistic Process (Creating, Presenting, Responding, Connecting).

Provide positive feedback in terms of strengths of each standard or language you would like to remain in the final set of standards.

Provide constructive feedback indicating specific edits or any changes you would like the committee to consider when making revisions.

Please indicate the grade level for the areas for which you are providing feedback. Thank you.

67. Please comment on the Creating standards.

68. Please comment on the Presenting standards.

69. Please comment on the Responding standards.

70. Please comment on the Connecting standards.

71. I think the standards for the Dance content area need very few revisions.

- Strongly Disagree (draft does not represent student learning needs)
- Disagree (draft needs extensive revisions)
- Agree (draft needs moderate revisions)
- Strongly Agree (draft needs very few revisions)

72. Please comment on any additional suggestions you have for the dance content standards.

73. This marks the end of the question set on the draft Dance Standards. Please check the next set of DRAFT Arizona arts content standards you would like to comment on. You may comment on one, all or multiple content areas in any order. Use the back and next buttons to change an answer or review your work.

If you are done providing feedback to the DRAFT Arizona Arts Standards, simply select "I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards."

- Media Arts
- Music (including all areas of the music standards)
- Theatre
- Visual Arts
- I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards

74. Please indicate which set of 2015 DRAFT Arizona music standards you reviewed (you may select more than one):

- K-8 General Music DRAFT standards
- Performing Ensemble DRAFT standards
- Harmonizing Instruments DRAFT standards
- Music Technology DRAFT standards
- Music Theory and Composition DRAFT standards

75. The draft music standards are well-organized and easy to read.

Strongly Disagree Disagree Agree Strongly Agree

76. Please comment about the organization of the draft music standards

77. The music standards are written with clear student expectations that can be interpreted and implemented consistently across the state.

Strongly Disagree Disagree Agree Strongly Agree

78. Please comment about the clarity of the student expectations in the standards.

79. The music standards contain sufficient breadth of content.

Strongly Disagree Disagree Agree Strongly Agree

80. Please comment about the breadth of content in the standards.

81. The music standards have sufficient depth of content and rigor.

Strongly Disagree Disagree Agree Strongly Agree

82. Please comment about depth of content and rigor in the standards.

83. The DRAFT of music standards is an improvement compared to Arizona's current music standards (2006). You can view the 2006 Music Standards here.

Strongly Disagree

Disagree

Agree

Strongly Agree

84. Please comment about this DRAFT of music standards compared to Arizona's 2006 Music Standards.

Music DRAFT Standards

Please enter feedback on each set of standards based on the overarching Artistic Process (Creating, Presenting, Responding, Connecting).

Provide positive feedback in terms of strengths of each standard or language you would like to remain in the final set of standards.

Provide constructive feedback indicating specific edits or any changes you would like the committee to consider when making revisions.

Please indicate the grade level for the areas for which you are providing feedback. Thank you.

85. Please comment on the Creating standards.

86. Please comment on the Presenting standards.

87. Please comment on the Responding standards.

88. Please comment on the Connecting standards.

89. I think the standards for the Music content area need very few revisions.

- Strongly Disagree (draft does not represent student learning needs)
- Disagree (draft needs extensive revisions)
- Agree (draft needs moderate revisions)
- Strongly Agree (draft needs very few revisions)

90. Please comment on any additional suggestions you have for the music content standards.

91. This marks the end of the question set on the draft Music Standards. Please check the next set of DRAFT Arizona arts content standards you would like to comment on. You may comment on one, all or multiple content areas in any order. Use the back and next buttons to change an answer or review your work.

If you are done providing feedback to the DRAFT Arizona Arts Standards, simply select "I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards."

- Dance
- Media Arts
- Theatre
- Visual Arts
- I have no additional feedback for specific content areas of the DRAFT Arizona Arts Standards

This section collects information on resources you may need to implement the 2015 DRAFT Arizona Arts Standards.

92. For which content areas are you providing comments regarding implementation needs? You may check all the content areas for which you are providing input in this part of the survey. Thank you.

- Dance
- Media Arts
- Music (including all areas)
- Theatre
- Visual Arts

93. What materials or resources will you need in order to implement these DRAFT standards? Check all that apply.

- Professional development to better understand the standards
- Examples demonstrating the standards in practice
- Examples of aligned student work
- Sample lesson plans or units
- Sample curriculum maps

Other (please specify)

94. Please comment about your implementation needs and resources. If your comments are content area specific (e.g. Theatre), please note that in your suggestion. Thank you.

Arizona Academic Standards in the Arts



Introduction

Philosophy and Rationale for the Arts

The arts are essential in education for they provide students with the means to think, feel, and understand the world around them in ways unique and distinct from other academic disciplines. These skills have been recognized as essential to lifelong success both in and out of school by a variety of education and civic leaders, including the National Association of State Boards of Education, the Education Commission of the States, and *BusinessWeek*. These revised Arizona Academic Standards in the Arts embrace the idea of **Artistic Literacy** – the ability of students to create art, perform and present art, respond or critique art, and connect art to their lives and the world around them.

The 2015 Arizona Academic Standards in the Arts have substantive changes from the 2006 Arts Standards in response to the needs of the field, including:

1. Moving from 3 categories of standards – Create, Relate, Evaluate – to four categories better representing the larger encompassing idea of artistic literacy. The four categories are: Creating, Performing/Presenting/Producing, Responding and Connecting.
2. Grade by grade level standards for each discipline, including 3 levels in high school. These standards will allow for greater differentiation of instruction and support better measurement of student learning.
3. The inclusion of media arts standards, in order to support artistic literacy in the areas of film, animation, gaming and computational artmaking (writing software code to create an aesthetic experience). These media arts standards are meant to supplement any existing Career and Technical Education industry standards in the digital communications area.
4. Embracing the use of Anchor Standards underneath the four categories listed above to create more consistency across the content areas within the standards. The categories and Anchor Standards are listed in the table below:

Arizona Academic Standards in the Arts

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Arts Education in Arizona

Arizona has recognized the importance of arts education for its students in a variety of ways, including:

- Requiring music and visual arts be taught in grades K-8
- Creating high quality certifications (and endorsements) for teachers in the areas of dance, music, theatre and visual arts
- Requiring a fine arts high school credit for admission to our state's universities
- Adopting Academic Standards in the Arts, with rigorous, sequential guidelines for creating quality arts education for Arizona's students.

Arts Standards

The Arizona Academic Standards in the Arts provide guidance on what a student should know and be able to do in five arts disciplines: dance, media arts, music, theatre and visual arts. Every student should receive an introduction to all five art forms in Arizona schools, as well as reach a **high school proficient level** in at least one art form prior to graduation from high school. We believe these Standards will help schools develop quality arts education programs for their students. A quality arts education program:

Arizona Academic Standards in the Arts

1. provides essential ways to understand and express life experiences
2. develops deep understanding of past and present cultures/peoples
3. prepares students for active participation in creating the culture of the present and future
4. develops imagination
5. enables students to make informed aesthetic choices
6. provide a creative, motivating vehicle for mastering technology, including multimedia
7. helps develop the full range of students' abilities
8. prepares students for enjoyable recreation and leisure time
9. prepares students for success in a wide variety of careers, including the development of communication and collaborative skills
10. develops self-discipline and focus
11. develops the capacity to refine work, aspiring to high quality standards
12. creates a positive, inclusive school atmosphere
13. fosters creativity and independence
14. develops the ability to solve complex, often ambiguous, problems
15. develops teamwork
16. enhances self-esteem
17. increases learning across the curriculum

from *Why Every Student Should Study the Arts*, Scott C. Shuler, 1999

Recent Publications and Research Supporting Quality Arts Education

Organization	Publication	Quote
Arts Education Partnership: www.aep-arts.org	<i>Third Space: When Learning Matters</i> , 2005. A study of 10 high-poverty schools throughout the country (including Peter Howell Elementary in Tucson) and how they are using the arts to change their school environments	The arts help to make learning matter to students. In the schools we studied, the arts put students in active and meaningful roles in their classrooms and connected schools to students' lives and cultures.
BusinessWeek	<i>Educating for the Workplace through the Arts</i> , October 1996.	Arts education helps the nation produce citizens and workers who are comfortable using many different symbol systems (verbal, mathematical, visual, auditory). Arts education develops the very capacities that business leaders, educators, and parents want the schools to provide our children: creative problem solving, analytical thinking, collaborative skills and judgment.

Arizona Academic Standards in the Arts

<p>Education Commission of the States: www.ecs.org.</p>	<p>Arts in Education Initiative, 2004-2006. Initiated by Gov. Huckabee of Arkansas.</p>	<p>To put it simply, we need to focus on the arts in education because the arts teach kids how to learn. Ensuring that an adequate arts education is available in all schools will not only enhance student achievement, it also will give children access to activities that enrich their lives outside the classroom - Former Governor of Arkansas, Mike Huckabee</p>
<p>National Association of State Boards of Education: www.nasbe.org.</p>	<p><i>The Complete Curriculum, Ensuring a Place for the Arts and Foreign Languages in America's Schools</i>, October, 2003.</p>	<p>There is a preponderance of evidence that arts education matters. Students who study and participate in the arts do substantially better than those who do not on almost every academic measure...However, those who justify the study of the arts solely because of their impact on student performance in other subjects may be neglecting an important point: that these fields of study teach things no other subject can; they tap into deeply cultural and expressive aspects of peoples' lives that are at the center of what it means to be human (paraphrased).</p>
<p>Partnership for 21st Century Skills www.p21.org</p>	<p><i>21st Century Skills Arts Map</i>, January, 2010.</p>	<p>Business leaders and visionary thinkers concerned about preparation of students for the future know that the ability to be creative – a key 21st Century Skill – is native to the arts and is one of the primary processes learned through arts education. The examples in this Skills Map illustrate how the arts promote work habits that cultivate curiosity, imagination, creativity and evaluation skills. Students who possess these skills are better able to tolerate ambiguity, explore new realms of possibility, express their own thoughts and feelings and understand the perspectives of others.</p> <p style="text-align: right;">(p 2. Arts Skills Map: http://www.p21.org/storage/documents/P21_arts_map_final.pdf)</p>

2015 DRAFT Arizona Arts Standards

Dance Standards K - High School

Thank you for reviewing the 2015 DRAFT Dance Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona dance standards serve as a framework to guide the development of a well-rounded dance curriculum that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The DRAFT standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that dance teachers will combine and interweave standards to create units of study.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical "such as..." notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Presenting - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Dance Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Explore relationships with others in personal and general space and start and stop on cue during movement explorations.	a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Move in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal and general space.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.	a. Adjust body-use to coordinate with a partner or other dancers to safely change levels, directions and pathway designs through leading and following improvisational strategies.
b. Explore different ways to do several basic locomotor and non-locomotor movements.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a variety of locomotor and non-locomotor movements by experimenting with changes in body, effort, shape and space.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Explore a given movement problem. Select and demonstrate a solution.	b. Explore a given movement problem. Select and demonstrate a solution.
c. Respond in movement to a variety of stimuli appropriate for Kindergarten students.	c. Explore movement inspired by a variety of stimuli appropriate for 1st grade students, and suggest additional sources for movement ideas.	c. Explore movement inspired by a variety of stimuli appropriate for 2nd grade students, and suggest additional sources for movement ideas.	c. Experiment with a variety of self-identified stimuli and build content for choreography using multiple stimuli appropriate for 3rd grade students.	c. Experiment with a variety of self-identified stimuli and build content for choreography using multiple stimuli appropriate for 4th grade students.	c. Experiment with a variety of self-identified stimuli and build content for choreography using multiple stimuli appropriate for 5th grade students.

Anchor Standard #2 Organize and develop artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. Explore dance elements of body, effort, shape and space to create a simple choreographic structure as part of the creative process.	a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore dance elements of body, effort, shape and space and organize movement choices to create a simple choreographic structure as part of the creative process.	a. Explore and develop basic choreographic structures to create and modify movement material (i.e. devices, forms, principles).	a. Explore and develop basic choreographic structures to create and modify movement material (i.e. devices, forms, principles).	a. Explore and develop basic choreographic structures to create and modify movement material (i.e. devices, forms, principles).
b. Explore movements that express an idea or emotion.	b. Explore movements that express an idea or emotion.	b. Create a dance sequence that uses ideas and themes as motivation.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Develop a dance sequence that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.

Anchor Standard # 3 Refine and complete artistic work

a. Explore a variety of options for changing movement through guided improvisational experiences.	a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Explore new movement choices through guided improvisational experiences and reflect on the process with others.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.	a. Revise movement choices in response to feedback from others to improve a short dance study. Describe the differences the changes made in the dance.
b. Depict a dance movement by drawing a picture or using a symbol.	b. Record the movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Record the movements of a dance by drawing a picture or using a symbol (for example, jump, turn, slide, bend, reach).	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (i.e. body actions, spatial pathways, relationships, dynamics, and	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (i.e. body actions, spatial pathways, relationships, dynamics, and	b. Depict the dance elements of body, shape, effort, and space in a dance sequence by drawing a picture map or using symbols (i.e. body actions, spatial pathways, relationships, dynamics, and rhythm).

Dance Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Explore relationships of movement components and concepts through creative processes by investigating various improvisational approaches.	a. Express personal experiences by exploring relationships of movement components through creative processes (i.e. investigating various improvisational approaches and choreographic sources).	a. As an individual or group, utilize various approaches to creative processes that consider relationships of movement components and/or diverse choreographic sources for a dance study (i.e. improvisational approaches).	a. As an individual or group, develop creative process strategies that consider complex relationships of movement components and/or diverse choreographic sources for a dance composition (i.e. improvisational approaches).
b. Construct and solve multiple movement problems to develop choreographic content.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Construct and solve multiple movement problems to develop choreographic content.	b. Identify individual movement preferences and explore ways to expand movement possibilities.	b. Identify and analyze movement preferences of self and others and explore ways to expand movement possibilities.	b. Identify, analyze, and transform movement preferences/salient characteristics of self and/or others to expand movement possibilities and take risks to discover unexpected solutions.
c. Explore and compare ideas derived from various movement intentions and stimuli to develop an original dance study.	c. Explore and compare ideas derived from various movement intentions and stimuli to develop an original dance study.	c. Explore and compare ideas derived from various movement intentions and stimuli to develop an original dance study and/or dance composition.	c. Explore a variety of stimuli for inspiring movement to develop an original dance sequence or dance study. Analyze the process and the relationship between the stimuli and the movement.	c. Synthesize content generated from various stimuli to choreograph a fully developed dance study or dance composition using original or codified movement.	c. Synthesize content generated from multi-faceted stimuli to choreograph a sophisticated and innovative dance composition. Experiment and take risks to discover a personal voice to communicate artistic intent.

Anchor Standard #2 Organize and develop artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Explore creative processes and choreographic structures to develop a dance study. Explain the choreographic intent of the movement.	a. Explore creative processes and choreographic structures to develop a dance study. Explain the choreographic intent of the movement.	a. Explore creative processes and choreographic structures to develop a dance study. Explain the choreographic intent of the movement.	a. Investigate and develop creative processes and choreographic structures to create a dance study. Explain the choreographic intent of the movement.	a. Collaborate in the investigation and development of the creative processes and choreographic structures to create a dance study. Consider the choreographic intent of the movement.	a. Demonstrate fluency of creative processes and choreographic structures. Express a personal/collective voice in designing and choreographing original dance compositions. Justify choreographic choices and
b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that communicates personal or cultural meaning.	b. Choreograph a dance study that expresses and communicates an idea or feeling. Discuss the effect of the movement choices.	b. Choreograph a dance study that uses ideas and themes as motivation. Justify how the movement supports the artistic intent.	b. Choreograph a dance based on a selected theme. Articulate the artistic intent and consider how the meaning drawn by the audience may differ.

Anchor Standard # 3 Refine and complete artistic work

a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Revise dance compositions using collaboratively developed artistic criteria. Explain reasons for revisions and how choices made relate to artistic intent.	a. Identify the artistic intent of a dance by manipulating choreographic devices and dance structures/forms based on established artistic criteria and feedback from others. Analyze and evaluate impact of choices made in the revision process.	a. Clarify the artistic intent of a dance by refining choreographic processes and dance structures/forms, collaboratively or independently using established artistic criteria, self-reflection and the feedback of others. Analyze and evaluate impact of	a. Refine the artistic intent of a dance by manipulating choreographic devices, dance structures/forms, and artistic criteria using self-reflection and feedback from others. Document choices made in the revision process and justify how the refinements support artistic
b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (i.e. Laban motif symbols, creative writing, etc.).	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (i.e. Laban motif symbols, creative writing, etc.).	b. Explore or invent a system to record a dance sequence through writing, symbols, or a form of media technology (i.e. Laban motif symbols, creative writing, etc.).	b. Investigate a recognized system to document a dance sequence by using words, symbols, or media technologies.	b. Document a dance as a tool to refine work during the creative process.	b. Apply recognized systems of dance documentation and symbol systems to analyze and evaluate the artistry of a dance.

Dance Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
a. Identify and demonstrate directions for moving the body in general space (i.e. forward, backwards, sideways, up, down, turning). Make body shapes (i.e. straight, bent, curved) that change levels and vary in size.	a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways.	a. Demonstrate locomotor and non-locomotor movements that change body shapes, levels, and facings. Move in straight, curved, and zig-zagged pathways.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Move through general space with an awareness of the other dancers.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Move through general space with an awareness of the other dancers.	a. Identify symmetrical and asymmetrical body shapes and examine relationship between body parts. Demonstrate shapes with positive and negative space. Establish relationships with other dancers through focus. Convert inward focus to outward focus for projecting out to far space.
b. Identify speed of dance as fast or slow. Move to varied rhythmic sounds at different tempi.	b. Identify quick, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Identify quick, moderate and slow movements. Recognize steady beat and move to varying tempi of steady beat. Identify and move on the downbeat of duple and triple meter.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.	b. Dance to a variety of rhythmic patterns. Recognize and respond to tempo changes as they occur in dance and music. Perform movement sequences that show the ability to respond to changes in time.
c. Move with opposing movement qualities (i.e. loose, tight/light, heavy, jerky/smooth). Identify and apply different characteristics to movements (i.e. slow, smooth, or wavy).	c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).	c. Demonstrate movement qualities along with movement vocabulary (for example, use adverbs and adjectives that apply to movement such as a bouncy leap, a floppy fall, a jolly jump, and joyful spin).	c. Change use of energy and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.	c. Change use of energy and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.	c. Change use of energy and dynamics by modifying movements and applying specific movement qualities to heighten the effect of their intent.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

Kindergarten	1st	2nd	3rd	4th	5th
a. Demonstrate basic full body locomotor, non-locomotor movement, body patterning movements, and body shapes.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate a range of locomotor and non-locomotor movements, body patterning, body shapes, directionality, and dance sequences that require moving through space.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.	a. Demonstrate fundamental dance skills (for example, alignment, coordination, balance) when replicating and recalling patterns and sequences of locomotor and non-locomotor movements.
b. Move safely through general space when performing locomotor movements and stop on cue while maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Move safely in a variety of spatial relationships and formations with other dancers, sharing and maintaining personal space.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.	b. Demonstrate safe body-use practices during movement, technical exercises and combinations that promote strength, flexibility, and endurance. Identify healthful eating habits.
c. Move body parts in isolation and in relation to other body parts.	c. Repeat movements, with an awareness of self and others in space.	c. Repeat movements, with an awareness of self and others in space.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.	c. Coordinate sequences and timing with other dancers, and refine spatial relationships that reflect an awareness of self, others, and the environment.

Anchor Standards #6 Convey meaning through the presentation of artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Dance for and with others in a designated area or space.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Dance for and with others in a space where audience and performers occupy different areas.	a. Identify the main areas of a performance space using production terminology (for example, stage right, stage left, center stage, upstage, and downstage).	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.	a. Demonstrate the ability to adapt dance to alternative performance venues by modifying spacing and movements to the performance space.
b. Select a prop to use as part of a dance.	b. Explore the use of simple props to enhance performance.	b. Demonstrate the use of limited production elements (for example, hand props, simple scenery, or media projections).	b. Explore simple production elements (costumes, props, music, scenery, lighting, or media) for a dance performed for an audience in a designated specific performance space.	b. Identify, explore, and experiment with a variety of production elements to heighten the artistic intent and audience experience.	b. Identify, explore, and select production elements that heighten and intensify the artistic intent of a dance and are adaptable for various performance spaces.

Dance Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Refine partner and ensemble skills through the development of kinesthetic awareness while performing diverse pathways, levels, and patterns in space. Maintain focus with partner or group in near and far space.	a. Develop partner and ensemble skills that enable contrasting level changes while maintaining a sense of spatial awareness. Develop spatial clarity while performing sequences and transitions between sequences. Establish and break relationships with others as appropriate to the choreography.	a. Dance alone and with others with spatial intention. Expand partner and ensemble skills to greater ranges and skill level. Execute complex floor and air sequences with others while maintaining relationships through focus and intentionality.	a. Develop artistic and expressive clarity while performing alone and with others. Use varied focus to clarify movement and intent. Establish and break relationships with other dancers and audience as appropriate to the dance.
b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use combinations of sudden and sustained timing as it relates to both the time and the dynamics of a sequence or dance work. Accurately use accented and unaccented beats in 3/4 and 4/4 meter. Use timing accents to add rhythmic interest to movement.	b. Use syncopation and accented movements related to different tempi. Take rhythmic cues from different aspects of accompaniment. Integrate breath phrasing with metric and kinesthetic phrasing.	b. Perform dance studies and compositions that use time and tempo in unpredictable ways. Use internal rhythms and kinetics as phrasing tools.	b. Modulate time factors for artistic interest and expressive acuity. Demonstrate time complexity in phrasing with and without musical accompaniment. Use multiple and complex rhythms (for example, contrapuntal and/or polyrhythmic). Work with and against rhythm of accompaniment or sound environments.
c. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Incorporate energy and dynamics to technique exercises and dance performance. Use energy and dynamics to enhance and project movements.	c. Connect energy and dynamics to movements by applying them in and through all parts of the body. Develop total body awareness so that movement sequences demonstrate variances of energy and dynamics.	c. Perform movement sequences by applying energy and dynamics. Vary energy and dynamics over the length of a sequence and transition smoothly out of the sequence and into the next sequence, paying close attention to its movement initiation and energy.	c. Modulate dynamics to clearly express intent while performing dance sequences and choreography. Perform movement sequences expressively using a broad dynamic range and employ dynamic skills for establishing relationships with other dancers and projecting to the audience.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Apply technical dance skills (for example, alignment, coordination, balance, core support, kinesthetic awareness, clarity of movement) to accurately execute changes of direction, weight shifts, flexibility/range of motion, elevations and landings, extensions of limbs, and movement transitions within dance sequences.	a. Embody technical dance skills (for example, functional alignment, coordination, balance, core support, clarity of movement, weight shifts, flexibility/range of motion) to execute complex dance movements, sequences, and choreography in a variety of genres and styles.	a. Apply body-mind principles to technical dance skills while executing complex spatial, rhythmic and dynamic sequences and choreography.	a. Embody body-mind principles to technical dance skills in complex choreography in a variety of dance genres and styles.
b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Identify and evaluate healthful practices including nutrition and basic anatomical knowledge that promote safe and healthful strategies when warming up, dancing, and in everyday life.	b. Apply healthful practices in dance activities including nutrition and injury prevention. Identify anatomical principles that contribute to functional alignment.	b. Apply anatomical principles and healthful practices to a range of technical dance skills for achieving fluency of movement. Follow a personal nutrition plan that supports health for everyday life.	b. Embody complex anatomical principles to technical dance skills and choreography in a variety of dance genres and styles.
c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Apply movement principles such as movement initiation, and use of imagery, while performing dance sequences and movement studies.	c. Identify and apply dance movement principles such as breath and core support when performing dance sequences in a variety of genres. Identify body patterning concepts.	c. Evaluate how movement principles such as breath and core support improve technical performance. Identify how somatic practices contribute to greater body and movement awareness.	c. Perform complex movement sequences and choreography integrating somatic practices and and movement principles.

Anchor Standards #6 Convey meaning through the presentation of artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Use performance etiquette and performance practices during class, rehearsal and performance. Document efforts and create a plan for ongoing improvements. Post-performance, accept notes from choreographer and apply corrections to future performances.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Demonstrate performance etiquette and performance practices during class, rehearsal and performance. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Implement performance strategies to enhance projection. Post-performance, accept notes from choreographer and apply corrections to future performances. Document the rehearsal and performance process and evaluate methods and strategies using dance terminology and production terminology.</p>	<p>a. Demonstrate leadership qualities (for example commitment, dependability, responsibility, and cooperation) when preparing for performances. Model performance etiquette and performance practices during class, rehearsal and performance. Enhance performance using a broad repertoire of strategies for dynamic projection. Develop a professional portfolio (resume, head shot, etc.). Document the rehearsal and performance process with fluency in professional dance terminology and production terminology.</p>
<p>b. Compare a variety of possible production elements that would intensify and heighten the artistic intent of the work.</p>	<p>b. Select production elements that would intensify and heighten the artistic intent of the work and explain reasons for the decisions made using production terminology.</p>	<p>b. Explore possibilities of producing dance in a variety of venues or for different audiences and using production terminology. Provide evidence of how the production elements would be handled in different situations.</p>	<p>b. Collaborate in investigating and evaluating the design and execution of production elements that would intensify and heighten the artistic intent of a dance performed on a stage, in a different venue, or for different audiences.</p>	<p>b. Work collaboratively to produce a dance on a stage or in an alternative performance venue and plan the production elements that would be necessary to fulfill the artistic intent of the dance.</p>	<p>b. Work collaboratively to produce dance concerts in a variety of venues and design and organize the production elements that would be necessary to fulfill the artistic intent of the dance works in each of the venues, with regards to the environment, production elements, and audience response.</p>

Dance Responding

Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Identify and demonstrate an observed or performed dance movement.	a. Find movements that develop a pattern.	a. Find movements that develop a pattern.	a. Identify a movement pattern that creates a dance sequence in a dance work.	a. Identify a movement pattern that creates a dance sequence in a dance work.	a. Identify a movement pattern that creates a dance sequence in a dance work.
b. Describe an observed or performed dance movement.	b. Demonstrate and describe observed or performed dance movements from different genres or cultures.	b. Demonstrate and describe observed or performed dance movements from different genres or cultures.	b. Identify a dance sequence that creates a style or theme and its meaning or artistic intent.	b. Identify a dance sequence that creates a style or theme and its meaning or artistic intent.	b. Identify a dance sequence that creates a style or theme and its meaning or artistic intent.
				c. Demonstrate and explain how dance styles differ within a genre or within a cultural movement practice.	c. Describe, using basic dance terminology, the qualities and characteristics of style used in a dance from one's own cultural movement practice. Compare them to the qualities and characteristics of style found in a different dance genre, style, or cultural movement practice, also using basic dance terminology.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Observe movement and describe it using simple dance terminology.	a. Select movements that capture an idea and identify and explain the meaning or intent using simple dance terminology.	a. Select movements that capture an idea and identify and explain the meaning or intent using simple dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.	a. Explain (ex: verbally, in writing, visually) how the movements in a dance communicate the main idea. Relate movements, ideas, and context to interpret their meaning using basic dance terminology.
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Anchor Standard #9 Apply criteria to evaluate artistic work					
Kindergarten	1st	2nd	3rd	4th	5th
a. Find a movement in a dance that was fun to watch. Demonstrate it and explain why it is fun to watch and do.	a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and discuss why they were chosen.	a. Identify and demonstrate several movements in a dance that attracted attention. Describe the characteristics that make the movements interesting and discuss why they were chosen.	a. Identify dance movements from specific genres, styles, or cultures and their characteristics. Describe in basic dance terminology ways in which they are alike and different.	a. Identify dance movements from specific genres, styles, or cultures and their characteristics. Describe in basic dance terminology ways in which they are alike and different.	a. Describe and define the characteristics that make a dance artistic and meaningful using basic dance terminology, and develop artistic criteria for evaluating dance.
	b. Identify or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.	b. Identify or demonstrate dances from a genre or culture. Discuss movements and other aspects of the dances that make the dances work well, and explain why they work. Use simple dance terminology.	b. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.	a. Discuss and demonstrate the characteristics that make a dance artistic and apply those characteristics to dances observed or performed in a specific genre, style, or cultural movement practice. Use basic dance terminology.	b. Discuss the characteristics and artistic intent of dances from different genres, styles, or cultural movement practices in relationship to the components of dance using genre-specific dance terminology. Evaluate the dances using the artistic criteria developed.

Dance Responding

Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe, demonstrate and compare dance sequences within a dance in context of their artistic intent.	a. Describe, demonstrate and compare dance sequences within a dance in context of their artistic intent.	a. Describe, demonstrate and compare dance sequences from different dances in context of their artistic intent.	a. Analyze recurring dance sequences and their relationships within a dance in context of artistic intent and structure.	a. Analyze dance works and provide examples of recurring dance sequences and their relationships that create well-structured and meaningful choreography.	a. Analyze dance works from a variety of dance genres and styles and explain how recurring patterns of movement and their relationships create well-structured and meaningful choreography.
b. Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Explain and compare how the elements of dance are used in a variety of genres, styles, or cultural movement practices to communicate intent. Use genre-specific dance terminology.	b. Analyze the use of components of dance and their relationships in a variety of genres, styles, or cultural movement practices within cultural context to communicate intent. Use genre-specific dance terminology.	b. Analyze the components of dance and their relationships in a variety of genres, styles, or cultural movement practices and provide evidence on how their differences impact communication and intent within a cultural context. Use genre-specific dance terminology.	b. Provide evidence on how dance communicates aesthetic and cultural values in a variety of genres, styles, or cultural movement practices. Use genre-specific dance terminology.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Compare the meaning and intent of different dances. Provide evidence on how the artistic expression of dance is achieved through the components of dance and how it communicates the meaning and intent of a dance using genre-specific dance terminology.	a. Compare the meaning and intent of different dances. Provide evidence on how the artistic expression of dance is achieved through the components of dance and how it communicates the meaning and intent of a dance using genre-specific dance terminology.	a. Interpret and provide evidence on how artistic expression is achieved through the relationships among the components of dance using genre-specific dance terminology.	a. Compare different dances and discuss their intent and artistic expression. Provide evidence on how the relationships among the components of dance enhance meaning and support the intent using genre-specific dance terminology.	a. Analyze and provide evidence for how the components of dance contribute to artistic expression. Use genre-specific dance terminology.	a. Analyze and interpret how the components of dance contribute to artistic expression across different genres, styles, or cultural movement practices. Provide evidence of your findings. Use genre specific dance terminology.
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Anchor Standard #9 Apply criteria to evaluate artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<p>a. Describe and define the dance components that make a dance artistic and meaningful using basic dance terminology, and develop artistic criteria for evaluating dance.</p>	<p>a. Compare artistic intent, content and context from dances to examine the characteristics of genre, style, or cultural movement practice. Based on the comparison, refine artistic criteria using genre-specific dance terminology.</p>	<p>a. Use artistic criteria to determine what makes an effective performance. Consider content, context, genre, style, or cultural movement practice to comprehend artistic expression. Use genre-specific dance terminology.</p>	<p>a. Analyze the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology.</p>	<p>a. Compare two or more dances using artistic criteria to critique artistic expression. Consider societal values and a range of perspectives. Use genre-specific dance terminology.</p>	<p>a. Define personal artistic preferences to critique dance. Consider societal and personal values, and a range of artistic expression. Discuss perspectives with peers and justify views.</p>
<p>b. Discuss the characteristics and artistic intent of dances from different genres, styles, or cultural movement practices in relationship to the components of dance using genre-specific dance terminology. Evaluate the dances using the artistic criteria developed.</p>					

Draft

**Dance
Connecting**

Anchor Standard #10 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Kindergarten	1st	2nd	3rd	4th	5th
a. Recognize or name an emotion from watching, improvising or performing dance and relate it to a personal experience.	a. Identify a familiar experience portrayed in a dance. Identify the movements that communicate the experience.	a. Describe, create, and perform movements that express personal meaning and explain how the movements express this personal meaning.	a. Observe and identify dance elements and explain how the movements express the main idea. Relate the observations to one's own experiences, ideas or perspectives.	a. Observe and identify dance elements and explain how the movements express the main idea. Relate the observations to one's own experiences, ideas or perspectives.	a. Analyze and compare dance elements that express different themes. Discuss ideas and feelings evoked by each, and describe how the themes and movements relate to experiences and perspectives.
b. Observe one's personal surroundings. Describe and express through movement something interesting about the surrounding.	b. Role-play personal experiences through movement. Discuss observations made and identify the movements that expressed the personal experience.	b. Observe a dance and respond to inquiry based questions. Express through movement one's responses to the questions and explain how certain movements express a specific idea.	b. Investigate a question based on a dance idea that communicates a viewpoint about community, an issue, or an event. Express through movement one's viewpoint and describe how the movement helps to reveal new understanding. Communicate the new learning in oral, written, visual or movement form.	b. Investigate an idea from another discipline of study and express the information through movement. Discuss how the movement expressed the ideas and what was learned from the experience.	b. Investigate an idea from another discipline of study and express the information through movement. Discuss how the movement expressed the ideas and what was learned from the experience.

Anchor Standard #11 Synthesize and relate knowledge and personal experiences to make art

a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, engaging in dialogue, and utilizing symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	Investigate the dance literacy skills of dance observation and writing, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.
Practice dance literacy by observing dances and discussing them with peers and teacher and describing dances utilizing symbols.	Practice dance literacy by observing dances and discussing them with peers and teacher and describing dances utilizing symbols.	Practice dance literacy by observing dances, engaging in dialogue and written inquiry about the dance(s), including utilizing symbols and/or written notation.	Practice dance literacy by observing dances, discussing the cultural influences of the dance(s), and producing written inquiry about the dance(s), including utilizing written notation.	Practice dance literacy by observing dances, discussing the cultural influences of the dance(s) and producing written inquiry about the dance(s), including utilizing written notation.	Practice dance literacy by observing dances, discussing the cultural influences of the dance(s) and producing written inquiry about the dance(s), including utilizing written notation.

Dance
Connecting

Anchor Standard #10 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Observe various movement sources (ex: personal, cultural, styles and genres of movement) and their dance elements. Describe and discuss the movement observed in regards to one's attitudes, knowledge, experiences, and/or preferences.	a. Observe and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Describe and discuss the movement observed in regards to one's attitudes, knowledge, experiences, and/or preferences.	a. Analyze and compare various movement sources (ex: personal, cross-cultural, styles and genres of movement) and their dance elements. Interpret the movement observed in regards to the development of one's attitudes, knowledge, experiences, and/or personal movement aesthetics.	a. Analyze a dance to determine the ideas expressed by the choreographer. Compare one's own interpretation with other interpretations. Provide evidence to support one's analysis.	a. Analyze a dance to determine the ideas expressed by the choreographer. Draw connections between one's observations, and cultural and historical influences. Provide evidence to support one's analysis.	a. Review choreography developed over time with respect to its content and context and its relationship to one's personal perspectives. Reflect upon and analyze the components that contributed to changes in one's personal growth.
b. Investigate an aspect of the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.	b. Investigate an aspect of the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.	b. Research contrasting aspects from the cultural, social or historical development of a dance genre or style, and/or the dance elements. Share the findings and discuss how these reinforced or changed personal views and understandings. Document the process of investigation.	b. Research an aspect of the cultural, social or historical development of a dance genre or style, and/or the dance elements. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application.	b. Research and compare an aspect of the cross-cultural, social or historical development and/or the dance elements of two or more dance genres or styles. Discuss how these findings reinforced or changed personal and collective views and understandings. Apply the findings to a project. Document the process of investigation and application.	b. Collaborate to research and compare multiple aspects of the cross-cultural, social or historical development and/or dance elements of two or more dance genres or styles. Compare and synthesize contrasting viewpoints and identify the tensions between them. Apply the findings to a collaborative project, and document the process of investigation and application.

Anchor Standard #11 Synthesize and relate knowledge and personal experiences to make art

a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Investigate the dance literacy skills of dance observation, writing, and critique, understanding cultural influences, engaging in dialogue, and utilizing technology and symbol systems in one's learning.	a. Develop the dance literacy skills of dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.	a. Further develop the dance literacy skills of dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.	a. Utilize developed dance literacy skills to contribute in meaningful and positive ways to one's culture: dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning
Develop dance literacy by observing dances, discussing the cultural influences of the dance(s), and producing written critique of the dance(s) utilizing written notation and technology.	Develop dance literacy by observing dances, discussing the cultural influences of the dance(s), and producing written critique of the dance(s) utilizing written notation and technology.	Develop dance literacy by observing dances, discussing the cultural influences of the dance(s), and producing written critique of the dance(s) utilizing written notation and technology.	Develop dance literacy through observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.	Further develop dance literacy through observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning.	Utilize developed dance literacy skills to contribute in meaningful and positive ways to one's culture: dance observation, writing and critique, understanding history and culture, implementing processes of evaluation, recognizing meaning and values of dance experiences, engaging in dialogue, contributing knowledge, and utilizing technology and symbol systems in one's learning

Arizona Dance Standards 2015

Glossary

Artistic Criteria: Values and characteristics by which dance can be assessed. Aspects of craft, skill and aesthetics used to fulfill artistic intent.

Body-Mind Principles: Concepts explored and/or employed to support holistic body-mind integration. Movement that emphasizes awareness of the inseparable networking or connectivity of body and mind. (For example, conscious awareness of breath or the environment, understanding the emotional basis or feeling tones of the movement intention.)

Body Patterning (Patterns of Total Body Connectivity): Neuromuscular patterns underlying movement which begin to develop in utero and continue throughout a lifetime (For example, breath, core-distal, head-tail, upper-lower [homologous], body-half [homo-lateral], cross-lateral [crossing the body midline])

Choreographic Intent: The larger intent for a composition (i.e. theme, goal, purpose, etc.)

Choreographic Structures: The organization of choreography and movement to fulfill the artistic intent of a dance or dance study (includes choreographic devices, forms and design principles).

Creative Process: Describes processes of creative inquiry and expression. For example, choreographic process is a creative process that involves the progressive phases of movement exploration and investigation, invention, development, refinement and revision. Other examples of creative process include: creative writing, drawing and dance improvisation.

Dance Composition: Describes a developed and formed dance that has been created with a specific intent and involves the process of evaluation and revision.

Dance Literacy: The total experience of dance learning that involves practicing, gaining, and sharing knowledge about dance. This includes: *dance movement skills and techniques, dance making, knowledge and understanding of dance vocabulary, dance history, dance in culture, dance writing and critique, dance aesthetics and genres; knowledge about relevant performers, choreographers, repertory works and dance companies; movement notation, symbol systems and dance preservation; processes of evaluation, meaning making, communication, and technology.*

Dance/Movement Principles:

Refers to the *Performance Aspects of Dance*. Relates to the craft, skill, aesthetics and expression of movement. It involves:

1. Performing/executing dance elements and movement (*Body, Effort, Shape, Space, Relationship*)
2. Dance science and somatic principles (*i.e., breath support, dynamic alignment, movement efficiency, weight distribution, centering, anatomical and kinesiological aspects, inner/outer, mobility/stability, etc.*)
3. Technical and aesthetic skills, concepts and goals (*balance, agility, aesthetic line, rebound, momentum, agility, isolation of body part, etc.*)

Dance Study/Movement Study: A short dance composition created to solve a specific movement problem.

Dance Sequence/Movement Sequence: A series of movements that are combined in a particular order.

Kinesthetic Awareness: Pertaining to sensations and understandings of bodily movement and awareness of one's Kinesphere. It encompasses the body's ability to coordinate motion and to demonstrate awareness of where one is in time and space. An inner understanding of what your body is doing without looking. Relates to proprioception.

Improvisation: Spontaneous movement discovery and response.

Improvisational Structures/Approaches: Dance learning and performance structures based on dance improvisation. (*i.e., Guidelines, prompts, directives given to students in order to elicit spontaneous movement responses*).

Inquiry Based Questioning Strategy: An approach to elicit responses. Example: See. Think. Wonder: An inquiry-based Visual Thinking Strategy (VTS) used for critical analysis from Harvard Project Zero, in which children respond to simple questions (What do you see? What do you think? What do you wonder?), which enable a child to begin make meaning from an observed (dance) work of art.

Locomotor Movement: Movement that travels through space. Locomotor movement occurs in general space.

Non-locomotor/Axial Movement: Movement that does not travel through space. Non-locomotor movement occurs in personal space. Movement that focuses around the axis one's body.

Personal Space: The space of the individual dancer. The area of space directly surrounding one's body. The physical Kinesphere of a dancer.

Proprioception: The ability of your central nervous system to communicate and coordinate parts of your body with each other. Relates to kinesthetic awareness.

General Space: The space shared by all dancers.

Movement/Dance Elements: Body, Effort, Shape, Space and Relationship.

Movement Intent: The intention that organizes the body for creating/performing the movement (*i.e. revealing spatial tension, staying at a low level, using a strong weight, incorporating bound flow, etc.*).

Stimuli: Catalysts that can be used to initiate creative processes or a movement response. (*i.e., a prop, picture, story etc. Sensory stimuli such as a sound, touch, smell etc.*)

Somatic Practices: Practices that bring awareness to individual proprioceptive experiences and involve exploring the body and/or movement as perceived from within. It involves holistic awareness of and attention to body, mind and spirit. Examples include: Body Mind Centering, Bartenieff Fundamentals, Laban Movement Analysis, Alexander and Feldenkrais techniques, meditative movement, authentic movement, etc.

Symbol Systems: A group of symbols that represents something else and convey meaning. Examples: pictures, figures, letters, math characters, sounds, movement motif symbols or notation symbols.

*Sources Utilized: National Coalition for Core Arts Standards. Glossary of Terms: Dance: Copyright © 2014 State Education Agency Directors of Arts Education (SEADAE) on behalf of NCCAS. All rights reserved. <http://www.nationalartsstandards.org/>

Dance Components

I. Performance Aspects

Performing/Executing Dance Elements and Movements

- Body
- Effort (Dynamics)
- Shape
- Space /relationship
- Relationship

Dance Science/ Somatics Principles

- Movement skills
- Anatomical and kinesiological aspects
- Inner-connectivity and outer-expressivity
- Whole body integration
- Movement efficiency
- Dynamic alignment
- Breath support
- Centering and de-centering
- Weight distribution and transfer
- Concepts of conditioning; *i.e., strength, endurance, flexibility*

Technical and Aesthetic Skills, Concepts and Goals

- Genre specific vocabulary
- Balance
- Agility
- Aesthetic line
- Fall and recovery
- Elevation
- Rebound
- Momentum
- Coordination
- Proprioception
- Articulation of spine
- Isolation and articulation of body parts

II. Creative/Choreographic Aspects

Creative Process Stages

Movement exploration and investigation, invention, development, refinement and revision

Creative Process Approaches and Stimuli

Leading and following, mirroring, shadowing, flocking, meeting and parting, call and response, responding to movement of others, verbal cues, contact improvisation, props/objects, sensory awareness, emotional bases for moving, text interpretation and utilization, literary forms, environment/natural phenomena; sound, music and technology; images, symbols and notation, interpretations of event observations, social events, explorations of dance elements (BESSR)

Choreographic Structures

- Choreographic forms
[suite, call and response, collage, theme and variation, narrative, organic form, AB, ABC, ABA, AbAcAd, rondo, canon, round, recurring theme, dance by chance, broken form, combined forms]
- Choreographic devices
[augmentation, diminution, inversion, repetition, reverse, retrograde, sequence, transference, transpose, abstraction, modification, accumulation, fragmentation]
- Choreographic design principles
[repetition, transition, contrast, sequence, climax, proportion, balance, variety, unity, harmony, juxtaposition, texture, dissonance, focal point, phrasing, motivation, movement intent, focus, calendo (gradually dying away), crescendo (progressive increase in tempo or intensity), polyrhythms, poly-shapes, poly-dynamics]
- Staging *[downstage, upstage, formations, etc.]*

Structuring/Utilizing Dance Elements and Movements

Body, Effort (Dynamics), Shape, Space, Relationship

Production Elements

Lighting and special effects, set designs, costumes and props, performance environments/venue, dancers [number, gender, age]

III. Dance Context and Literacy

Dance writing and critique

Dance history

Dance in culture

Processes and Stages of Evaluation [*Describe, Analyze, Synthesize, Interpret, Evaluate*]

Meaning making

Recognizing the personal and sociocultural value of dance

Dialogue and communication

Contributing dance knowledge and understanding

Notation and symbol systems

Technology

Dance Elements and Movements: BESSR

<i>Body</i>	<i>Effort/Energy/Dynamics</i>	<i>Shape</i>	<i>Space</i>	<i>Relationship</i>
<p><u>Body Actions and Movements</u></p> <ol style="list-style-type: none"> 1. Body Actions [<i>flexion, extension, twist, turn, air moment—two feet to one—one to one etc., pathways, pause, gesture</i>] 2. Locomotor Movement [<i>walk, hop, run, leap, jump, skip, slide, gallop, roll, crawl</i>] 3. Axial movement [<i>i.e., stationary movement such as balance, twist, bend, stretch</i>] <p><u>Body Sequencing</u></p> <ol style="list-style-type: none"> 1. Simultaneous 2. Successive 3. Sequential <p><u>Body Patterning</u></p> <ol style="list-style-type: none"> 1. Breath 2. Core-Distal 3. Head-tail 4. Upper-lower 5. Body-half 6. Cross-lateral <p><u>Initiation and Follow Through</u> <i>Proximal, mid-limb, distal initiation; body part initiation and follow-through etc.</i></p> <p><u>Postures/Body Attitudes</u></p> <p><u>Active and Held Body Parts</u> [<i>movers and supporters; stable and mobile</i>]</p>	<p><u>Effort Qualities</u></p> <ol style="list-style-type: none"> 1. Weight (<i>strong and light</i>) 2. Flow (<i>free and bound; tension and relaxation</i>) 3. Space (<i>direct and indirect focus</i>) 4. Time quality (<i>quick and sustained</i>) <p><u>Effort Constellations</u></p> <ol style="list-style-type: none"> 1. Suspend 2. Swing (<i>strong to light weight</i>) 3. Collapse (<i>quick time and passive strong weight</i>) 4. Percussive (<i>quick and bound</i>) 5. Vibratory (<i>free to bound, quick to sustained</i>) 6. States and Drives (<i>i.e., passion drive, action drive, spell drive, mobile state, awake state, rhythm state</i>) 	<p><u>Shape Forms/Still Forms</u></p> <ol style="list-style-type: none"> 1. Pin/straight (1-D) 2. Wall/Flat (2-D), 3. Ball/spherical (3-D), 4. Tetrahedron/Pyramid (3-D), 5. Spiral/twisted (3-D) <p><u>Modes of Shape Change</u></p> <ol style="list-style-type: none"> 1. Shape Flow 2. Directional (<i>spoking and arc-ing</i>) 3. Carving <p><u>Shape Qualities</u> <i>(rising/sinking, advancing/retreating, spreading/enclosing and combinations of these)</i></p> <p><u>Shapes in Relationship</u> <i>(group shapes, positive and negative space)</i></p>	<p><u>Types of Space</u> (<i>general, personal, shared use of space</i>)</p> <p><u>Kinesphere</u> (<i>personal, shared and psychological</i>)</p> <p><u>Spatial Size</u> (<i>large, small</i>)</p> <p><u>Spatial Range</u> (<i>near, mid-range, far</i>)</p> <p><u>Positive and Negative Space</u></p> <p><u>Trace Forms/Spatial Pathways</u> (<i>floor and air</i>)</p> <p><u>Approach to Kinesphere</u> (<i>central, peripheral, transverse</i>)</p> <p><u>Spatial Pulls and Spatial Intent</u> (<i>dimensions, planes, diagonals, gathering and scattering</i>)</p> <p><u>Spatial Pull Directions</u> (<i>forward, backward, right side, left side, high, low—i.e. right side forward, back high etc.</i>)</p> <p><u>Spatial Levels</u> (<i>high, middle and low</i>)</p> <p><u>Spatial Orientation</u> (<i>above, below, through, behind, in front, outward, inward</i>)</p>	<p>Relationships of Movement Components and Concepts</p> <p><u>Types of Phrasing</u> <i>(phrasings of timing, effort/dynamics, shape change, spatial tension, body patterning etc.—even phrasing, impact phrasing, vibratory phrasing etc.)</i></p> <p><u>Phases of Phrasing</u> <i>(preparation, initiation, main action, follow-through, transition)</i></p> <p><u>Musicality/Time Elements</u> (<i>tempo, accent, pattern, rhythm, pulse, syncopation, meter</i>)</p> <p><u>Relationships Between People and the Environment</u> <i>(beside/between, over/under, in/out, near/far, gathered/scattered, performer/audience)</i></p>

LMA FRAMEWORK

Areas of Focus: (BESSR)

- Body
- Effort
- Shape
- Space
- Relationships and Phrasing

BODY CATEGORY

The body category deals with how the body is organized and connected, held and active body parts, body actions, and movement initiation and sequencing.

Patterns of Total Body Connectivity (Movement Patterns)

1. **Breath:** includes cellular and lung respiration and is the key to fluidity of movement, internal shaping, the experience of inner space as three-dimensional, and a basic sense of trust in Being. Involved in Shape Flow Support.
2. **Core-Distal:** includes developing support from the internal core of the body (core support) and minimizing over-dependence on external muscles. This pattern coordinates the relationship of each limb to center core and through center core to the outer limbs and out to the world.
3. **Head-Tail:** builds a sense of the individual self connected through the body's internal vertical. It emphasizes the connection of the head and tail and the communication between. This stage of development patterns the ability to give attention to the world and enjoy a flexible, sensuous, supportive spine in all three planes—particularly important for level change.
4. **Upper-Lower:** builds grounding, strength, and intention through Yielding and Pushing into the earth. It patterns an ability to connect the upper and lower halves of the body through movement. It enables one to have momentum and propulsion.
5. **Body-Half:** organizes the body to be able to work with one side stable while the other side is mobile; patterns sidedness functions in the brain, aids in clarifying issues.
6. **Cross-Lateral:** develops a diagonal connection through the body and gradated rotation in the proximal joints to facilitate three-dimensional movement; supports the ability to spiral with complex level changes and locomotion; prepares one for multidimensional relational thinking and commitment to action.

Body Attitude: Maintained and habitual stances or constellations of body parts from which the individual moves and to which she/he returns. A characteristic body stance or posture that is persistently used and from which all activity develops and returns. It is what is maintained in the movement. It is a cultural indicator. Body attitude is also a type of readiness expressed in the body.

Body Actions: Movement actions of the body such as an air moment from one foot to both feet, twisting to the right, turning left, and walking in a curved pathway.

Active/Held Body Parts: Frequently held and active parts of the body that are actively or non-actively participating in the movement.

Initiation-Follow Through: Where the movement begins in the body and how it follows through to complete the phrase. For example, initiating from a body part or region, a muscle or group of muscles, or a joint such as proximal, mid-limb and distal joints.

Sequencing of Movement Through the Body:

- Simultaneous: all active body parts move or make an action at the same time. They begin and end together.
- Successive: one part of the body flows successively into the movement of the next adjacent body part (shoulder, elbow, wrist, hand). Wave-like, such as a snake moves.
- Sequential: movement of one part of the body flows sequentially into non-adjacent body parts (head, leg, arm, hip). Non-connected body parts moving in a sequence.

EFFORT CATEGORY

Effort deals with the dynamic quality of the movement tone, the feeling tone and texture. Effort reflects the mover's attitude toward investing energy. Effort is laden with personal emotional meaning for each individual. The dynamics of movement.

Flow Effort: Flow is the baseline, the going-ness and continuity of the movement out of which all other effort elements emerge and return. Flow is frequently related to feelings—either outpouring or containing them.

1. Free Flow: outpouring, fluid, released, liquid
2. Bound Flow: controlled, careful, contained, restrained

Weight Effort: An active attitude toward using the weight of your body. It generally has to do with your sensation of Self and your inner intention in moving (actively asserting weight, sensing weight, or surrendering to passive weight)

1. Light Weight: airy, delicate, fine touch, buoyant
2. Strong Weight: powerful, forceful, firm touch, impactful
 - *Weight Sensing: the ability to sense the weight of your body (actively)
 - *Passive Weight: a passive attitude toward your weight; letting go and surrendering to the force of gravity.
 - limp: weak, wilting and flaccid
 - heavy: total collapse, giving in to gravity (A “It’s hopeless” feeling).

Time Effort: an inner attitude towards time, not how long it takes to do a movement. It is related to your intuition and sense of timing when committing to action.

1. Sustained Time: leisurely, gradual, lingering, prolonging
2. Sudden or Quick Time: urgent, instantaneous, quick, staccato

Space Effort: Deals with how you give attention to the space, not the place in space. Direct and Indirect approaches to space are active. The Space Effort Relates to thinking.

1. Indirect: giving attention to more than one thing at a time, multi-focused, flexible attention, all-around awareness, all-encompassing
2. Direct: single-focused, channeled, pinpointed, lazer-like

Gathering relates to Direct space effort and Scattering relates to Indirect space effort

Effort States: combine two Effort factors. (ex. flow and time)

Effort Drives: combine three Effort factors (ex. space, time and weight)

Full Effort: combine four Effort factors (ex. weight, space, time and flow)

SHAPE CATEGORY

Shape deals with what forms the body makes, whether the shape is changing in relation to self or in relation to the environment, and how the shape is changing (what is the major quality or element which is influencing its process of change?).

Still Forms: The most basic forms the body makes when it is not moving or that are perceivable as shapes.

1. Pin: linear and elongated (one dimensional)
2. Wall: flat and two-dimensional
3. Ball: round and spherical (three dimensional)
4. Screw: twisted or spiral (three dimensional)
5. Pyramid: tetrahedral with a strong wide base (three dimensional)

Shape Flow Support: The baseline process of Growing and Shrinking. Underlying all shape change is the basic change in the body's form, which happens in the process of breathing. (lengthening, shortening, widening, narrowing, bulging and hollowing). It supports all movement.

Modes of Shape Change

Modes of Shape Change reveals an inner attitude about changing the form of the body—whether the shape change is self-oriented or environment oriented. (The inner attitude need not be conscious to be operative.)

1. Shape Flow: shape change that is about the mover and the mover's changing body part relationships, self-to-self. It is not about making something happen in the environment but about sensing one's own body, inner responses or desires, and needs (which motivate shape change).
2. Directional Movement: is location, or goal-oriented shape change. It creates a bridge to the environment. Changing shape in order to go out to someone else or the world. Allows contact with the outside world and can accomplish specific tasks like picking something up, etc. *Spoke-like*: direct from the center outward. *Arc-like*: movement of the body creates an arcing pathway (semi-circular).
3. Carving: is shape change that is oriented to creating or experiencing volume in interaction with the environment. Accommodating or molding to the environment or other people. Carving provides a quality of movement that leads to integrating the self and the world—a co-creative relationship with others or the world.

Shape Qualities

Shape qualities give information about the attitudinal process of changing the shape of the body. They describe towards where the shape is changing and the essential spatial pulls which are coloring the expressive quality of the movement. Investing in the changing shape as an expressive process that involves the experience of and expression of feeling tones. They are laden with personal emotional meaning for each individual.

- Rising
- Sinking
- Advancing
- Retreating
- Spreading
- Enclosing
- Combinations of two: example, rising and spreading

- Combinations of three: example; sinking, enclosing and retreating

SPACE CATEGORY

Space deals with the size of a mover's Kinesphere, how one's Kinesphere is approached and revealed, where the movement is going, and spatial pulls active in the movement. Space refers to both internal and external landscapes.

Kinesphere: The mover's own space surrounding their body (small, medium and large Kinesphere). Kinesphere is defined physically by the distance that is within reach space without taking a step. Kinesphere is defined psychologically by the space the mover senses is his or hers and the space he or she affects. One can move within one's own personal Kinesphere or a shared Kinesphere with another person.

Trace Forms: Spatial pathways which are traced in the space through movement and/or traveling through the space. They are imagined trails in space left by the occurrence of movement. Imagery example: Vapor trails left by an acrobatic airplane, footprints in the snow, or time lapse photography. Trace Forms include floor patterns and air patterns.

Approach to Kinesphere: How one approaches and reveals their Kinesphere.

1. Central: the Kinesphere is revealed with movement radiating out from and coming back into the center.
2. Peripheral: the Kinesphere is approached by revealing the edge of the Kinesphere and by maintaining a distance from the center.
3. Transverse: the Kinesphere is created with movement that cuts or sweeps through the space, revealing the space between the center and the edge.

Spatial Pulls: deal with where the movement is going in space and how many pulls in space are active. When movement is located spatially it helps the body coordinate movement.

Spatial Intent deals with knowing clearly where the body intends to go. It organizes body connections by establishing a clear pathway/goal for the movement.

1. Dimensions Each dimension contains two directions which are opposite pulls. It is like a straight line or ray.
 - a. Vertical: up/down
 - b. Sagittal: forward/back
 - c. Horizontal: left/right or sideward open/sideward closed.
2. Planes: Movement invests in two spatial pulls at the same time. Each plane is like a flat cycle or rectangle.
 - a. Vertical plane: combines up/down with right/left
 - b. Sagittal plane: combines forward/backward and up/down.
 - c. Horizontal plane: combines right/left and forward/backward.
3. Diagonals: Diagonal movement consists of three equal spatial pulls.
 - a. right forward high
 - b. left forward high
 - c. left backward low
 - d. right backward low
 - e. right forward low
 - f. left forward low
 - g. left back high

- h. right back high
- 4. Diameters: Diameters consist of two equal opposing spatial pulls within a plane, i.e. right side high/left side low or forward high and back low.
 - Vertical diameter:* right side high to left side low
 - Sagittal diameter:* forward high to back low
 - Horizontal diameter:* right forward middle to left back middle

Relationships

The interaction of the movement and relationships of movement components, relationships between people and people and the environment, relations of concepts etc. This category also deals with touch such as a sliding touch, grasping, holding, and releasing etc.

Phrasing is expressed through relationships of function and expression in the movement

Phrasing deals with the way the movement is organized and fulfilled. It combines all aspects of the system uniquely to create distinct phrasing. It deals with whether or not there is an emphasis in the phrase, and where (beginning, middle, or end of the phrase). It deals with initiation and follow through and exertion and recuperation of the movement. Phrasing reflects individual style and personal movement tendencies. It involves the phases of preparation, initiation, main action and the follow-through of movement.

Sequencing (kinetic chains) involves groups of muscles either engaged simultaneously or consecutively to produce support for movement. Muscle groups can be linked functionally to behave as a single unit to complete a specific task. It is the chain reaction through the muscles of the kinetic chain that allows movement to flow from one body part to another, thus providing a sense of total body connection and making movement coordination possible. Hackney refers to these as “lines of connection,” “highways” or “open tubes.”

*Drawn from Appendix A of Peggy Hackney’s book, “Making Connections: Total Body Integration Through the Bartenieff Fundamentals.” Gordon and Breach Publishers, 1998.

2015 DRAFT Arizona Arts Standards

Media Arts Standards K - High School

Thank you for reviewing the 2015 DRAFT Media Arts Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona media arts standards serve as a framework to guide the development of a well-rounded media arts curriculum that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

Here are some things to look for in these DRAFT standards:

- 1. We are proposing a set of media arts standards for the first time!** A working definition of media arts includes film, animation, interactive artmaking (such as gaming), and computer artmaking, where an artist creates an aesthetic experience through writing of software code. These standards, while usable by CTE teachers, emphasizes the aesthetics of media arts. These proposed standards would be used in conjunction with, not replacing, existing CTE standards in areas such as film.
2. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting** . Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
3. The DRAFT standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that art teachers will combine and interweave standards to create units of study.
4. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
5. In many performance standards, examples are given in parenthetical "such as..." notes. These are in no way prescriptive; they simply provide examples and clarifications.
6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Presenting - Realizing artistic ideas and work through interpretation and presentation.	Responding - Understanding and evaluating how the arts convey meaning.	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Media Arts Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
Share ideas for media artworks through guided exploration of methods, and imagining.	Discover and share ideas for media artworks using play, experimentation and imagining.	Express and share ideas for media artworks through sketching and modeling.	Discover multiple ideas for media artworks through brainstorming and improvising.	Develop multiple ideas for media artworks using a variety of methods and/or materials.	Conceive original artistic goals for media artworks using a variety of creative methods (such as brainstorming and modeling).

Anchor Standard #2 Organize and develop artistic ideas and work

With guidance, use ideas to form plans or models for media arts productions.	With guidance, use teacher-identified ideas to form plans and models for media arts productions.	Choose ideas to create plans and models for media arts productions.	Form, share, and test ideas, plans, and models to prepare for media arts productions.	Form, discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals and the presentation.	Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and audience.
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Anchor Standard # 3 Refine and complete artistic work

a. Form and capture media arts content for expression and meaning in media arts productions.	a. Create, capture, and assemble media arts content for media arts productions, identifying basic principles (such as pattern and repetition).	a. Construct and assemble content for unified media arts productions, identifying and applying basic principles (such as positioning and attention).	a. Construct and order various content into unified, purposeful media arts productions, describing and applying a defined set of principles (such as movement and force).	a. Structure and arrange various content and components to convey purpose and meaning in different media arts productions, applying sets of associated principles (such as balance and contrast).	a. Create content and combine components to convey expression, purpose, and meaning in a variety of media arts productions, utilizing sets of associated principles (such as emphasis and exaggeration).
b. Make changes to the content, form, or presentation of media artworks and share results.	b. Practice and identify the effects of making changes to the content, form, or presentation, in order to refine and finish media artworks.	b. Test and describe expressive effects in altering, refining, and completing media artworks.	b. Practice and analyze how the emphasis of elements alters effect and purpose in refining and completing media artworks.	b. Demonstrate intentional effect in refining media artworks, emphasizing elements for a purpose.	b. Determine how elements and components can be altered for clear communication and intentional effects, and refine media artworks to improve clarity and purpose.

Media Arts Creating					
Anchor Standard #1 Generate and conceptualize artistic ideas and work					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Envision original ideas and innovations for media artworks using personal experiences and/or the work of others.	Formulate variations of goals and solutions for media artworks by practicing chosen creative processes (such as sketching, improvising and brainstorming).	Produce a variety of ideas and solutions for media artworks through application of chosen inventive processes (such as concept modeling and prototyping).	Generate ideas, goals, and solutions for original media artworks through application of focused creative processes (such as divergent thinking and experimenting).	Use teacher-selected generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.
Anchor Standard #2 Organize and develop artistic ideas and work					
Develop, organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.	Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.	Design, structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.	Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.
Anchor Standard # 3 Refine and complete artistic work					
a. Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles (such as point of view and perspective).	a. Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated principles (such as narrative structures and composition).	a. Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles (such as theme and unity).	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles. (Such as emphasis and tone.)	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating understanding of associated principles. (Such as continuity and juxtaposition.)	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles. (Such as hybridization.)
b. Evaluate how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.	b. Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.	b. Refine and modify media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.	b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences and contexts.	b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

Media Arts Producing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
With guidance, combine arts forms and media content (such as dance and video) to form media artworks.	Combine varied academic, arts, and media content in media artworks (such as an illustrated story).	Practice combining varied academic, arts, and media content into unified media artworks (such as a narrated science animation).	Practice combining varied academic, arts, and media forms and content into unified media artworks (such as animation, music, and dance).	Demonstrate how a variety of academic, arts, and media forms and content may be mixed and coordinated into media artworks (such as narrative, dance, and media).	Create media artworks through the integration of multiple contents and forms (such as a media broadcast).

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Identify and demonstrate basic skills, including handling tools, making choices, and cooperating in creating media artworks.	a. Describe and demonstrate various artistic skills and roles (such as technical steps, planning, and collaborating in media arts productions).	a. Practice roles to demonstrate basic ability in various teacher-identified artistic, design, technical, and soft skills (such as tool use and collaboration in media arts productions).	a. Exhibit developing ability in a variety of artistic, design, technical, and organizational roles (such as making compositional decisions, manipulating tools, and group planning in media arts productions).	a. Practice foundational artistic, design, technical, and soft skills (such as formal technique, equipment usage, production, and collaboration in media arts productions) through performing teacher-identified roles in producing media artworks.	a. Practice fundamental ability in artistic, design, technical, and soft skills (such as formal technique, production, and collaboration in media arts productions) through performing various assigned roles in producing media artworks.
b. Identify and demonstrate creative skills, including performing, within media arts productions.	b. Describe and demonstrate basic creative skills within media arts productions.	b. Demonstrate use of experimentation skills (such as playful practice, and trial and error) within and through media arts productions.	b. Exhibit basic creative skills to invent new content and solutions within and through media arts productions.	b. Practice foundational innovative abilities (such as design thinking) in addressing problems within and through media arts productions.	b. Practice fundamental creative and innovative abilities (such as expanding conventions) in addressing problems within and through media arts productions.
c. Practice, discover, and share how media arts creation tools work.	c. Experiment with and share different ways to use tools and techniques to construct media artworks.	c. Demonstrate and explore teacher-identified methods to use tools to capture and form media artworks.	c. Exhibit standard use of tools and techniques while constructing media artworks.	c. Exhibit standard and novel ways of using tools and techniques while constructing media artworks.	c. Demonstrate how tools and techniques could be used in standard and experimental ways in constructing media artworks.

Anchor Standards #6 Convey meaning through the presentation of artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. With guidance, identify and share roles and the situation in presenting media artworks.	a. With guidance, discuss presentation conditions and perform a task in presenting media artworks.	a. Identify and describe presentation conditions and perform task(s) in presenting media artworks.	a. Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.	a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.	a. Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.
b. With guidance, identify and share reactions to the presentation of media artworks.	b. With guidance, discuss the experience of the presentation of media artworks.	b. Identify and describe the experience, and share results of presenting media artworks.	b. Identify and describe the experience, and share results of and improvements for presenting media artworks.	b. Explain results of and improvements for presenting media artworks.	b. Compare results of and improvements for presenting media artworks.

Media Arts Producing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Validate how integrating multiple contents and forms can support a central idea in a media artwork (such as media, narratives, and performance).	Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives, such as an interactive video game.	Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas (such as interdisciplinary projects, or multimedia theatre).	Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience (such as experiential design).	Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity (such as transmedia productions).	Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms (such as transdisciplinary productions).

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Develop a variety of artistic, design, technical, and soft skills (such as invention, formal technique, production, self-initiative, and problem-solving) through performing various assigned roles in producing media artworks.	a. Exhibit an increasing set of artistic, design, technical, and soft skills (such as creative problem-solving and organizing) through performing various roles in producing media artworks.	a. Demonstrate a teacher-defined range of artistic, design, technical, and soft skills, through performing specified roles in producing media artworks (such as strategizing and collaborative communication).	a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
b. Utilize teacher-identified creative and adaptive innovation techniques (such as testing constraints) for developing solutions in media arts productions.	b. Exhibit an increasing set of creative and adaptive innovation techniques (such as exploratory processes) for developing solutions within and through media arts productions.	b. Demonstrate a teacher-defined range of creative and adaptive innovation techniques (such as divergent solutions and bending conventions) in developing new solutions for identified problems within and through media arts productions.	b. Develop and refine a teacher-determined range of creative and adaptive innovation techniques (such as design thinking, and risk taking) in addressing identified challenges and constraints within and through media arts productions.	b. Demonstrate effective use of creative and adaptive innovation techniques (such as iterative design, and responsive use of failure) to address sophisticated challenges within and through media arts productions.	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions, to address complex challenges within and through media arts productions.
c. Demonstrate adaptability using tools and techniques in standard and experimental ways in constructing media artworks.	c. Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose in constructing media artworks.	c. Demonstrate adaptability using tools, techniques and content in standard and experimental ways to communicate intent in the production of media artworks.	c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.	c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

Anchor Standards #6 Convey meaning through the presentation of artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.	a. Evaluate various presentation formats in order to fulfill various tasks and teacher-defined processes in the presentation and/or distribution of media artworks.	a. Design the presentation and distribution of media artworks through multiple formats and/or contexts.	a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.	a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts (such as mass audiences, and physical and virtual channels).	a. Curate, design, and execute the presentation and distribution of media artworks for intentional impacts, through a variety of contexts (such as markets and venues).
b. Analyze results of and improvements for presenting media artworks.	b. Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.	b. Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.	b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts (such as the benefits for self and others).	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts (such as changes that occurred for people, or to a situation).	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts (such as new understandings that were gained by artist and audience).

Media Arts Responding

Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. Recognize and share components and messages in media artworks.	a. Identify components and messages in media artworks.	a. Identify and describe the components and messages in media artworks.	a. Identify and describe how messages are created by components in media artworks.	a. Identify, describe, and explain how messages are created by components in media artworks.	a. Identify, describe, and differentiate how message and meaning are created by components in media artworks.
b. Recognize and share how a variety of media artworks create different experiences.	b. With guidance, identify how a variety of media artworks create different experiences.	b. Identify and describe how a variety of media artworks create different experiences.	b. Identify and describe how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.	b. Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.

Anchor Standard #8 Interpret intent and meaning in artistic work

With guidance, share observations regarding a variety of media artworks.	With guidance, identify the meanings of a variety of media artworks.	Determine the purposes and meanings of media artworks, considering their context.	Determine the purposes and meanings of media artworks while describing their context.	Determine and explain reactions and interpretations to a variety of media artworks, considering their purpose and context.	Determine and compare personal and group interpretations of a variety of media artworks, considering their intention and context.
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Anchor Standard #9 Apply criteria to evaluate artistic work

With guidance, examine and share appealing qualities in media artworks.	Share appealing qualities and possible changes in media artworks.	Identify the effective parts of and possible changes to media artworks, considering viewers.	Discuss the effectiveness of and improvements for media artworks, considering their context.	Identify basic criteria for and evaluate media artworks, considering possible improvements and context.	Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.
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Media Arts Responding

Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Identify, describe, and analyze how message and meaning are created by components in media artworks.	a. Describe, compare, and analyze the qualities of and relationships between the components in media artworks.	a. Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.	a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety media artworks.
b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.	b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.	b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.	b. Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception; and reflect analysis in production of student work.	b. Analyze how a broad range of media artworks manage audience experience, create intention and persuasion through multimodal perception.	b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

Anchor Standard #8 Interpret intent and meaning in artistic work

Analyze the intent and message of a variety of media artworks, using given criteria.	Analyze the intent and message of a variety of media artworks, using self-developed criteria.	Analyze the intent, message and meanings of a variety of media artworks, focusing on intentions, forms, and various contexts.	Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.	Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Determine and apply criteria for evaluating media artworks and production processes, considering context, and practicing constructive feedback.	Develop and apply criteria to evaluate various media artworks and production processes, considering context, and practicing constructive feedback.	Evaluate media art works and production processes with developed criteria, considering context and artistic goals.	Evaluate media art works and production processes at decisive stages, using teacher-identified criteria, and considering context and artistic goals.	Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.
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Media Arts Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Kindergarten	1st	2nd	3rd	4th	5th
a. Use personal experiences and choices in making media artworks.	a. Use personal experiences, interests, and models in creating media artworks.	a. Use personal experiences, interests, information, and models in creating media artworks.	a. Use personal and external resources (such as interests, information, and models) to create media artworks.	a. Examine and use personal and external resources (such as interests, research, and cultural understanding) to create media artworks.	a. Access and use internal and external resources to create media artworks (such as interests, knowledge, and experiences).
b. Share memorable experiences of media artworks.	b. Discuss memorable experiences of media artworks.	b. Discuss experiences of media artworks, describing their meaning and purpose.	b. Identify and show how media artworks form meanings, situations, and/or culture (such as popular media).	b. Examine and show how media artworks form meanings, situations, and/or cultural experiences (such as online spaces).	b. Examine and show how media artworks form meanings, situations, and cultural experiences (such as news and cultural events).

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. With guidance, share ideas in relating media artworks and everyday life, such as daily activities.	a. Discuss and describe media artworks in everyday life (such as popular media, and connections with family and friends).	a. Discuss how media artworks and ideas relate to everyday and cultural life (such as media messages and media environments).	a. Identify how media artworks and ideas relate to everyday and cultural life and can influence values and online behavior.	a. 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).	a. Research and show how media artworks and ideas relate to personal, social and community life (such as exploring commercial and information purposes, history, and ethics).
b. With guidance, interact safely and appropriately with media arts tools and environments.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering safety, rules, and fairness.	b. Examine and interact appropriately with media arts tools and environments, considering ethics, rules, fairness, media literacy and social media.	b. Examine, discuss and interact appropriately with media arts tools and environments, considering ethics, rules, media literacy, and social media.

Media Arts Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Access, evaluate, and use internal and external resources to create media artworks (such as knowledge, experiences, interests, and research).	a. Access, evaluate and use internal and external resources to inform the creation of media artworks (such as experiences, interests, research, and exemplary works).	a. Access, evaluate, and use internal and external resources to inform the creation of media artworks (such as cultural and societal knowledge, research, and exemplary works).	a. Access, evaluate, and integrate personal and external resources to inform the creation of original media artworks (such as experiences, interests, and cultural experiences).	a. Synthesize internal and external resources to enhance the creation of persuasive media artworks (such as cultural connections, introspection, research, and exemplary works).	a. Independently and proactively access relevant and qualitative resources to inform the creation of clear and convincing media artworks.
b. Explain and show how media artworks form new meanings, situations, and cultural experiences (such as historical events).	b. Explain and show how media artworks form new meanings and knowledge, situations, and cultural experiences (such as learning, and new information).	b. Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (such as local and global events).	b. Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences (such as learning and sharing through online environments).	b. Explain and demonstrate the use of media artworks to synthesize new meaning and knowledge, and reflect and form cultural experiences (such as new connections between themes and ideas, local and global networks, and personal influence).	b. Demonstrate and expound on the use of media artworks to accomplish new meaning, knowledge, and impactful cultural experiences.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations (such as personal identity, history, and entertainment).	a. Research and demonstrate how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as community, vocations, and social media).	a. Demonstrate and explain how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as democracy, environment, and connecting people and places).	a. Demonstrate and explain how media artworks and ideas relate to various purposes, values, cultures, and contexts (such as social trends, power, equality, and personal/cultural identity).	a. Examine in depth and demonstrate the relationships of media arts ideas and works to various purposes, values, cultures, and contexts (such as markets, systems, propaganda, and truth).	a. Demonstrate the relationships of media arts ideas and works to personal and global purposes, values, cultures, and contexts, through relevant and impactful media artworks.
b. Analyze and interact appropriately with media arts tools and environments, considering fair use and copyright, ethics, and media literacy, social media, virtual worlds, and digital identity.	b. Analyze and responsibly interact with media arts tools and environments, considering copyright, ethics, media literacy, social media, virtual worlds, and digital identity.	b. Analyze and responsibly interact with media arts tools, environments, legal, and technological contexts, considering ethics, media literacy, social media, virtual worlds, and digital identity.	b. 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.	b. Critically investigate and ethically interact with legal, technological, systemic, and vocational contexts of media arts, considering ethics, media literacy, digital identity, and artist/audience interactivity.	b. Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.

GLOSSARY for

Arizona Media Arts Standards

AS – Anchor Standard G – Grade HS1 – Proficient HS2 – Accomplished HS3 – Advanced

Attention AS3 G2

Principle of directing perception through sensory and conceptual impact

Balance AS3 G4

Principle of the equitable and/or dynamic distribution of items in the media arts

- composition
- structure for aesthetic meaning
- visual frame
- game architecture

Components AS7 GK-12

The discrete portions and aspects of media artworks, including: elements, principles, processes, parts, assemblies, etc.

- light, sound, space, time
- shot, clip, scene, sequence
- movie, narrative, lighting, cinematography
- interactivity

Composition AS3 G6, AS3 G7

Principle of arrangement and balancing of components of a work for meaning and message

- Using all the elements found in artistic design

Constraints AS5 G6, AS5 GHS1, AS2 GHS2, AS2 GHS3

Limitations on what is possible, both real and perceived

Context AS8 G2, AS9 G2, AS8 G3, AS9 G3, AS9 G4, AS8 G5, AS9 G5, AS9 G6, AS9 G7, AS8 G8, AS9 G8, AS11 G8, AS8 GHS1, AS9 GHS1, AS11 GHS1, AS8 GHS2, AS11 GHS2, AS8 GHS3, AS11 GHS3

The situation surrounding the creation or experience of media artworks that influences the work, artist or audience. This can include how, where, and when media experiences take place, as well as additional internal and external factors

- personal
- societal, cultural, historical
- physical, virtual
- economic, systemic

Continuity AS3 GHS2

The maintenance of uninterrupted flow, continuous action or self-consistent detail across the various scenes or components of a media artwork

- game components
- branding
- movie timeline, series, etc.

Contrast AS3 G4

Principle of using the difference between items, such as elements, qualities and components, to create emphasis or energy in the design

Convention AS5 G5

An established, common, or predictable rule, method, or practice within media arts production

- such as the notion of a 'hero' in storytelling

Copyright AS11 G6, AS11 G7

The exclusive legal right, given to an originator or an assignee to print, publish, perform, film, or record literary, artistic, or musical material, and to authorize others to do the same

Design thinking AS5 G4, AS3 GHS1

A cognitive methodology that promotes innovative problem solving through the prototyping and testing process commonly used in design

Digital identity AS11 GHS1, AS11 GHS2

How one is presented, perceived and recorded online, including personal and collective information and sites, e-communications, commercial tracking, etc

Divergent thinking AS1 G8

Unique, original, uncommon, idiosyncratic ideas; thinking “outside of the box”

Emphasis AS3 G5, AS3 GHS1

Principle of giving greater compositional strength to a particular element or component in a media artwork

Ethics AS11 G4, AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS11 GHS1, AS11 GHS2

Moral guidelines and philosophical principles for determining appropriate behavior within media arts environments

Exaggeration AS3 G5

Principle of pushing a media arts element or component into an extreme for provocation, attention, contrast, as seen in character, voice, mood, message, etc.

Experiential Design AS4 GHS1

Area of media arts wherein interactive, immersive spaces and activities are created for the user; associated with entertainment design

Fairness AS11 G1, AS11 G2, AS11 G3, AS11 G4

Complying with appropriate, ethical and equitable rules and guidelines

Fair use AS11 G6

Permits limited use of copyrighted material without acquiring permission from the rights holders, including commentary, search engines, criticism, etc.

Force AS2 G3

Principle of energy or amplitude within an element, such as the speed and impact of a character's motion

- cause and effect

Generative methods AS1 GHS1, AS1 GHS2, AS1 GHS3

Various inventive techniques for creating new ideas and models, such as

- play, open exploration, experimentation
- brainstorming
- inverting assumptions
- rulebending

Hybridization AS3 GHS3

Principle of combining two existing media forms to create new and original forms

- such as merging theatre and multimedia

Interactivity AS5 GHS2, AS11 GHS2

A diverse range of articulating capabilities between media arts components that allow for inputs and outputs of responsive connectivity and may be used to obtain data commands, or information and may relay immediate feedback, or other communications

- such as user, audience, sensory elements, etc,
- sensors, triggers, interfaces, etc., and may be used to obtain data,

Iterative Design AS5 GHS2

Iterative design is a design methodology based on a cyclic process of prototyping, testing, analyzing, and refining a product or process

- web design or game design

Juxtaposition AS3 GHS2

Placing greatly contrasting items together for effect

Legal AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3

The legislated parameters and protocols of media arts systems

- user agreements
- publicity releases
- copyright, etc.

Manage audience experience AS7 G3-8

The act of designing and forming user sensory episodes through multi-sensory captivation, such as using sequences of moving image and sound to maintain and carry the viewer's attention, or constructing thematic spaces in virtual or experiential design

Markets AS11 GHS2

The various commercial and informational channels and forums for media artworks, such as

- T.V., radio, internet
- fine arts, profit or non-profit
- communications, etc.

Meaning AS8 G1, AS8 G2, AS8 G3, AS10 G6, AS10 G7, AS10 G8, AS10 GHS1, AS10 GHS2, AS10 GHS3

The formulation of significance and purposefulness in media artworks

Media arts contexts AS8 G4, AS8 G5, AS2 G8, AS11 G7, AS11 G8, AS3 GHS2, AS3 GHS3, AS8 GHS1, AS8 GHS3, AS11 GHS3

The diverse locations and circumstances of media arts, including its markets, networks, technologies and vocations

Media environments AS11 G2

Spaces, contexts and situations where media artworks are produced and experienced,

- theaters
- production studios
- online

Media literacy AS11 G5, AS11 G6, AS11 G7, AS11 G8, AS 11 GHS1, AS11 GHS2

A series of communication competencies, including the ability to access, analyze, evaluate, and communicate information in a variety of forms (consume and produce)

- National Association for Media Literacy Education
- radio, TV, online, blogs, facebook,

Media messages AS11 G2

The various artistic, emotional, expressive, prosaic, commercial, utilitarian and informational communications of media artworks - Content

Modeling or concept modeling AS1 G1, AS1 G4

Creating a digital or physical representation or sketch of an idea, usually for testing

- communicating your idea
- prototyping

Movement AS2 G3

Principle of motion of diverse items within media artworks

- cause and effect

Multimedia theatre AS4 G8

The combination of live theatre elements and digital media into a unified production for a live audience

- sound, projections, video,

Multimodal perception AS7 GHS

The coordinated and synchronized integration of multiple sensory systems in media artworks

- vision, touch, auditory

Narrative structure AS3 G7

The framework for a story, usually consisting of an arc of beginning, conflict and resolution

Personal aesthetic AS2 GHS2, AS2 GHS3

An individually formed, idiosyncratic style or manner of expressing oneself; an artist's "voice"

Perspective AS3 G6

Principle pertaining to the method of three-dimensional rendering, point-of-view, and angle of composition

Point of view AS3 G6

The position from which something or someone is observed; the position of the narrator in relation to the story, as indicated by the narrator's outlook from which the events are depicted and by the attitude toward the characters

Positioning AS3 G2

The principle of placement or arrangement

- composition

Production processes AS9 G5, AS9 G6, AS9 G7, AS3 G8, AS9 G8, AS9 GHS1, AS3 GHS3, AS9 GHS2, AS9 GHS3

The diverse processes, procedures, or steps used to carry out the construction of a media artwork

- prototyping
- story board
- playtesting
- architecture construction in game design

Prototyping AS2 G6, AS2 G7, AS2 G8, AS2 GHS1, AS2 GHS2, AS2 GHS3

Creating a testable version, sketch or model of a media artwork, such as

- a game
- character
- website
- application

Responsive use of failure AS5 GHS2

Incorporating errors towards persistent improvement of an idea, technique, process or product

Rules AS11 G1, AS11 G2, AS11 G3, AS11 G4, AS11 G5

The laws, or guidelines for appropriate behavior

- protocols

Safety AS11 G1, AS11 G2, AS11 G3

Maintaining proper behavior for the welfare of self and others in handling equipment and interacting with media arts environments and groups

Soft skills AS5 G2, AS5 G4, AS5 G5, AS5 G6, AS5 G7, AS5 G8, AS5 GHS1, AS5 GHS2, AS5 GHS3

Diverse organizational and management skills, useful to employment, such as

- collaboration
- planning
- adaptability
- communication
- leadership

Stylistic convention AS3 GHS1, AS3 GHS2

A common, familiar, or even “formulaic” presentation form, style, technique or construct

- such as the use of tension building techniques in a suspense film

System(s) AS11 GHS1, AS11 GHS2, AS11 GHS3

The complex and diverse technological structures and contexts for media arts

- production
- funding
- distribution
- viewing
- archiving

Systemic Communications AS7 GHS

Socially or technologically organized and higher-order media arts communications

- networked multimedia
- television formats and broadcasts
- social multimedia (e.g. youtube videos), remixes, transmedia, etc.

Technological AS11 G8, AS11 GHS1, AS11 GHS2, AS11 GHS3

The mechanical aspects and contexts of media arts production

- hardware
 - software
- networks
 - code, etc.

Tone AS3 HS1

Principle of "color", "texture" or "feel" of a media arts element or component

- sound
- lighting
- mood
- sequence

Transdisciplinary production AS4 GHS3

Accessing multiple disciplines during the conception and production processes of media creation, and using new connections or ideas that emerge to inform the work

- music
- fine arts
- theatre technology
- video

Transmedia production AS4 GHS2

Communicating a narrative and/or theme over multiple media platforms, while adapting the style and structure of each story component to the unique qualities of the platforms

Virtual channels AS11 G8, AS6 GHS2

Network based presentation platforms such as

- Youtube
- Vimeo
- Deviantart
- Instagram

Virtual worlds AS11 GHS1

Online, digital, or synthetic environments

- Minecraft
- Second Life)

Vocational AS11 GHS1, AS11 GHS2, AS11 GHS3

The workforce aspects and contexts of media arts

2015 DRAFT Arizona Arts Standards

General Music Standards K - 8th Grade

Thank you for reviewing the 2015 DRAFT General Music Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona general music standards serve as a framework to guide the development of a well-rounded music curriculum that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. The **DRAFT standards are organized grade by grade, similar to the 2006 Music Standards for general music**. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. **This document does not dictate the amount of instructional time to be devoted to each standard**; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that general music teachers will combine and interweave standards to create units of study.

3. There are **additional strands of music standards for Performing Ensembles; Harmonizing Instruments (Guitar and Piano); Music Technology; and Music Theory and Composition**. These strands provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.

4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.

5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: General Music

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd
With appropriate guidance, explore, experience, and improvise musical concepts (such as beat and melodic contour).	With appropriate guidance, improvise musical ideas (such as answering a musical question).	Improvise rhythmic and melodic patterns and musical ideas.	Improvise rhythmic and melodic ideas.
With appropriate guidance, explore musical features (such as movement, vocalizations, or instrumental accompaniments).	With appropriate guidance, generate musical ideas in multiple tonalities (such as major, minor, modal, pentatonic) and meters (such as duple, triple, simple, compound).	Generate musical ideas in multiple tonalities (such as major, minor, modal, pentatonic) and meters (such as duple, triple, simple, compound).	Generate musical ideas (such as rhythms and melodies) within specified tonality and/or meter.

Anchor Standard #2 Organize and develop artistic ideas and work

With appropriate guidance, demonstrate and choose favorite musical ideas.	With appropriate guidance, demonstrate and discuss personal reasons for selecting musical ideas that represent expressive intent.	Demonstrate and explain personal reasons for selecting patterns and ideas for music that represent expressive intent.	Demonstrate selected musical ideas for a simple improvisation or composition that represent expressive intent.
With appropriate guidance, organize personal musical ideas using iconic notation and/or recording technology.	With appropriate guidance, use iconic or traditional notation and/or recording technology to document and organize personal or collective musical ideas.	Use iconic or traditional notation and/or recording technology to combine, sequence, and document personal or collective musical ideas.	Use traditional and/or iconic notation and/or recording technology to document personal or collective rhythmic and melodic musical ideas.

Anchor Standard # 3 Refine and complete artistic work

With appropriate guidance, apply personal, peer, and teacher feedback in refining personal musical ideas.	With appropriate guidance, discuss and apply personal, peer, and teacher feedback to refine personal musical ideas.	Interpret and apply personal, peer, and teacher feedback to revise personal music.	Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate and revise personal musical ideas.
With appropriate guidance, demonstrate a final version of personal or collective musical ideas to peers.	With appropriate guidance, present a final version of personal or collective musical ideas to peers or informal audience.	Present a final version of personal or collective musical ideas, utilizing elements of expression, to peers or informal audience.	Present the final version of personally or collectively created music to others and explain their creative process.

Music: General Music

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

4th	5th	6th	7th	8th
Improvise rhythmic, melodic, and harmonic ideas.	Improvise rhythmic, melodic, and harmonic ideas.	Improvise rhythmic, melodic, and harmonic ideas within a specified form (such as AB, ABA, rondo, theme and variations, etc.).	Improvise rhythmic, melodic, and harmonic phrases within a specified form (such as AB, ABA, rondo, theme and variations, etc.).	Improvise rhythmic, melodic, and harmonic ideas within expanded forms (including such things as introductions, transitions, codas, etc.).
Generate musical ideas (such as rhythms, melodies, and simple accompaniment patterns) within related tonalities (such as major and minor) and meters.	Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes.	Generate musical ideas (such as rhythms, melodies, and accompaniment patterns) within related tonalities, meters, and simple chord changes within a specified form.	Generate coherent musical phrases within related tonalities, meters, and harmonic sequences within a specified form.	Generate coherent musical phrases within related tonalities, meters, and harmonic sequences within expanded forms.

Anchor Standard #2 Organize and develop artistic ideas and work

Demonstrate selected and organized musical ideas for an improvisation, arrangement, or composition that represent expressive intent.	Demonstrate selected and developed musical ideas for improvisations, arrangements, or compositions that represent expressive intent.	Demonstrate selected and developed ideas for improvisations, arrangements, or compositions with a defined beginning, middle, and ending.	Demonstrate and document selected and developed ideas for improvisations, arrangements, or compositions with unity and variety.	Demonstrate and document selected and developed ideas for improvisations, arrangements, or compositions with things as unity, variety, balance, tension, and release.
Use traditional and/or iconic notation and/or recording technology to document personal or collective rhythmic, melodic, and simple harmonic musical ideas.	Use traditional and/or iconic notation and/or recording technology to document personal or collective rhythmic, melodic, and two- or three-chord harmonic musical ideas.	Use traditional and/or iconic notation and/or recording technology to document personal or collective rhythmic, melodic, and two- or three-chord harmonic musical ideas.	Use traditional and/or iconic notation and/or recording to document personal or collective rhythmic phrases, melodic phrases, and harmonic sequences.	Use traditional and/or iconic notation and/or recording to document personal or collective rhythmic phrases, melodic phrases, and harmonic sequences.

Anchor Standard # 3 Refine and complete artistic work

Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate, revise, and document changes in personal musical ideas over time.	Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	Describe the rationale for making revisions to the music based on evaluation criteria and feedback from their teacher.	Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).	Describe the rationale for making revisions to the music based on evaluation criteria and feedback from others (teacher and peers).
Present the final version of personally or collectively created music to others and explain their creative process.	Present the final version of personally or collectively created music to others and explain their creative process.	Present the final version of personally or collectively created music to others and explain their creative process.	Present the final version of their documented personally or collectively created music to others and explain their creative process and intent.	Present the final version of their documented personally or collectively created music to others and explain their creative process and intent.

Music: General Music Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd
With appropriate guidance, demonstrate and state personal interest in varied musical selections.	With appropriate guidance, demonstrate and discuss personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, and context.
With appropriate guidance, explore and demonstrate musical contrasts such as high/low, loud/soft, same/different in a variety of music selected for performance.	With appropriate guidance, demonstrate knowledge of musical concepts (such as beat and melodic contour) in music from a variety of cultures selected for performance.	Demonstrate knowledge of musical concepts (such as meter and tonality) in music from a variety of cultures selected for performance.	Demonstrate understanding of the form and design in music selected for performance.
With appropriate guidance, read and perform rhythmic and melodic patterns using iconic notation.	With appropriate guidance, read and perform rhythmic and melodic patterns using iconic or traditional notation.	Read and perform rhythmic and melodic patterns using iconic or traditional notation.	Read and perform rhythmic patterns and melodic phrases using iconic and traditional notation.
With appropriate guidance, explore musical concepts through such things as voice quality, movement, dynamics, tempo, melodic contour, etc.	Explore and describe musical concepts through such things as voice quality, movement, dynamics, tempo, melodic contour, etc.	Demonstrate—through physical, verbal, or written response—understanding of musical concepts and how creators use them to convey expressive intent.	Demonstrate—through physical, verbal, or written response—understanding of musical concepts and how creators use them to convey expressive intent.
Anchor Standard #5 Develop and refine artistic techniques and work for presentation			
With appropriate guidance, apply personal, teacher, and peer feedback to refine performances.	With appropriate guidance, apply personal, teacher, and peer feedback to refine performance.	Apply personal, teacher, and peer feedback to refine performance.	Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate performance.
With appropriate guidance, use suggested strategies in rehearsal to improve expression in music.	With appropriate guidance, use suggested strategies in rehearsal to address interpretive challenges of music.	Use suggested strategies in rehearsal to address interpretive challenges of music.	Rehearse to refine technique, expression, and identified performance challenges.
Anchor Standards #6 Convey meaning through the presentation of artistic work			
With appropriate guidance, perform music with expression.	With appropriate guidance, perform music with expression.	Perform music with appropriate expression and technique.	Perform music with appropriate expression and technique.
Perform appropriately for the audience and occasion.	Perform appropriately for the audience and occasion.	Perform appropriately for the audience and occasion.	Demonstrate performance and audience decorum appropriate for the occasion.

Music: General Music Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

4th	5th	6th	7th	8th
Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, context, and technique.	Demonstrate and explain how the selection of music to perform is influenced by personal interest, knowledge, purpose, context, and technique.	Select music to perform using teacher-provided criteria.	Select music to perform using teacher-provided criteria and explain reasons for choices.	Select music to perform using personally-developed criteria and explain reasons for choices.
Demonstrate understanding of the form and design in music selected for performance.	Demonstrate understanding of the form and design in music selected for performance.	Demonstrate understanding of the form and design in music selected for performance.	Demonstrate and explain understanding of the form and design in music selected for performance.	Compare and contrast the form and design in music selected for performance.
Read and perform using iconic and/or traditional notation.	Read and perform using iconic and traditional notation.	Read and perform using iconic and traditional notation.	Read and perform using iconic and traditional notation.	Read and perform using iconic and traditional notation.
Demonstrate--through physical, verbal, or written response--understanding of musical concepts and how creators use them to convey expressive intent.	Demonstrate--through physical, verbal, or written response--understanding of musical concepts and how creators use them to convey expressive intent.	Explain how interpretation is connected to expressive intent.	Explain how interpretation is connected to expressive intent in various musics.	Explain how interpretation is connected to expressive intent in various musics.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	Apply teacher-provided and collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	Apply collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.	Apply personally and/or collaboratively-developed criteria and feedback to evaluate personal and ensemble performance.
Rehearse to refine technique, expression, and identified performance challenges.	Rehearse to refine technique, expression, and identified performance challenges.	Rehearse to refine technique, expression, and identified performance challenges.	Rehearse to refine technique, expression, and identified performance challenges.	Rehearse to refine technique, expression, and identified performance challenges.

Anchor Standards #6 Convey meaning through the presentation of artistic work

Perform music with appropriate expression, technique, and interpretation.	Perform music with appropriate expression, technique, and interpretation.	Perform music with appropriate expression, technique, and interpretation.	Perform music with appropriate expression, technique, and interpretation.	Perform music with appropriate expression, technique, and interpretation.
Demonstrate performance and audience decorum appropriate for the occasion.	Demonstrate performance and audience decorum appropriate for the occasion.	Demonstrate performance and audience decorum appropriate for the occasion.	Demonstrate performance and audience decorum appropriate for the occasion.	Demonstrate performance and audience decorum appropriate for the occasion.

Music: General Music

Responding

Anchor Standard #7

Kindergarten	1st	2nd	3rd
With appropriate guidance, list personal musical interests.	With appropriate guidance, list personal musical interests.	List and explain personal musical interests.	Explain how music listening is influenced by personal interest, knowledge, purpose, and context.
With appropriate guidance, demonstrate--through physical, verbal, or representational response--musical concepts (such as beat or melodic direction).	With appropriate guidance, demonstrate and identify--physical, verbal, or representational response--how specific musical concepts (such as beat or pitch) are used in various styles of music.	Demonstrate and identify--physical, verbal, or representational response--how specific musical concepts are used in various styles of music.	Demonstrate and explain how musical concepts and contexts (such as personal and social) affect responses to music.

Anchor Standard #8 Interpret intent and meaning in artistic work

With appropriate guidance, identify expressive attributes that reflect creators'/performers' expressive intent.	With appropriate guidance, identify expressive attributes that reflect creators'/performers' expressive intent.	Demonstrate knowledge of expressive attributes and how they support creators'/performers' expressive intent.	Demonstrate knowledge of expressive attributes and how they support creators'/performers' expressive intent.
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Anchor Standard #9 Apply criteria to evaluate artistic work

With appropriate guidance, apply teacher-provided criteria to evaluate musical works and performances.	With appropriate guidance, apply teacher-provided criteria to evaluate musical works and performances.	Apply teacher-provided criteria to evaluate musical works and performances.	Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.
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Music: General Music

Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art.

Kindergarten	1st	2nd	3rd
With appropriate guidance, express personal preferences in music.	With appropriate guidance, express personal preferences in music.	Express personal preferences in music.	Identify pieces of music that are important to one's family or cultural heritage.
With appropriate guidance, explore various uses of music in daily experiences (songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, work songs).	With appropriate guidance, explore various uses of music in daily experiences (such as songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, work songs).	Explore various uses of music in daily experiences (such as songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, work songs).	Explore various uses of music in daily experiences (such as songs of celebration, game songs, marches, T.V., movie, and video game sound tracks, dance music, work songs).

Anchor Standard #11 Relate artistic ideas and works with societal, cultural and historical context

With appropriate guidance, explore relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	With appropriate guidance, explore relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	Explore relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	Explore and describe relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).
With appropriate guidance, explore how context (such as social, cultural, historical) can inform a performance.	With appropriate guidance, explore how context (such as social, cultural, historical) can inform a performance.	Explore how context (such as social, cultural, historical) can inform a performance.	Describe how context (such as social, cultural, historical) can inform a performance.

Music: General Music

Responding

Anchor Standard #7 Perceive and analyze artistic work

4th	5th	6th	7th	8th
Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	Explain how music listening is influenced by personal interest, knowledge, purpose, and context.	Compare and contrast one's listening preferences with those of others.	Compare and contrast one's listening preferences with those of others.	Compare and contrast one's listening preferences with those of others.
Demonstrate and explain how musical concepts and contexts (such as personal and social) affect responses to music.	Demonstrate and explain, citing evidence, how musical concepts and contexts (such as personal and social) affect responses to music.	Demonstrate and explain, citing evidence, how musical concepts, design, and contexts (such as personal and social) affect responses to music.	Classify and explain, citing evidence, how musical concepts, design, and contexts (such as personal and social) affect responses to music.	Classify and explain, citing evidence, how musical concepts, design, and contexts (such as personal and social) affect responses to music.

Anchor Standard #8 Interpret intent and meaning in artistic work

Demonstrate and describe expressive attributes and how they support creators'/ performers' expressive intent.	Demonstrate and describe expressive attributes and how they support creators'/ performers' expressive intent.	Demonstrate and describe expressive attributes and cultural context and how they support creators'/ performers' expressive intent.	Classify and describe expressive attributes and cultural context and how they support creators'/ performers' expressive intent.	Classify and describe expressive attributes and cultural context and how they support creators'/ performers' expressive intent.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	Apply teacher-provided and collaboratively-developed criteria to evaluate musical works and performances.	Apply collaboratively-developed criteria to evaluate musical works and performances.	Apply personally and/or collaboratively-developed criteria to evaluate musical works and performances.
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Music: General Music

Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art.

4th	5th	6th	7th	8th
Identify pieces of music that are important to one's family or cultural heritage.	Explain why particular pieces of music are important to one's family or cultural heritage.	Explain why particular pieces of music are important to one's family or cultural heritage.	Identify examples of how music helps to create a sense of identity, community, and solidarity.	Explain how music helps to create a sense of identity, community, and solidarity.
Describe the roles and impact various musics plays in one's life and the lives of others.	Describe the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.	Reflect on and discuss the roles and impact various musics plays in one's life and the lives of others.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural and historical context to deepen

Explore and describe relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	Explain relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	Explain relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	Synthesize relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).	Synthesize relationships between musics and other content areas (such as dance, visual art, dramatic arts, literature, science, math, social studies, language arts).
Describe how context (such as social, cultural, historical) can inform a performance.	Describe how context (such as social, cultural, historical) can inform a performance.	Identify and describe how context (such as social, cultural, historical) can inform a performance.	Identify and explain how context (such as social, cultural, historical) can inform a performance.	Identify and explain how context (such as social, cultural, historical) can inform a performance.

2015 DRAFT Arizona Arts Standards

Music: Harmonizing Instruments Standards Novice - High School

Thank you for reviewing the 2015 DRAFT Music: Harmonizing Instrument Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona Harmonizing Instruments standards serve as a framework to guide the development of a piano or guitar (fretted string) music curriculum.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Harmonizing Instruments Draft Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.

3. These Harmonizing Instruments standards provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). Foundational Skills: The specific guidelines that the teacher provides to support the performing standards are found in the Foundational Skills listed at the end of each Artistic Process (Creating, Performing, Responding, Connecting). While not an exhaustive list, the Foundational Skills help suggest key skills for students to master in order to accomplish the performance standards.

3. There are **additional strands of music standards for Performing Ensembles; Music Technology; and Music Theory and Composition, along with K-8 General Music Standards.** You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.

4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply

5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Harmonizing Instruments

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Generate melodic, rhythmic, and harmonic ideas for simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Generate melodic, rhythmic, and harmonic ideas for improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming and finger picking patterns).	Generate melodic, rhythmic, and harmonic ideas for compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Generate melodic, rhythmic, and harmonic ideas for a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.

Anchor Standard #2 Organize and develop artistic ideas and work

Select, develop, and use standard notation or audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Select, develop, and use standard notation and audio/video recording to document melodic, rhythmic, and harmonic ideas for drafts of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies.
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Anchor Standard #3 Refine and complete artistic work

Apply teacher-provided criteria to critique, improve, and refine drafts of simple melodies (such as two-phrase) and chordal accompaniments for given melodies.	Apply teacher-provided criteria to critique, improve, and refine drafts of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of improvisations, compositions (forms such as theme and variation or 12-bar blues) and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Develop and apply criteria to critique, improve, and refine drafts of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies.	Develop and apply criteria to critique, improve, and refine drafts of compositions (representing a variety of forms and styles), improvisations in a variety of styles, and stylistically appropriate harmonizations for given melodies.
Share final versions of simple melodies (such as two-phrase) and chordal accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Share final versions of melodies (created over specified chord progressions or AB/ABA forms) and two-to-three-chord accompaniments for given melodies, demonstrating an understanding of how to develop and organize personal musical ideas.	Perform final versions of improvisations, compositions (forms such as theme and variation or 12-bar blues), and three-or-more-chord accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of compositions (forms such as rounded binary or rondo), improvisations, accompaniment patterns in a variety of styles, and harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.	Perform final versions of a collection of compositions (representing a variety of forms and styles), improvisations in several different styles, and stylistically appropriate harmonizations for given melodies, demonstrating technical skill in applying principles of composition/improvisation and originality in developing and organizing musical ideas.

Creating Foundational Skills:

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 1-3

Improvisation

perform, use standard notation, and audio record improvisation that is a minimum of 4 measures	<i>perform, use standard notation, and audio record improvisation that is a minimum of 4 measures</i>	perform, use standard notation, and audio record improvisation that is a minimum of 8 measures	perform, use standard notation, and audio record improvisation that is a minimum of 12 measures	perform, use standard notation, and audio record improvisation that is a minimum of 24 measures
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music</i>	perform simple improvised melodies within an appropriate harmonic structure	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression

Composition

use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument	<i>use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument</i>	use standard notation and audio record composition that is minimum of 4 measures and is written for the student's own instrument or others	use standard notation and audio record composition that is minimum of 8 measures and is written for duet or small ensemble	create complete composition that is a minimum of 16 measures using student chosen guidelines and any notational system for solo with accompaniment or ensemble
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.</i>	explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>
replace or change some of the note values and/or pitches in composing a variation of a theme	<i>replace or change some of the note values and/or pitches in composing a variation of a theme</i>	transpose, arrange, and/or transcribe music	arrange short sections of a song using standard notation and a variety of musical elements.	<i>arrange short sections of a song using standard notation and a variety of musical elements.</i>
use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>

Music: Harmonizing Instruments

Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill, as well as the context of the performances.	Describe and demonstrate how a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments is selected, based on personal interest, music reading skills, and technical skill (citing technical challenges that need to be addressed), as well as the context of the performances.	Explain the criteria used when selecting a varied repertoire of music for individual or small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Develop and apply criteria for selecting a varied repertoire of music for individual and small group performances that include melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Develop and apply criteria for selecting a varied repertoire for a program of music for individual and small group performances that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Identify prominent melodic and harmonic characteristics in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	Identify prominent melodic, harmonic, and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, including some based on reading standard notation.	Identify and describe important theoretical and structural characteristics and context (social, cultural, or historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Identify and describe important theoretical and structural characteristics and context (social, cultural, and historical) in a varied repertoire of music selected for performance programs that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.
Demonstrate and describe in interpretations an understanding of the context and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Demonstrate and describe in interpretations an understanding of the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, and chordal accompaniments.	Describe in interpretations the context (social, cultural, or historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns).	Explain in interpretations the context (social, cultural, and historical) and expressive intent in a varied repertoire of music selected for performance that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles.	Explain and present interpretations that demonstrate and describe the context (social, cultural, and historical) and an understanding of the creator's intent in repertoire for varied programs of music that include melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

<p>Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and apply practice strategies to address performance challenges and refine the performances.</p>	<p>Apply teacher-provided criteria to critique individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments selected for performance, and identify practice strategies to address performance challenges and refine the performances.</p>	<p>Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), and create rehearsal strategies to address performance challenges and refine the performances.</p>	<p>Develop and apply criteria to critique individual and small group performances of a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, and create rehearsal strategies to address performance challenges and refine the performances.</p>	<p>Develop and apply criteria, including feedback from multiple sources, to critique varied programs of music repertoire (melodies, repertoire pieces, stylistically appropriate accompaniments, improvisations in a variety of contrasting styles) selected for individual and small group performance, and create rehearsal strategies to address performance challenges and refine the performances.</p>
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Anchor Standards #6 Convey meaning through the presentation of artistic work

<p>Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating understanding of the audience and the context.</p>	<p>Perform with expression and technical accuracy in individual performances of a varied repertoire of music that includes melodies, repertoire pieces, and chordal accompaniments, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>	<p>Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of patterns (such as arpeggio, country strumming, finger picking patterns), demonstrating sensitivity to the audience and an understanding of the context (social, cultural, or historical).</p>	<p>Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire of music that includes melodies, repertoire pieces, improvisations, and chordal accompaniments in a variety of styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p>	<p>Perform with expression and technical accuracy, in individual and small group performances, a varied repertoire for programs of music that includes melodies, repertoire pieces, stylistically appropriate accompaniments, and improvisations in a variety of contrasting styles, demonstrating sensitivity to the audience and an understanding of the context (social, cultural, and historical).</p>
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Performing Foundational Skills

The knowledge and skills listed below is not representative of all necessary foundational skills the purpose is to provide an essential list which must be present in support of meeting Anchor Standards 4-6

Application to instrument (AI)

The italicized A.I. foundational skills denote skills that are the same as the previous level. Rigor increases as skills are applied to a leveled progression of

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
maintain a steady beat, with auditory assistance, while playing individually and with others the following note and rest values: whole, half, quarter, eighth, and corresponding dotted notes in simple meters	maintain a steady beat, with auditory assistance, while playing individually and with others sixteenth and corresponding dotted notes in simple meters	maintain a steady beat, with visual assistance, while playing individually and with others note and rest values in simple and complex meters as encountered in the repertoire	maintain a steady beat, without external assistance, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire	maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire
utilize musical symbols (e.g. fermata, repeat signs, double bar lines, note names)	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>
utilize appropriate key signatures and accidentals	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>
perform independent parts while others play contrasting parts (e.g. level .5-1)	perform independent parts while others play contrasting parts (e.g. level 1-2)	perform independent parts while others play contrasting parts (e.g. level 2-3)	perform independent parts while others play contrasting parts (e.g. level 3-5)	perform independent parts while others play contrasting parts (e.g. level 5-6)
respond to basic conducting cues (e.g. tempo, dynamics)	<i>respond to basic conducting cues (e.g. tempo, dynamics)</i>	respond to basic conducting cues (e.g. phrasing and expression)	respond to basic conducting cues (e.g. style, multi-meter)	conduct an ensemble with appropriate gestures, tempo, expression and cuing
perform scales, intervals, and arpeggios in the repertoire	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>
perform individually repertoire that includes music in two parts (e.g. accompaniment and melody)	perform individually repertoire that includes music in two parts (e.g. accompaniment and melody)	perform individually repertoire that includes two voices (contrapuntal texture)	perform repertoire that includes two voices (contrapuntal texture)	perform individually repertoire that includes two active voices (counterpoint)
perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire.</i>
utilize a basic characteristic tone	utilize a basic characteristic tone with greater stability	<i>utilize a basic characteristic tone with greater stability</i>	<i>utilize a basic characteristic tone with greater stability</i>	perform with fluent expressive tone inclusive of appropriate dynamic range and depth of sound
utilize proper hand position and posture	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>	<i>utilize proper hand position and posture</i>
perform with awareness of intonation and ensemble	perform with awareness of intonation, ensemble, balance and blend	perform with emerging accurate intonation, balance and blend in support of the ensemble	perform with accurate intonation, balance and blend in support of the ensemble	<i>perform with accurate intonation, balance and blend in support of the ensemble</i>
tune with teacher assistance	tune with teacher guidance	tune instrument to a given pitch and adjust to match pitch and develop awareness of tuning to self and other voices or	tune instrument to a given pitch and adjust to match pitch and demonstrate a consistent ability to tune to self and other voices	tune to more complex chords with an understanding for the importance of their pitch within the chord structure
perform literature from memory	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>
demonstrate proper care and maintenance of instrument	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>	<i>demonstrate proper care and maintenance of instrument</i>

Perform-Reflect on understanding (PRU)

The italicized P.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
musical symbols encountered in repertoire (e.g. fermata, repeat signs, double bar lines, note steps and skips)	<i>musical symbols, encountered in repertoire</i>			
	<i>steps and skips</i>	intervals and chord structures	<i>intervals and chord structures</i>	<i>intervals and chord structures</i>
key and time signatures	<i>key and time signatures</i>	function of key and time signatures	<i>function of key and time signatures</i>	<i>function of key and time signatures</i>
simple music forms and characteristics	<i>simple music forms and characteristics</i>	<i>simple music forms and characteristics</i>	music forms and characteristics encountered in repertoire	synthesize characteristics of musical structure into performance practice
elements of music (e.g. rhythm, melody)	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>
their role (e.g. melody, harmony, accompaniment, foreground/background) within their ensemble	<i>their role within their ensemble</i>			
whole and half step patterns in scales encountered in repertoire	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>
relationship between mathematics as it occurs in the repertoire	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>
one's own physical mechanics and skill level essential to playing the repertoire	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing the repertoire</i>
adjusting to the acoustic properties and the effect on the performers and the performance space	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>

Music: Harmonizing Instruments

Responding

Anchor Standard #7 Perceive and analyze artistic work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Demonstrate and describe reasons for selecting music, based on characteristics found in the music and connections to interest, purpose, or personal experience.	Explain reasons for selecting music citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music and connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music and the specified purpose and context.	Select, describe, and compare a variety of individual and small group musical programs from varied cultures, genres, and historical periods.
Demonstrate and explain, citing evidence, the use of repetition, similarities and contrasts in musical selections and how these and knowledge of the context (social or cultural) inform the response.	Describe how the way that the elements of music are manipulated and knowledge of the context (social and cultural) inform the response.	Compare passages in musical selections and explain how the elements of music and context (social, cultural, or historical) inform the response.	Explain how the analysis of the structures and context (social, cultural, and historical) of contrasting musical selections inform the response.	Demonstrate and justify how the structural characteristics function within a variety of musical selections, and distinguish how context (social, cultural, and historical) and creative decisions inform the response.

Anchor Standard #8 Interpret intent and meaning in artistic work

Identify interpretations of the expressive intent and meaning of musical selections, referring to the elements of music, context (personal or social), and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.	Explain and support interpretations of the expressive intent and meaning of musical selections, citing as evidence the treatment of the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and varied researched sources.	Establish and justify interpretations of the expressive intent and meaning of musical selections by comparing and synthesizing varied researched sources, including reference to examples from other art forms.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Identify and describe how interest, experiences, and contexts (personal or social) effect the evaluation of music.	Explain the influence of experiences and contexts (personal, social, or cultural) on interest in and the evaluation of a varied repertoire of music.	Develop and apply teacher-provided and established criteria based on personal preference, analysis, and context (personal, social, and cultural) to evaluate individual and small group musical selections for listening.	Apply personally-developed and established criteria based on research, personal preference, analysis, interpretation, expressive intent, and musical qualities to evaluate contrasting individual and small group musical selections for listening.	Develop and justify evaluations of a variety of individual and small group musical selections for listening based on personally-developed and established criteria, personal decision making, and knowledge and understanding of context.
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Responding Foundational Skills

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 7-9

Respond-Reflect on understanding - (RRU)

The italicized R.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
how changing compositional elements of music (e.g., dynamics, tone color, tempo) can change the style and experience of the music	how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another)	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres to their own performance or the performance of others
musical characteristics that make a piece of music appropriate for a specific event or function	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>
their preference for specific musical works and styles	<i>their preference for specific musical works and styles</i>	specific musical characteristics that influence their preference for specific musical works and styles	<i>specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	<i>elements of music in repertoire</i>	<i>elements of music in repertoire</i>	<i>elements of music in repertoire</i>
how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of the music	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>
using appropriate terminology to describe and explain music	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>
the expressive qualities (e.g., dynamics, tempo, phrasing) of music	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>
the characteristics that evoke a temperament or mood in a piece of music	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>
showing respect for personal work and the work of others through appropriate critique.	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>
evaluating the effect of audience and performers' behavior on the performance	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>

Music: Harmonizing Instruments

Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and discuss the roles and impact music plays in one's life and the lives of others.	Identify and explain the roles and impact music plays in one's life and the lives of others.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Identify reasons for selecting music based on connection to interest, and purpose or context.	Explain reasons for selecting music citing connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Identify and explain how context (e.g. social, cultural, historical) can inform the expressive intent and meaning of a musical performance.	Identify and explain how context can inform the expressive intent and meaning of a musical performance.	Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Identify and explain how music is affected by knowledge outside the arts (e.g. science, social studies, math, language arts).	Identify and explain how music is affected by knowledge outside the arts	Explain and analyze how music is affected by knowledge outside the arts	Analyze how music is affected by knowledge outside the arts.	Analyze how music and other art forms involve and are affected by knowledge outside the arts

Connecting Foundational Skills

The specific guidelines that the teacher provides for connecting and social/historical context should include the below foundational skills in support of meeting Anchor Standards 10-11

Connect-Reflect on understanding - (CRU)

The italicized C.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify the context (e.g. historical, social, cultural) in which the composer wrote the piece being performed	<i>Identify the context in which the composer wrote the piece being performed</i>	Describe the context in which the composer wrote the piece being performed	<i>Describe the context in which the composer wrote the piece being performed</i>	<i>Describe and analyze the context in which the composer wrote the piece being performed</i>
recognizing composers's motivations for creating the music being performed by the students	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>
		Investigate and apply the developmental and historical characteristics of instrumental music to performance practice	<i>Investigate and apply the developmental and historical characteristics of instrumental music to performance practice</i>	<i>Investigate and apply the developmental and historical characteristics of instrumental music to performance practice</i>
Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>
Understanding the connections between music and other content areas as encountered in the repertoire, including text settings	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>
Identify their preference for specific musical works and styles	<i>Identify their preference for specific musical works and styles</i>	Distinguish specific musical characteristics that influence their preference for specific musical works and styles	<i>Distinguish specific musical characteristics that influence their preference for specific musical works and styles</i>	Defend their preference for specific musical works of styles using specific musical characteristics
elements of music	<i>elements of music in repertoire</i>	Distinguishing musical preferences from music and cultural judgments (e.g I like because ____, It is good because ____, It is important because __)	<i>Distinguishing musical preferences from music and cultural judgments</i>	<i>Distinguishing musical preferences from music and cultural judgments</i>
Describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>Describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	<i>Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>
Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>

2015 DRAFT Arizona Arts Standards

Music: Performing Ensembles Standards Novice - High School

Thank you for reviewing the 2015 DRAFT Music: Performing Ensemble Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona performing ensemble music standards serve as a framework to guide the development of a performing ensemble based music curriculum no matter the instrumentation of ensemble offered - from Choir to Mariachi to World Drumming.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. **The Performing Ensemble Draft Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards. Instead of separating ensembles out in the document, an holistic approach is used, focusing on the student in an ensemble.** The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.
3. These Performing Ensembles standards provide standards for the High School level, as well as some Novice and Intermediate levels for programs which begin differentiating music instruction in elementary/middle school settings. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced). Foundational Skills: The specific guidelines that the teacher provides to support the performing standards are found in the Foundational Skills listed at the end of each Artistic Process (Creating, Performing, Responding, Connecting). While not an exhaustive list, the Foundational Skills help suggest key skills for students to master in order to accomplish the performance standards.
3. There are **additional strands of music standards for Harmonizing Instruments (Guitar and Piano); Music Technology; and Music Theory and Composition, along with K-8 General Music Standards.** You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.
4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.

completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Performing Ensembles

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.	Compose and improvise ideas for melodies, rhythmic passages, and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods studied in rehearsal.	Compose and improvise ideas for arrangements, sections, and short compositions for specific purposes that reflect characteristic(s) of music from a variety of cultures studied in rehearsal.	Compose and improvise musical ideas for a variety of purposes and contexts.

Anchor Standard #2 Organize and develop artistic ideas and work

Develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Develop melodies and rhythmic passages that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.	Develop melodies, rhythmic passages, and arrangements for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of historical periods studied in rehearsal.	Develop arrangements, sections, and short compositions for specific purposes that demonstrate understanding of characteristic(s) of music from a variety of cultures studied in rehearsal.	Develop melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
Preserve draft compositions and improvisations through standard notation and audio recording.	Preserve draft compositions and improvisations through standard notation and audio recording.	Preserve draft compositions and improvisations through standard notation and audio recording.	Preserve draft compositions and improvisations through standard notation, audio, or video recording.	Preserve draft compositions and improvisations through standard notation and audio recording, or video recording.

Anchor Standard #3 Refine and complete artistic work

Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and collaboratively-developed criteria.	Evaluate and refine draft melodies, rhythmic passages, arrangements, and improvisations based on established criteria, including the extent to which they address identified purposes.	Evaluate and refine draft arrangements, sections, short compositions, and improvisations based on personally-developed criteria, including the extent to which they address identified purposes.	Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher-provided criteria.
Share personally-developed melodic and rhythmic ideas or motives individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodies and rhythmic passages individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.	Share personally-developed melodies, rhythmic passages, and arrangements individually or as an ensemble that address identified purposes.	Share personally-developed arrangements, sections, and short compositions individually or as an ensemble that address identified purposes.	Share personally-developed melodic and rhythmic ideas or motives individually or as an ensemble that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Creating Foundational Skills:

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 1-3

Improvisation				
perform, use standard notation, and audio record improvisation that is a minimum of 4 measures	<i>perform, use standard notation, and audio record improvisation that is a minimum of 4 measures</i>	perform, use standard notation, and audio record improvisation that is a minimum of 8 measures	perform, use standard notation, and audio record improvisation that is a minimum of 12 measures	perform, use standard notation, and audio record improvisation that is a minimum of 24 measures
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music</i>	perform simple improvised melodies within an appropriate harmonic structure	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression	perform with expression, complex improvised melodies within an appropriate harmonic structure, over a chord progression
			perform melodic and rhythmic improvised accompaniments	perform melodic and rhythmic improvised accompaniments
Composition				
use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument	<i>use standard notation and audio record composition that is a minimum of 2 measures and is written for the student's own instrument</i>	use standard notation and audio record composition that is minimum of 4 measures and is written for the student's own instrument or others	use standard notation and audio record composition that is minimum of 8 measures and is written for duet or small ensemble	use standard notation and audio record composition that is minimum of 16 measures and is written for duet or small ensemble create complete composition that is a minimum of 16 measures using student chosen guidelines and any notational system. compose a musical work for small or large ensemble, or solo with accompaniment
describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.	<i>describe how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of music.</i>	explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>	<i>explain and demonstrate how compositional choices, such as changing musical elements within a given song, effect the song</i>
replace or change some of the note values and/or pitches in composing a variation of a theme	<i>replace or change some of the note values and/or pitches in composing a variation of a theme</i>	transpose, arrange, and/or transcribe music	arrange short sections of a song using standard notation and a variety of musical elements.	<i>arrange short sections of a song using standard notation and a variety of musical elements.</i> arrange or transcribe a musical work for small or large ensemble, or solo with accompaniment.
use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>	<i>use technology and multimedia to enhance knowledge and application of composing and arranging music. (e.g. composing and sequencing software)</i>

Music: Performing Ensembles

Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Select repertoire to study/perform based on interest and music reading abilities.	<i>Select repertoire to study/perform based on interest and music reading abilities</i>	Explain the criteria used in selecting the repertoire to study/perform based on interest and music reading abilities.	Apply previously established criteria used in selecting the repertoire to study/perform based on interest and music reading abilities.	Develop and apply criteria to select varied programs to study and perform based on an understanding of theoretical and structural characteristics and expressive challenges in the music, the technical skill of the individual or ensemble, and the purpose and context of the performance.
Use repertoire to develop an understanding of various musical structure and context.	Use repertoire to expand the understanding of various musical structure and context.	<i>Use repertoire to expand the understanding of various musical structure and context.</i>	Based on an understanding of the theoretical and structural characteristics of music, select a varied repertoire to study/perform	
			Demonstrate how understanding the style, genre, and context of a varied repertoire of music influences prepared and improvised performances as well as performer's technical skill to connect with the audience.	<i>Demonstrate how understanding the style, genre, and context of a varied repertoire of music informs prepared and improvised performances as well as performer's technical skill to connect with the audience.</i>

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

Use self-reflection to identify technical challenges in a varied repertoire of music.	Develop strategies to address technical challenges in a varied repertoire of music.	Develop strategies to address technical and expressive challenges in a varied repertoire of music other sources to refine performances.	Develop and apply appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music	Develop, apply, and refine appropriate rehearsal strategies to address individual and ensemble challenges in a varied repertoire of music.
Use peer feedback to refine individual and ensemble performances of a varied repertoire of music.	Use feedback from ensemble peers and other sources to refine performances.	Use feedback from ensemble peers and other sources to refine performances.	Use feedback from ensemble peers and other sources to refine performances and develop effective rehearsal strategies.	Use feedback from ensemble peers and other sources to refine performances and strengthen effective rehearsal strategies.

Anchor Standards #6 Convey meaning through the presentation of artistic work

Identify technical accuracy in prepared and improvised performances of a varied repertoire of music.	Demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Demonstrate attention to technical accuracy in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Demonstrate mastery of the technical demands of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	Demonstrate an understanding and mastery of the technical demands of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Identify expressive qualities in prepared and improvised performances of a varied repertoire of music.	Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures and styles.	Demonstrate attention to expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Demonstrate an understanding of expressive qualities of the music in prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods.	Demonstrate an understanding and mastery of the expressive qualities of the music through prepared and improvised performances of a varied repertoire representing diverse cultures, styles, genres, and historical periods in multiple types of ensembles.
Demonstrate an awareness of the context of the music through prepared performances.	Demonstrate an understanding of the context of the music through prepared performances.	Demonstrate an understanding of expressive intent by connecting with an audience through prepared performances.	Demonstrate an understanding of intent as a means for connecting with an audience through prepared performances.	Demonstrate an understanding of intent as a means for connecting with an audience through prepared performances.

Performing Foundational Skills

The knowledge and skills listed below is not representative of all necessary foundational skills the purpose is to provide an essential list which must be present in support of meeting Anchor Standards 4-6

Application to instrument (AI)

The italicized A.I. foundational skills denote skills that are the same as the previous level. Rigor increases as skills are applied to a leveled progression of repertoire.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
maintain a steady beat, with auditory assistance, while playing individually and with others the following note and rest values: whole, half, quarter, eighth, and corresponding dotted notes in simple meters	maintain a steady beat, with auditory assistance, while playing individually and with others sixteenth and corresponding dotted notes in simple meters	maintain a steady beat, with visual assistance, while playing individually and with others note and rest values in simple and complex meters as encountered in the repertoire	maintain a steady beat, without external assistance, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire	maintain a steady beat, recognizing the macro and micro beat, while playing individually and with others note and rest values in complex and changing meters at faster tempos as encountered in the repertoire
utilize musical symbols (e.g. fermata, repeat signs, double bar lines, note names)	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>	<i>utilize musical symbols encountered in the repertoire</i>
utilize appropriate key signatures and accidentals	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>	<i>utilize appropriate key signatures and accidentals</i>
perform independent parts while others play contrasting parts (e.g. level .5-1)	perform independent parts while others play contrasting parts (e.g. level 1-2)	perform independent parts while others play contrasting parts (e.g. level 2-3)	perform independent parts while others play contrasting parts (e.g. level 3-5)	perform independent parts while others play contrasting parts (e.g. level 5-6)
respond to basic conducting cues (e.g. tempo, dynamics)	<i>respond to basic conducting cues (e.g. tempo, dynamics)</i>	respond to basic conducting cues (e.g. phrasing and expression)	respond to basic conducting cues (e.g. style, multi-meter)	conduct an ensemble with appropriate gestures, tempo, expression and cuing
perform scales, intervals, and arpeggios in the repertoire	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>	<i>perform scales, intervals, and arpeggios in the repertoire</i>
perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>	<i>perform dynamics, timbre, tempo, phrasing, articulation in the repertoire. For vocal ensemble: apply articulators to produce clarity of consonants and purity of vowels</i>
utilize a basic characteristic tone	<i>utilize a basic characteristic tone with greater stability</i>	utilize characteristic tone, incorporating rudimentary aspects of vibrato	utilize characteristic tone, including vibrato, when appropriate	perform with fluent expressive tone inclusive of appropriate vibrato, dynamic range and depth of sound
utilize proper embouchure, hand position, posture and breath	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>	<i>utilize proper embouchure, hand position, posture and breath</i>
perform with awareness of intonation and ensemble	perform with awareness of intonation, ensemble, balance and blend	perform with emerging accurate intonation, balance and blend in support of the ensemble	perform with accurate intonation, balance and blend in support of the ensemble	<i>perform with accurate intonation, balance and blend in support of the ensemble</i>
tune with teacher assistance	tune with teacher guidance	tune instrument to a given pitch and adjust to match pitch and develop awareness of tuning to self and other voices or instruments	tune instrument to a given pitch and adjust to match pitch and demonstrate a consistent ability to tune to self and other voices or instruments	tune to more complex chords with an understanding for the importance of their pitch within the chord structure
perform literature from memory	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>	<i>perform literature from memory</i>
demonstrate proper care, assembly (if applicable) and maintenance of instrument	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>	<i>demonstrate proper care, assembly (if applicable) and maintenance of instrument</i>

Perform-Reflect on understanding (PRU)

The italicized P.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and describe	Identify and describe	Identify, describe and explain	Identify, describe, explain and analyze	Identify, describe, explain analyze and interpret
musical symbols encountered in repertoire (e.g. fermata, repeat signs, double bar lines, note names, the following note values - whole, half, quarter, eighth, dotted half, dotted quarter, and dotted eighth)	<i>musical symbols, encountered in repertoire</i>			
steps and skips	<i>steps and skips</i>	steps, skips and intervals	intervals and chord structures	<i>intervals and chord structures</i>
key and time signatures	<i>key and time signatures</i>	function of key and time signatures	<i>function of key and time signatures</i>	<i>function of key and time signatures</i>
simple music forms and characteristics	<i>simple music forms and characteristics</i>	<i>simple music forms and characteristics</i>	music forms and characteristics encountered in repertoire	synthesize characteristics of musical structure into performance practice
sounds of the instrument/voices specific to their ensemble	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>	<i>sounds of the instrument/voices specific to their ensemble</i>
elements of music (e.g. rhythm, melody)	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>	<i>elements of music</i>
their role (e.g. melody, harmony, accompaniment, foreground/background) within their ensemble	<i>their role within their ensemble</i>			
whole and half step patterns in scales encountered in repertoire	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>	<i>whole and half step patterns in scales encountered in repertoire</i>
relationship between mathematics as it occurs in the repertoire	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>	<i>relationship between mathematics as it occurs in the repertoire</i>
one's own physical mechanics and skill level essential to playing/singing within the repertoire	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>	<i>one's own physical mechanics and skill level essential to playing/singing within the repertoire</i>
adjusting to the acoustic properties and the effect on the performers and the performance space	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>	<i>adjusting to the acoustic properties and the effect on the performers and the performance space</i>

Music: Performing Ensembles

Responding

Anchor Standard #7 Perceive and analyze artistic work

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify reasons for selecting music based on characteristics found in the music	Explain reasons for selecting music citing characteristics found in the music	Apply criteria to select music for specified purposes, supporting choices by citing characteristics found in the music	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the music	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music
Identify how the use of repetition, similarities, and contrasts inform the response to music.	Describe how the elements of music are manipulated to inform the response to music.	Explain how the analysis of passages and understanding the way the elements of music are manipulated inform the response to music.	Explain how the analysis of structures and contexts inform the response to music.	Demonstrate and justify how the analysis of structures, contexts, and performance decisions inform the response to music.

Anchor Standard #8 Interpret intent and meaning in artistic work

Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.	Identify and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, and (when appropriate) the setting of the text.	Explain and support interpretations of the expressive intent and meaning of musical works, citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and personal research.	Support interpretations of the expressive intent and meaning of musical works citing as evidence the treatment of the elements of music, contexts, (when appropriate) the setting of the text, and varied researched sources.	Justify interpretations of the expressive intent and meaning of musical works by comparing and synthesizing varied researched sources, including reference to other art forms.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.	Explain the influence of experiences, analysis, and context on interest in and evaluation of music.	Evaluate works and performances based on personally- or collaboratively-developed criteria, including analysis of the structure and context.	Evaluate works and performances based on research as well as personally- and collaboratively-developed criteria, including analysis and interpretation of the structure and context.	Develop and justify evaluations of music, programs of music, and performances based on criteria, personal decision-making, research, and understanding of contexts.
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Responding Foundational Skills

The specific guidelines that the teacher provides for improvisation and composition should include the below foundational skills in support of meeting Anchor Standards 7-9

Respond-Reflect on understanding - (RRU)

The italicized R.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
how changing compositional elements of music (e.g., dynamics, tone color, tempo) can change the style and experience of the music	how music can be transcribed from one music medium to another (e.g., one instrument to another, one ensemble to another)	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres	the compositional and stylistic elements that differentiate various musical genres to their own performance or the performance of others
musical characteristics that make a piece of music appropriate for a specific event or function	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>musical characteristics that make a piece of music appropriate for a specific event or function</i>
their preference for specific musical works and styles	<i>their preference for specific musical works and styles</i>	specific musical characteristics that influence their preference for specific musical works and styles	<i>specific musical characteristics that influence their preference for specific musical works and styles</i>	defend their preference for specific musical works of styles using specific musical characteristics
elements of music	elements of music in repertoire	<i>elements of music in repertoire</i>	<i>elements of music in repertoire</i>	<i>elements of music in repertoire</i>
how the changing elements of music (e.g., dynamics, tone, color, tempo) can affect the style of the music	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>	<i>how the changing elements of music can affect the style of the music</i>
using appropriate terminology to describe and explain music	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>	<i>using appropriate terminology to describe and explain music</i>
the expressive qualities (e.g., dynamics, tempo, phrasing, vibrato) of music	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>	<i>the expressive qualities of music</i>
the characteristics that evoke a temperament or mood in a piece of music	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>	<i>the characteristics that evoke a temperament or mood in a piece of music</i>
using teacher specified criteria to evaluate a musical performance	using teacher or student specified criteria to evaluate a musical performance	using student specified criteria to evaluate a musical performance.	musical experiences orally and in writing with appropriate critique and terminology	<i>musical experiences orally and in writing with appropriate critique and terminology</i>
showing respect for personal work and the work of others through appropriate critique.	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>	<i>showing respect for personal work and the work of others through appropriate critique</i>
evaluating the effect of audience and performers' behavior on the performance	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>	<i>evaluating the effect of audience and performers' behavior on the performance</i>

Music: Performing Ensembles

Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify and discuss the roles and impact music plays in one's life and the lives of others.	Identify and explain the roles and impact music plays in one's life and the lives of others.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Identify reasons for selecting music based on connection to interest, and purpose or context.	Explain reasons for selecting music citing connections to interest, purpose, and context.	Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Identify and explain how context (e.g. social, cultural, historical) can inform the expressive intent and meaning of a musical performance.	Identify and explain how context can inform the expressive intent and meaning of a musical performance.	Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Identify and explain how music is affected by knowledge outside the arts (e.g. science, social studies, math, language arts).	Identify and explain how music is affected by knowledge outside the arts	Explain and analyze how music is affected by knowledge outside the arts	Analyze how music is affected by knowledge outside the arts.	Analyze how music and other art forms involve and are affected by knowledge outside the arts

Connecting Foundational Skills

The specific guidelines that the teacher provides for connecting and social/historical context should include the below foundational skills in support of meeting Anchor Standards 10-11

Connect-Reflect on understanding - (CRU)

The italicized C.R.U. foundational skills denote skills that are the same as the previous level. Rigor increases through a progression of processing skills.

Novice	Intermediate	HS Proficient	HS Accomplished	HS Advanced
Identify the context (e.g. historical, social, cultural) in which the composer wrote the piece being performed	<i>Identify the context in which the composer wrote the piece being performed</i>	Describe the context in which the composer wrote the piece being performed	<i>Describe the context in which the composer wrote the piece being performed</i>	<i>Describe and analyze the context in which the composer wrote the piece being performed</i>
recognizing composers's motivations for creating the music being performed by the students	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>	<i>recognizing composers's motivations for creating the music being performed by the students</i>
		Investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice	<i>Investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice</i>	<i>Investigate and apply the developmental and historical characteristics of instrumental/vocal music to performance practice</i>
Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>	<i>Understanding the relationship between music and various functions/events, including the musical characteristics that make a piece of music appropriate for a specific event or function</i>
Understanding the connections between music and other content areas as encountered in the repertoire, including text settings	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>	<i>Understanding the connections between music and other content areas as encountered in the repertoire, including text settings</i>
Identify their preference for specific musical works and styles	<i>Identify their preference for specific musical works and styles</i>	Distinguish specific musical characteristics that influence their preference for specific musical works and styles	<i>Distinguish specific musical characteristics that influence their preference for specific musical works and styles</i>	Defend their preference for specific musical works of styles using specific musical characteristics
elements of music	<i>elements of music in repertoire</i>	Distinguishing musical preferences from music and cultural judgments (e.g. I like because ____. It is good because ____. It is important because __)	<i>Distinguishing musical preferences from music and cultural judgments</i>	<i>Distinguishing musical preferences from music and cultural judgments</i>
Describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>Describing personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions	<i>Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>	<i>Articulating personal reactions to musical experiences, and identifying which musical aspects evoke these reactions</i>
Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>	<i>Identify the roles/careers that musicians play in societies and investigate ways to be a life-long music maker</i>

2015 DRAFT Arizona Arts Standards

Music: Music Technology High School

Thank you for reviewing the 2015 DRAFT Music: Theory and Composition

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona Music Technology standards serve as a framework to guide the development of music technology classes at the high school level.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. **The Music Technology Draft Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.
3. These Music Technology standards provide standards for the High School level. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
3. There are **additional strands of music standards for Performing Ensembles; Harmonizing Instruments; and Music Theory and Composition along with K-8 General Music Standards.** You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.
4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

HS Proficient	HS Accomplished	HS Advanced
Generate melodic, rhythmic, and harmonic ideas for compositions or improvisations using digital tools.	Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations using digital tools and resources.	Generate melodic, rhythmic, and harmonic ideas for compositions and improvisations that incorporate digital tools, resources, and systems.

Anchor Standard #2 Organize and develop artistic ideas and work

Select melodic, rhythmic, and harmonic ideas to develop into a larger work using digital tools and resources.	Select melodic, rhythmic, and harmonic ideas to develop into a larger work that exhibits unity and variety using tools.	Select, develop, and organize multiple melodic, rhythmic and harmonic ideas to develop into a larger work that exhibits unity, variety, complexity, and coherence.
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Anchor Standard # 3 Refine and complete artistic work

Drawing on feedback from teachers and peers, develop and implement strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	Develop and implement varied strategies to improve and refine the technical and expressive aspects of draft compositions and improvisations.	Develop and implement varied strategies and apply appropriate criteria to improve and refine the technical and expressive aspects of draft compositions and improvisations.
Share compositions and improvisations that demonstrate an proficient level of musical and technological craftsmanship including the development and organization of musical ideas.	Share compositions and improvisations that demonstrate an accomplished level of musical and technological craftsmanship including the development and organization of musical ideas.	Share compositions and improvisations that demonstrate an advanced level of musical and technological craftsmanship including the development and organization of musical ideas.

Music: Music Technology

Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

HS Proficient	HS Accomplished	HS Advanced
<p>Develop and explain the criteria used for selecting a varied repertoire of music based on interest, music reading skills, and an understanding of the performer's technical and technological skill.</p>	<p>Develop and apply criteria to select a varied repertoire to study and perform based on interest; an understanding of theoretical and structural characteristics of the music; and the performer's technical and technological skill.</p>	<p>Develop and apply criteria to select varied programs to study and perform based on interest, an understanding of the theoretical and structural characteristics, as well as expressive challenges in the music, and the performer's technical and technological skill.</p>
<p>Describe how context, structural aspects of the music, and digital media/tools inform prepared and improvised performances.</p>	<p>Describe and demonstrate how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances.</p>	<p>Examine, evaluate and critique how context, theoretical and structural aspects of the music and digital media/tools inform and influence prepared and improvised performances.</p>
<p>Demonstrate how understanding the context, expressive challenges, and use of digital tools in a varied repertoire of music influence prepared or improvised performances.</p>	<p>Demonstrate how understanding the style, genre, context, and use of digital tools and resources in a varied repertoire of music influences prepared or improvised performances and performers' ability to connect with audiences.</p>	<p>Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.</p>

Music: Music Technology

Performing

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

HS Proficient	HS Accomplished	HS Advanced
Identify and implement rehearsal strategies to improve the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	Develop and implement rehearsal strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in a varied repertoire of music.	Apply appropriate criteria as well as feedback from multiple sources and develop and implement varied strategies to improve and refine the technical and expressive aspects of prepared and improvised performances in varied programs of music.

Anchor Standard #6 Convey meaning through the presentation of artistic work

Using digital tools, demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.	Using digital tools, demonstrate technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, and genres.	Integrating digital and analog tools, demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods.
Demonstrate an understanding of the context of music through prepared and improvised performances.	Demonstrate an understanding of the expressive intent when connecting with an audience through prepared and improvised performances.	Demonstrate an ability to connect with audience members before, and engaging with and responding to them during prepared and improvised performances.

Music: Music Technology

Responding

Anchor Standard #7 Perceive and analyze artistic work

HS Proficient	HS Accomplished	HS Advanced
Cite reasons for choosing music based on the use of the elements of music, digital and electronic aspects, and connections to interest or purpose.	Select and critique contrasting musical works, defending opinions based on manipulations of the elements of music, digital and electronic aspects, and the purpose and context of the works.	Select, describe and compare a variety of musical selections based on characteristics and knowledge of the music, understanding of digital and electronic aspects, and the purpose and context of the works.
Explain how knowledge of the structure (repetition, similarities, contrasts), technological aspects, and purpose of the music informs the response.	Explain how an analysis of the structure, context, and technological aspects of the music informs the response.	Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions, informs interest in and response to the music.

Anchor Standard #8 Interpret intent and meaning in artistic work

Explain an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	Explain and support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.	Examine, cite research and multiple sources to support an interpretation of the expressive intent of musical selections based on treatment of the elements of music, digital and electronic features, and purpose.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Evaluate music using criteria based on analysis, interpretation, digital and electronic features, and personal interests.	Apply criteria to evaluate music based on analysis, interpretation, artistic intent, digital, electronic, and analog features, and musical qualities.	Develop and justify the evaluation of a variety of music based on established and personally-developed criteria, digital, electronic and analog features, and understanding of purpose and context.
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Music: Music Technology

Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

HS Proficient	HS Accomplished	HS Advanced
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music created utilizing electronic technology.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music created utilizing electronic technology.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music created utilizing electronic technology.
Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Explain and analyze how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Explain and analyze how music is affected by knowledge outside the arts	Connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.	Examine, cite research and multiple sources to connect the influence of the treatment of the elements of music, digital and electronic features, context, purpose, and other art forms to the expressive intent of musical works.

2015 DRAFT Arizona Arts Standards

Music: Theory and Composition High School

Thank you for reviewing the 2015 DRAFT Music: Theory and Composition

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona Music Theory and Composition standards serve as a framework to guide the development of music theory and/or composition classes at the high school level.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. **The Music Theory and Composition Draft Standards are articulated by performance level, similar to our 2006 Band, Orchestra and Choir Standards.** The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that music teachers will combine and interweave standards to create units of study.

3. These Music Theory and Composition standards provide standards for the High School level. The three High School levels are Proficient, Accomplished and Advanced. They cover roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

3. There are **additional strands of music standards for Performing Ensembles; Harmonizing Instruments; and Music Technology along with K-8 General Music Standards.** You are welcome to review any or all of the music standards during this public review of the draft Arizona Arts Standards. Please refer to the link above to locate the other sets of draft music standards.

4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.

5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Music: Theory and Composition

Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

HS Proficient	HS Accomplished	HS Advanced
Describe how sounds and short musical ideas can be used to represent personal experiences, moods, visual images, and/or storylines.	Describe and demonstrate how sounds and musical ideas can be used to represent sonic events, memories, visual images, concepts, texts, or storylines.	Describe and demonstrate multiple ways in which sounds and musical ideas can be used to represent extended sonic experiences or abstract ideas.

Anchor Standard #2 Organize and develop artistic ideas and work

Assemble and organize sounds or short musical ideas to create initial expressions of selected experiences, moods, images, or storylines.	Assemble and organize multiple sounds or musical ideas to create initial expressive statements of selected sonic events, memories, images, concepts, texts, or storylines.	Assemble and organize multiple sounds or extended musical ideas to create initial expressive statements of selected extended sonic experiences or abstract ideas.
Identify and describe the development of sounds or short musical ideas in drafts of music within simple forms (such as one-part, cyclical, or binary).	Describe and explain the development of sounds and musical ideas in drafts of music within a variety of simple or moderately complex forms (such as binary, rondo, or ternary).	Analyze and demonstrate the development of sounds and extended musical ideas in drafts of music within a variety of moderately complex or complex forms.

Anchor Standard # 3 Refine and complete artistic work

Identify, describe, and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Identify, describe, and apply selected teacher-provided or personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.	Research, identify, explain, and apply personally-developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
Share music through the use of notation, performance, or technology, and demonstrate how the elements of music have been employed to realize expressive intent.	Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.	Share music through the use of notation, solo or group performance, or technology, and demonstrate and explain how the elements of music, compositional techniques and processes have been employed to realize expressive intent.
Describe the given context and performance medium for presenting personal works, and how they impact the final composition and presentation.	Describe the selected contexts and performance mediums for presenting personal works, and explain why they successfully impact the final composition and presentation.	Describe a variety of possible contexts and mediums for presenting personal works, and explain and compare how each could impact the success of the final composition and presentation.

Music: Theory and Composition

Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

HS Proficient	HS Accomplished	HS Advanced
<p>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, binary).</p>	<p>Identify and select specific passages, sections, or movements in musical works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple forms (such as binary, ternary, rondo) or moderately complex forms.</p>	<p>Identify and select specific sections, movements, or entire works that express personal experiences and interests, moods, visual images, concepts, texts, or storylines in moderately complex or complex forms.</p>
<p>Analyze how the elements of music (including form) of selected works relate to style and mood, and explain the implications for rehearsal or performance.</p>	<p>Analyze how the elements of music (including form) of selected works relate to the style, function, and context, and explain the implications for rehearsal and performance.</p>	<p>Analyze how the elements of music (including form), and compositional techniques of selected works relate to the style, function, and context, and explain and support the analysis and its implications for rehearsal and performance.</p>
<p>Develop interpretations of works based on an understanding of the use of elements of music, style, and mood, explaining how the interpretive choices reflect the creators' intent.</p>	<p>Develop interpretations of works based on an understanding of the use of elements of music, style, mood, function, and context, explaining and supporting how the interpretive choices reflect the creators' intent.</p>	<p>Develop interpretations of works based on an understanding of the use of elements of music (including form), compositional techniques, style, function, and context, explaining and justifying how the interpretive choices reflect the creators' intent.</p>

Music: Theory and Composition

Performing

Anchor Standard #5 Develop and refine artistic techniques and work for presentation		
HS Proficient	HS Accomplished	HS Advanced
Using established criteria and feedback, identify the way(s) in which performances convey the elements of music, style, and mood.	Using established criteria and feedback, identify the ways in which performances convey the formal design, style, and historical/cultural context of the works.	Using established criteria and feedback, identify the ways in which performances use compositional techniques and convey the formal design, style, and historical/cultural context of the works.
Identify and implement strategies for improving the technical and expressive aspects of multiple works.	Identify and implement strategies for improving the technical and expressive aspects of varied works.	Identify, compare, and implement strategies for improving the technical and expressive aspects of multiple contrasting works.
Anchor Standard #6 Convey meaning through the presentation of artistic work		
Share live or recorded performances of works (both personal and others'), and explain how the elements of music are used to convey intent.	Share live or recorded performances of works (both personal and others'), and explain how the elements of music and compositional techniques are used to convey intent.	Share live or recorded performances of works (both personal and others'), and explain and/or demonstrate understanding of how the expressive intent of the music is conveyed.
Identify how compositions are appropriate for an audience or context, and how this will shape future compositions.	Explain how compositions are appropriate for both audience and context, and how this will shape future compositions.	Explain how compositions are appropriate for a variety of audiences and contexts, and how this will shape future compositions.

Music: Theory and Composition

Responding

Anchor Standard #7 Perceive and analyze artistic work

HS Proficient	HS Accomplished	HS Advanced
Apply teacher-provided criteria to select music that expresses a personal experience, mood, visual image, or storyline in simple forms (such as one-part, cyclical, binary), and describe the choices as models for composition.	Apply teacher-provided or personally-developed criteria to select music that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines in simple or moderately complex forms, and describe and defend the choices as models for composition.	Apply researched or personally-developed criteria to select music that expresses personal experiences and interests, visual images, concepts, texts, or storylines in moderately complex or complex forms, and describe and justify the choice as models for composition.
Analyze aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.	Analyze aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

Anchor Standard #8 Interpret intent and meaning in artistic work

Develop and explain interpretations of varied works, demonstrating an understanding of the composers' intent by citing technical and expressive aspects as well as the style/genre of each work.	Develop and support interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.	Create, justify and defend interpretations of varied works, demonstrating an understanding of the composers' intent by citing the use of elements of music (including form), compositional techniques, and the style/genre and context of each work.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Describe the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of fundamentals of music theory.	Explain the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of music theory as well as compositional techniques and procedures.	Evaluate the effectiveness of the technical and expressive aspects of selected music and performances, demonstrating understanding of theoretical concepts and complex compositional techniques and procedures.
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Music: Theory and Composition

Connecting

Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art

HS Proficient	HS Accomplished	HS Advanced
Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.	Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
Apply criteria to select music for specified purposes, supporting choices by citing connections to interest, purpose, and context.	Apply criteria to select music for a variety of purposes, justifying choices citing knowledge of the specified purpose and context.	Use research and personally-developed criteria to justify choices made when selecting music, citing knowledge of the music, and individual and ensemble purpose and context.

Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Explain how context can inform the expressive intent and meaning of a musical performance.	Analyze how context can inform the expressive intent and meaning of a musical performance.	Justify how context can inform the expressive intent and meaning of a musical performance.
Explain how music is affected by knowledge outside the arts	Analyze how music is affected by knowledge outside the arts.	Analyze how music and other art forms involve and are affected by knowledge outside the arts

GLOSSARY for AZ: Music STANDARDS

Suggested criterion for inclusion: any item mentioned (or implied) in the standards documents for which the meaning may be open-ended and require clarification (e.g., musical concepts) for teachers and/or parents and administrators.

Suggested criterion for exclusion: any item where generally accepted meaning is a given (e.g. lyrics) or where “Googling” results in unambiguous meaning (e.g., audiation).

Artistic literacy

Knowledge and understanding that facilitates engagement in the arts

Audience Decorum

Behavior of the audience during performances; different performance practices have different norms and expectations, and as a result, what is appropriate for some contexts may be inappropriate for others

Chord progression (harmonic sequences)

Series of chords sounding in succession; certain progressions are typical in particular styles of music

Collaboratively-developed criteria

Items for assessing that have been through a process of collective decision-making

Compositional devices

Tools used by a composer or arranger to create or organize a composition or arrangement, such as, but not limited to, tonality, sequence, repetition, instrumentation, orchestration, harmonic/melodic structure, style, and form

Compositional procedures and techniques

Ways in which a composer or arranger effects expressive intent, such as, but not limited to, tension and release, augmentation-diminution, sound and silence, motion-stasis, groove, fragmentation, imitation, sequencing, variation, aggregate completion, contour inversion of gestures, and rhythmic phrasing

Concepts (see musical concepts)

Context (personal, historical, cultural, social)

All those aspects that influence meaning, understanding, and performance in music, including personal background and experience, historical conditions of time and place, cultural traditions of a musical practice, or social circumstances (e.g., community values and interests).

Creative intent (see also: expressive intent)

Deliberately bringing about or effecting specific feelings, emotions, moods, grooves, thoughts, and ideas through music creation; also: the specific feelings, emotions, moods, grooves, thoughts, and ideas of the composer or arranger that a performer attempts to realize through singing, playing, or movement

Demonstrate

Showing understanding through some form of observable behavior, such as physical, verbal, musical, or representational response

Elements of music

Derived from Jerome Bruner's "structures of the discipline" approach, the belief that music can be understood according to particular common abstractions such as pitch, rhythm, harmony, dynamics, timbre, texture, form, and style/articulation; although widely influential and commonly used, the "elements" should be considered as just one among several ways of conceptualizing music learning and teaching

Ensemble

Group of individuals organized to perform music, including traditional large groups such as bands, orchestras, and choirs, smaller chamber groups, such as duets, trios, and quartets, and emerging ensembles such as guitar, iPad, laptop, mariachi, steel drum or pan, and Taiko drumming (to name a few)

Explore

Discover, investigate, and create musical ideas through singing, chanting, playing instruments, or moving to music

Expression

Feelings, emotions, moods, grooves, thoughts, and ideas conveyed through music

Expressive attributes/qualities

Characteristics (or "variables") that help to distinguish one performance from another, such as the semantic properties of tempo, groove, phrasing, articulation, and so on;

expressive attributes are distinguishable from the structural (or syntactic) attributes of music, such as melody, rhythm, form, and so on

Expressive intent

The specific feelings, emotions, moods, grooves, thoughts, and ideas the composer, arranger, or performer seeks to convey

Expressive qualities (see expressive attributes)

Function

Use for which music is created, performed, or experienced, such as dance, social, recreation, music therapy, video games, advertising, and so on

Guidance

Assistance provided temporarily to enable a student to perform a musical task that would be difficult to perform unaided, best implemented in a manner that helps develop that student's capacity to eventually perform the task independently; although guidance is implied by the nature of teaching, "guidance" is included in the standards (e.g., kindergarten and first grade) to make clear that, for developmental reasons, independent functioning for some tasks and behaviors is not always a reasonable expectation

Harmonic sequence (see chord progression)

Harmonizing instruments

Musical instruments, such as guitars, ukuleles, and keyboards, capable of producing harmonies as well as melodies; often used to provide chordal accompaniments for melodies and songs

Historical periods

In the "classical" (i.e., Western art music) tradition these are historical periods during which music shared common compositional or performance characteristics; historians typically refer to the following: Medieval (ca. 500-ca. 1420), Renaissance (ca. 1420-ca. 1600), Baroque (ca. 1600-ca. 1750), Classical (ca. 1750-ca. 1820), Romantic (ca. 1820-ca. 1900), and 20th Century (ca. 1900-2000)

Iconic notation (see notation)

Improvisation

Music created and performed spontaneously or "in-the-moment," often within a framework determined by the musical style

Lead-sheet notation (see notation)

Movement

Act of moving in nonlocomotor (such as clapping and finger snapping) and locomotor (such as walking and running) patterns to represent, respond to, and interpret musical sounds

Music literacy (see artistic literacy)

Musical concepts

Understandings or generalized ideas in and about music that are formed after learners make connections and determine relationships among ideas

Musical idea

A coherent, recognizable or identifiable musical event, which can range in length from the smallest meaningful level (motive or short pattern) through a phrase, a section, or an entire piece

Musical work

Piece of music preserved as a notated copy or sound recording or passed through oral tradition

Notation

Visual representation of musical sounds. Common examples include:

Staff notation (sometimes referred to as standard or traditional)

System for visually representing musical sound on a five-line music staff employing specific proportional note values/rests (e.g., eighth notes, quarter notes, half notes), usually with a “clef” to indicate register, a “key signature” to indicate tonality, and a “time signature” to indicate meter

Tablature

System of graphic notation, commonly used for fretted stringed instruments, in which a diagram visually represents both the fret board and finger placement

Iconic notation

Representation of sound and its treatment using lines, drawings, pictures

Lead-sheet notation

Usually a version of staff notation containing a single-line melody together with chord symbols representing the accompanying harmony; lead sheets are usually interpreted by performers in accordance with stylistic norms and performance practices

Open-ended assessment

Assessment that allows students to demonstrate the learning of a particular outcome in a variety of ways, such as demonstrating understanding of rhythmic notation by moving, singing, or chanting

Performance decorum

Aspects of contextually-dependent behavior, conduct, and appearance during a musical performance, such as stage presence, etiquette, and appropriate attire

Performance practice

Performance and presentation that reflects established norms for the style and social, cultural, and historical contexts

Personally-developed criteria

Items for assessing achievement levels that have been individually generated

Rubric

Pre-established, ordered (i.e., hierarchical) set of descriptive criteria for evaluating student work

Standard notation (see notation)**Style**

Label for music possessing distinguishing characteristics and/or performance practices; often associated with or reflective of function, historical period or cultural context

Tablature (see notation)**Traditional notation (see notation)****Vocalizations**

Vocal exercises that include no text and are sung to one or more vowels

2015 DRAFT Arizona Arts Standards

Theatre Standards K - High School

Thank you for reviewing the 2015 DRAFT Theatre Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona theatre standards serve as a framework to guide the development of a well-rounded theatre curriculum that is tailored to the

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The DRAFT standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that theatre teachers will combine and interweave standards to create units of study.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical "example or e.g." notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Performing - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Theatre Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, transition between imagination and reality to invent and inhabit an imaginary elsewhere in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Propose potential character choices in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Propose potential new details to plot and story in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Create roles, imagined worlds and improvised stories in a theatrical work.	a. Articulate the visual details of imagined worlds and improvised stories that support the given circumstances in a theatrical work.	a. Identify physical qualities that reveal a character's inner traits in the imagined world of a theatrical work.
b. With prompting and support, interact with non-representational materials such as, puppets, and costume pieces for a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers about which costumes and props to use in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate with peers to discuss scenery in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Imagine and devise ideas for costumes, props and sets for the environment and characters in a theatrical work.	b. Visualize and design technical elements that support the story and given circumstances in a theatrical work.	b. Propose design ideas that support the story and given circumstances in a theatrical work.
	c. Identify ways in which gestures and movement create or retell a story in guided theatrical experiences (e.g., process drama, story drama, creative drama).	c. Identify ways in which voice and sounds create or retell a story in guided theatrical experiences (e.g., process drama, story drama, creative drama).	c. Collaborate to determine how characters move and speak to support the story and given circumstances in theatrical work.	c. Imagine how a character moves and speaks to support the story and given circumstances in a theatrical work.	c. Imagine how a character's inner thoughts impact the story and given circumstances in a theatrical work.

Kindergarten	1st	2nd	3rd	4th	5th
Anchor Standard #2 Organize and develop artistic ideas and work					
a. With prompting and support, interact with peers and contribute to a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Describe and contribute to the development of a sequential plot in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to devise meaningful dialogue in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Participate in methods of investigation to devise original ideas for a theatrical work.	a. Collaborate to devise original ideas for a theatrical work by asking questions about characters and plots.	a. Devise original ideas for a theatrical work that reflect collective inquiry about characters and their given circumstances.
b. With prompting and support, express original ideas in a guided theatrical experience (e.g., creative drama, process drama, story drama).	b. Participate in group decision making to create a theatrical work (e.g., process drama, story drama, creative drama).	b. Contribute ideas and make decisions as a group to advance a story in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Compare ideas with peers and make selections that will enhance and deepen group theatrical work.	b. Make and discuss group decisions and identify responsibilities required to present a theatrical work to peers.	b. Participate in defined responsibilities required to present a theatrical work informally to peers.
Anchor Standard # 3 Refine and complete artistic work					
a. With prompting and support, ask and answer questions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate in the adaptation of the plot in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate in the adaptation of dialogue in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate with peers to revise, refine, and adapt ideas to fit the given guidelines of a theatrical work.	a. Discuss and revise an improvised or scripted theatrical work through repetition and collaborative review.	a. Discuss and revise an improvised or scripted theatrical work through repetition and self-reflection.
b. Using guided dramatic play, include sounds in a theatrical experience.	b. Identify similarities and differences in sounds and movements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Adapt and use sounds and movements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Participate and contribute to physical and vocal exploration in an improvised or scripted theatrical work.	b. Develop physical and vocal exercise techniques for an improvised or scripted theatrical work.	b. Create technical elements that occur in rehearsal for a theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).
c. Identify single objects used in a guided theatrical experience (e.g., sun/circle, bus/rectangle).	c. Discuss multiple representations of a single object in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Suggest multiple representations of a single object in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Collaboratively create multiple representations of a single/multiple object(s) in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Collaborate on solutions to technical issues that arise in rehearsal for a theatrical work.	c. Identify effective physical and vocal traits of characters in an improvised or scripted theatrical work.

**Theatre
Creating**

Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Identify blocking based on a character in a theatrical work.	a. Investigate multiple perspectives and solutions to staging challenges in a theatrical work.	a. Investigate and explore multiple perspectives and solutions to staging problems in a theatrical work.	a. Apply basic research to construct ideas about the visual composition of a theatrical work.	a. Investigate historical and cultural conventions and their impact on the visual composition of a theatrical work.	a. Synthesize knowledge from a variety of dramatic forms, theatrical conventions, and technologies, including rights and royalties to create the visual composition of a theatrical work.
b. Identify solutions to design challenges in a theatrical work.	b. Present and explain solutions to design challenges in a theatrical work.	b. Explore and discuss solutions to design challenges of a performance space in a theatrical work.	b. Explore the impact of technology on design choices in a theatrical work.	b. Implement design solutions for a theatrical work.	b. Design and implement a complete design for a theatrical work that incorporates all elements of technology necessary for a piece/production.(e.g. lighting, scenery, sound, props, costumes, media, makeup. rights and royalties).
c. Explore a scripted or improvised character by imagining the given circumstances in a theatrical work.	c. Envision and describe a scripted or improvised character's inner thoughts and objectives in a theatrical work.	c. Develop a scripted or improvised character by discussing the character's inner thoughts, objectives, and motivations in a theatrical work.	c. Use script analysis to generate ideas about a character that is believable and authentic in a theatrical work.	c. Use personal experiences and background knowledge to develop a character that is believable and authentic in a theatrical work.	c. Integrate cultural and historical contexts with personal experiences to create a character that is believable and authentic in a theatrical work.

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Anchor Standard #2 Organize and develop artistic ideas and work					
a. Analyze original ideas and artistic choices to improve, refine, and evolve a devised or scripted theatrical work.	a. Examine and justify original ideas and artistic choices in a theatrical work based on critical analysis, background knowledge and historical and cultural context.	a. Articulate and apply critical analysis, background knowledge, research and historical and cultural context to the development of original ideas for a theatrical work.	a. Discuss the function of history and culture in the development of a dramatic concept through a critical analysis of original ideas in a theatrical work.	a. Refine a dramatic concept to demonstrate a critical understanding of historical and cultural influences of original ideas applied to a theatrical work.	a. Develop and synthesize original ideas in a theatrical work utilizing critical analysis, historical and cultural context, research and western or non-western theatre traditions.
b. Contribute ideas and accept and incorporate the ideas of others in preparing or devising theatrical work.	b. Demonstrate mutual respect for self and others and their roles in preparing or devising a theatrical work.	b. Share responsibilities and leadership roles to develop collaborative goals when preparing or devising theatrical work.	b. Collaborate as the actor, director, playwright and designers to explore their interdependent roles in a theatrical work.	b. Cooperate as a creative team to make interpretive choices for a theatrical work.	b. Collaborate as a creative team to create artistic solutions and make interpretive choices in a devised or scripted theatrical work.
Anchor Standard # 3 Refine and complete artistic work					
a. Discuss and identify artistic choices to refine a devised or scripted theatrical work.	a. Analyze and refine artistic choices in a devised or scripted theatrical work.	a. Use repetition and analysis to refine a devised or scripted theatrical work.	a. Practice and demonstrate a devised or scripted theatrical work using theatrical staging (blocking, movement).	a. Analyze and critique the dramatic concept of a devised or scripted theatrical work.	a. Transform the style, genre or form in a devised or scripted theatrical work.
b. Discuss a planned technical design during the rehearsal process for a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Research multiple technical design elements for a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Implement a planned technical design using simple technology for devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Justify technical design choices to support the story and emotional impact of a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup, media).	b. Re-imagine and construct technical design choices to enhance the story and emotional impact of a devised or scripted theatrical work. (e.g. lighting, sound, scenery, props, costumes, makeup).	b. Employ a high level of technical proficiency to support the story and emotional impact of a devised or scripted theatrical work (e.g. safely utilize technical theatre practices).
c. Use physical and vocal exploration for character development in an improvised or scripted theatrical work.	c. Demonstrate effective physical and vocal traits of characters in an improvised or scripted theatrical work.	c. Refine effective physical and vocal traits of characters in an improvised or scripted theatrical work.	c. Explore physical, vocal and psychological choices to develop a performance that is believable, authentic, and relevant to a theatrical work.	c. Research and analyze scripts to revise physical, vocal, and psychological choices which impact the believability and relevance of a theatrical work.	c. Perform ideas from research and script analysis to create a believable, authentic, and relevant piece in a theatrical work.

Theatre Performing

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, identify characters and setting in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Describe a character's actions and dialogue in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Interpret story elements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Explain the elements of dramatic structure in a story to create a theatrical work.	a. Modify the dialogue and action to change the story in a theatrical work.	a. Describe the essential events in a story or script that make up the dramatic structure in a theatrical work.
b. Use body and voice to communicate character traits and emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Use movement, facial expressions, gestures, and voice to communicate character traits and emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Alter voice and body to expand and articulate nuances of a character in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Apply movement and voice in a theatrical work.	b. Discuss physical choices to develop a character in a theatrical work.	b. Experiment with various physical choices to communicate character in a theatrical work.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

	a. With prompting and support, demonstrate physical movement in a guided theatrical experiences (e.g., process drama, story drama, creative drama).	a. Participate in a variety of physical, vocal, and cognitive exercises that can be used in a group setting for a theatrical work.	a. Demonstrate the relationship between and among body, voice, and mind in a guided theatrical experience (e.g., process drama, story drama, creative drama).	Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatrical work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatrical work.
b. With prompting and support, demonstrate the use of with various technical elements in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, identify technical elements that can be used in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Identify the basic technical elements that can be used in a theatrical work.	b. Discuss technical elements in a guided theatrical work (e.g. process drama, story drama, creative drama).	b. Propose the use of technical elements in a theatrical work.	b. Articulate how technical elements are integrated into a theatrical work.

Anchor Standards #6 Convey meaning through the presentation of artistic work

a. With prompting and support, perform in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, perform in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. With prompting and support, use voice and sound in dramatic play or a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Use movement and gestures to communicate emotions in a guided theatrical experience (e.g. process drama, story drama, creative drama).
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**Theatre
Performing**

Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe the underlying thoughts and emotions that create dialogue and action in a theatrical work.	a. Discuss various character objectives (choices) in a theatrical work.	a. Demonstrate character choices using given circumstances in a theatrical work.	a. Research various character objectives and tactics in a theatrical work to overcome an obstacle.	a. Analyze unique choices and create believable and sustainable characters theatrical work.	a. Apply reliable research of directors' styles to create unique choices for a directorial concept in a theatrical work.
b. Demonstrate physical choices to create meaning in a theatrical work.	b. Discuss various staging choices to enhance the story in a theatrical work.	b. Describe how character relationships assist in telling a story of a theatrical work.	b. Apply pacing to better communicate the story in a theatrical work.	b. Identify essential text information, research from various sources, and the director's concept that influence character choices in a theatrical work.	b. Apply a variety of researched acting techniques to character choices in a theatrical work.

Anchor Standard #5 Develop and refine artistic techniques and work for presentation

a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatrical work.	a. Participate in a variety of acting exercises and techniques that can be applied in a rehearsal or theatrical work.	a. Practice various acting techniques to expand skills in a rehearsal or theatrical performance.	a. Use a variety of acting techniques to expand skills in a rehearsal or theatrical performance.	a. Refine a range of acting skills to build a believable and sustainable theatrical work.	a. Apply and justify a collection of acting techniques from reliable resources to prepare a believable and sustainable performance.
b. Choose a variety of technical elements that can be applied to a design in a theatrical work.	b. Demonstrate the use of technical elements in a theatrical work.	b. Use a variety of technical elements to create a design for a rehearsal or theatrical work.	b. Use researched technical elements to increase the impact of design in a theatrical work.		b. Explain and justify the selection of technical elements used to build a design that communicates the dramatic concept.

Anchor Standards #6 Convey meaning through the presentation of artistic work

a. Incorporate voice, movement and gestures to communicate emotions in a guided theatrical experience (e.g. process drama, story drama, creative drama).	a. Perform in a group guided theatrical experience and present it informally to an audience.	a. Perform a rehearsed theatrical work for an audience.	a. Perform a scripted theatrical work for a specific audience.	a. Present a theatrical work using creative processes that shape the production for a specific audience.	a. Present a theatrical production for a specific audience that employs research and analysis grounded in the creative perspectives of the playwright, director, designer, and dramaturg.
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Theatre Responding

Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, express an emotional response to characters in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Recall choices made in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Identify when artistic choices are made in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Discuss why artistic choices are made in a theatrical work.	a. Identify artistic choices made in a theatrical work through participation and observation.	b. List ways to develop characters using physical characteristics and design choices that reflect cultural perspectives in theatrical work.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. With prompting and support, identify setting in dramatic play, a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Describe emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Demonstrate personal experiences in a theatrical work (e.g., process drama, story drama, creative drama).	a. Describe personal reactions and emotions to events presented in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Compare and contrast multiple personal experiences when participating in or observing a theatrical work.	a. Describe how to make choices based on personal experiences in a theatrical work.
b. With prompting and support, name and describe settings in dramatic a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. With prompting and support, name and describe details in settings in a dramatic play or a guided theatrical experience (e.g., process drama, story drama, or creative drama).	b. With prompting and support, name and describe details in multiple settings in a dramatic play or a guided theatrical experience (e.g., process drama, story drama, or creative drama.)	b. Express multiple ways to develop a character using props or costumes that reflect cultural perspectives in theatrical work.	b. Demonstrate the physical characteristics and environment of characters in a theatrical work.	b. Describe how cultural perspectives influence theatrical work.
c. With prompting and support, name and describe characters in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Use text and draw pictures to describe personal emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Use text and draw pictures to describe others' emotions in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Describe connections made between personal emotions and a character's emotions in theatrical work.	c. Identify and discuss psychological changes connected to character's emotions in theatrical work.	c. Discuss and demonstrate the effects of emotions on posture, gesture, breathing, and vocal intonation in a theatrical work.

Anchor Standard #9 Apply criteria to evaluate artistic work

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, actively engage with others in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Build on others' ideas in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Collaborate on a scene in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Explain how to evaluate a theatrical work.	a. With specific criteria, evaluate character in a theatrical work.	a. With a specific criteria, evaluate a theatrical work.
b. Use imagination to transform objects	b. Identify props and costumes that might be used in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Use a prop or costume in a guided theatrical experience (e.g., process drama, story drama, creative drama) to describe characters, settings, or events.	b. Use technical elements to enhance a theatrical work.	b. Explain how technical elements may support a theme or idea in a theatrical work.	b. Assess how technical elements represent the theme of a theatrical work.
c. Name and describe experiences and feelings of characters in a guided theatrical experience	c. Compare and contrast the experiences of characters in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Describe how characters respond to challenges in a guided theatrical experience (e.g., process drama, story drama, creative drama).	c. Identify a specific audience or purpose in a theatrical work.	c. Explain how a character's choices impact an audience member's perspective in a theatrical work.	c. Recognize how a character's circumstances impact an audience member's perspective in a theatrical work.

Theatre Responding

Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Describe and record personal reactions to artistic choices in a theatrical work.	a. Compare recorded personal and peer reactions to artistic choices in a theatrical work.	a. Apply criteria to the evaluation of artistic choices in a theatrical work.	a. Respond to what is seen, felt, and heard in a theatrical work to develop criteria for artistic choices.	a. Demonstrate an understanding of multiple interpretations of artistic criteria and how each might be used to influence future artistic choices of a theatrical work.	a. Use historical and cultural context to structure and justify personal responses to a theatrical work.

Anchor Standard #8 Interpret intent and meaning in artistic work

a. Justify responses based on personal experiences when participating in or observing a theatrical work.	a. Discuss other artist's character choices based on personal experiences.	a. Apply character choices based on other artist's or personal experiences in a theatrical work.	a. Analyze and compare character choices developed from personal experiences in multiple theatrical works.	a. Defend character choices when participating in or observing a theatrical work.	a. Modify character choices using the work of others when participating in or observing a theatrical work.
b. Identify multiple cultural perspectives that influence a theatrical work.	b. Describe how specific cultural perspectives can influence theatrical work.	b. Analyze how cultural perspectives influence the evaluation of a theatrical work.	b. Identify and compare cultural perspectives and contexts that influence the evaluation of theatrical work.	b. Apply concepts from a theatrical work for personal realization about cultural perspectives and understanding.	b. Apply new understandings of cultures and contexts to theatrical work.
c. Identify and discuss personal aesthetics, preferences, and beliefs through participation in or observation of theatrical work.	c. Interpret and discuss how personal aesthetics, preferences, and beliefs are used in a theatrical work.	c. Apply personal aesthetics, preferences, and beliefs to evaluate a theatrical work.	c. Justify personal aesthetics, preferences, and beliefs through participation in and observation of a theatrical work.	c. Provide multiple aesthetics, preferences, and beliefs through participation in and observation of theatrical work.	c. Justify multiple aesthetics, preferences, and beliefs that informs artistic decisions in a theatrical work.

Anchor Standard #9 Apply criteria to evaluate artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Use supporting evidence and criteria to evaluate a theatrical work.	a. Explain preferences, using supporting evidence and criteria to evaluate a theatrical work.	a. Respond to a theatrical work using supporting evidence, personal aesthetics, and artistic criteria.	a. Examine a theatrical work using supporting evidence and criteria, while considering art forms, history, culture, and other disciplines.	a. Analyze and assess a theatrical work by connecting it to art forms, history, culture, and other disciplines using supporting evidence and criteria.	a. Research and synthesize cultural and historical information related to a theatrical work to support or evaluate artistic choices.
b. Use one or more production elements in a theatrical work to assess aesthetic choices.	b. Use one or more production elements in a theatrical work to assess aesthetic choices.	b. Evaluate the production elements used in a theatrical work to assess aesthetic choices.	b. Apply the aesthetics of the production elements in a theatrical work.	b. Construct meaning in a theatrical work, taking into consideration, personal aesthetics and knowledge of production elements while respecting others' interpretations.	b. Analyze and evaluate varied aesthetic interpretations of production elements for a theatrical work.
c. Evaluate and analyze issues and situations in a theatrical work from an audience member's perspective.	c. Identify how the intended purpose of a theatrical work appeals to a specific audience.	c. Assess the impact of a theatrical work on a specific audience.	c. Describe the playwright's purpose for an intended audience in a theatrical work.	c. Justify how a theatrical work communicates a specific purpose for an audience.	c. Compare and debate the connection between a theatrical work and contemporary issues that may impact an audience.

Theatre Connecting

Anchor Standard #10 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

Kindergarten	1st	2nd	3rd	4th	5th
a. With prompting and support, retell a personal experience in a guided theatrical experience (e.g. process drama, creative drama, story drama)	a. With prompting and support identify between characters and oneself in dramatic play or a guided theatrical experience (e.g. process drama, creative drama, story drama)	a. Relate character experiences to personal experiences in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Use personal experiences and knowledge to make connections to community and culture in a theatrical work.	a. Explain how a theatrical work connects to oneself to a community or culture.	a. Identify the ways a theatrical work reflects the perspectives of a community or culture.
b. With prompting and support, identify skills and knowledge from personal experiences in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Select from different art forms and content areas to apply in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Apply skills and knowledge from different art forms and content areas in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Identify connections to community, social issues and other content areas in theatrical work.	b. Respond to community and social issues and incorporate other content areas in theatrical work.	b. Investigate historical, global and social issues expressed in theatrical work.

Anchor Standard #11 Synthesize and relate knowledge and personal experiences to make art

a. With prompting and support, identify stories that are different from one another in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from one's own community in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Identify similarities and differences in stories from multiple cultures in a guided theatrical experience (e.g., process drama, story drama, creative drama).	a. Explore how stories are adapted from literature to theatrical work.	a. Investigate cross-cultural approaches to storytelling in theatrical work.	a. Analyze commonalities and differences between stories set in different cultures in preparation for a theatrical work.
b. With prompting and support, tell a short story in dramatic in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a fictional literary source in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Collaborate on the creation of a short scene based on a non-fiction literary source in a guided theatrical experience (e.g., process drama, story drama, creative drama).	b. Examine how artists have historically presented the same stories using different art forms, genres, or theatrical conventions.	b. Compare the theatrical conventions of a given time period with those of the present.	b. Identify historical sources that explain theatrical terminology and conventions.

Theatre Connecting

Anchor Standard #10 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Examine a community issue through multiple perspectives in a theatrical work.	a. Explain how the actions and motivations of characters in a theatrical work impact perspectives of a community or culture.	a. Incorporate multiple perspectives and diverse community ideas in a theatrical work.	a. Investigate how cultural perspectives, community ideas and personal beliefs impact a theatrical work.	a. Choose and interpret a theatrical work to reflect or question personal beliefs.	a. Collaborate on a theatrical work that examines a critical global issue using multiple personal, community, and cultural perspectives.
b. Identify universal themes or common social issues and express them through a theatrical work.	b. Use different forms of theatrical work to examine contemporary social, cultural, or global issues.	b. Incorporate music, dance, art, and/or media to strengthen the meaning and conflict in a theatrical work with a particular cultural, global, or historic context.	b. Explore how cultural, global, and historic belief systems affect creative choices in a theatrical work.	b. Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural theatrical work.	b. Develop a theatrical work that identifies and questions cultural, global, and historic belief systems.

Anchor Standard #11 Synthesize and relate knowledge and personal experiences to make art

a. Research and analyze two different versions of the same theatrical story to determine differences and similarities in the visual and aural world of each story.	a. Research and discuss how a playwright might have intended a theatrical work to be produced.	a. Research the story elements of a staged theatrical work and compare them to another production of the same work.	a. Research how other theatre artists apply creative processes to tell stories in a devised or scripted theatrical work.	a. Formulate creative choices for a devised or scripted theatrical work based on research about the selected topic.	a. Justify and document the creative choices made in a devised or scripted theatrical work based on critical interpretation of specific data from research.
b. Investigate the time period and place of a theatrical work to understand performance and design choices.	b. Examine artifacts from a time period and geographic location to better understand performance and design choices in a theatrical work.	b. Identify and use artifacts from a time period and place to develop performance and design choices in a theatrical work.	b. Use basic theatre research methods to better understand the social and cultural background of a theatrical work.	b. Explore and document how personal beliefs and biases can affect the interpretation of research data applied in theatrical work.	b. Document and present and support an opinion about the social, cultural, and historical understandings of a theatrical work, based on critical research.

THEATRE GLOSSARY

- Acting techniques** Specific skills, pedagogies, theories, or methods of investigation used by an actor to prepare for a theatre performance
- Believability** Theatrical choices thought to be “true” based upon an understanding of any given fictional moment, interpretation of text, and/or human interaction
- Character traits** Observable embodied actions that illustrate a character’s personality, values, beliefs, and history
- Conflict** The problem, confrontation, or struggle in a scene or play; conflict may include a character against him or herself, a character in opposition to another character, a character against nature, a character against society, or a character against the supernatural
- Creative drama** A process-centered, non-exhibitional approach to drama intended to benefit the performers themselves; story drama and process drama are two types of creative drama
- Creative processes** The application of production and technical elements (see the definitions) to a theatrical production
- Devised drama** Creation of an original performance piece by an ensemble
- Dialogue** A conversation between two or more characters
- Dramatic play** Make-believe where children naturally assign and accept roles, then act them out
- Focus** Commitment by a participant (an actor, technician, director) to remain in the scope of the project or to stay within the world of the play
- Genre** Relating to a specific kind or type of drama and theatre such as a tragedy, drama, melodrama, comedy, or farce
- Gesture** An expressive and planned movement of the body or limbs
- Given circumstances** The underlying actions and events that have happened before the play, story, or devised piece begins
- Guided drama experience** A leader guides participants during a process drama, story drama, or creative drama experience (see the definitions) through side-coaching, narration, and prompting; the action of the drama does not stop in order

for the leader to support the students; facilitator may guide participants in or out of role

Improvise The spontaneous, intuitive, and immediate response of movement and speech; a distinction can be made between spontaneous improvisation, which is immediate and un-rehearsed, and prepared improvisation, which is shaped and rehearsed

Imaginary elsewhere An imagined location which can be historical, fictional, or realistic

Imagined worlds An imaginary world created collectively by participants in a drama experience

Inner thoughts The underlying and implied meaning or intentions in the character's dialogue or actions (also known as subtext)

Motivation Reasons why a character behaves or reacts in a particular way in a scene or play

Non-representational materials Objects which can be transformed into specific props through the imagination

Objective play A goal or particular need or want that a character has within a scene or play

Plot A narrative as revealed through the action and/or dialogue; traditionally, a plot has the elements of exposition, inciting incident, conflict, rising action, climax, and resolution or falling action

Process drama A non-linear, episodic, process-centered, improvised form of drama in which teacher and students are in-role exploring and reflecting on an issue, story, theme, problem, or idea in a non-exhibitional format that is intended to benefit the performers themselves

Production elements Technical elements selected for use in a specific production, including sets, sound, costumes, lights, music, props, and make-up, as well as elements specific to the production such as puppets, masks, special effects, or other story telling devices/concepts

Scripted drama A piece of writing for the theatre that includes a description of the setting, a list of the characters, the dialogue, and the action of the characters

Script analysis The study of a script to understand the underlying structure and themes of the play's story, and the motives and objectives of its characters

Staging Patterns of movement in a scene or play including, for example, stage crosses, entrances, and exits which help to convey meaning

Story drama Episodic, process-centered, improvised form of drama that uses existing literature as a starting point for drama exploration, the drama explores implied moments (before, after, or within) that may not exist in the story and is presented in a non-exhibitional format that is intended to benefit the performers themselves

Story elements Characters, setting, dialogue, and plot that create a story

Style The use of a specific set of characteristic or distinctive techniques such as realism, expressionism, epic theatre, documentary theatre, or classical drama; style may also refer to the unique artistic choices of a particular playwright, director, or actor

Tactic The means by which a character seeks to achieve their objective, the selection of tactics are based on the obstacle presented; in acting and directing a tactic refers to a specific action verb

Technical elements The elements of spectacle such as sets, sound, costume, lights, music, props, and makeup used to create a unified and meaningful design for a theatrical production

Theatrical conventions Practices and/or devices that the audience and actors accept in the world of the play even when it is not realistic, such as a narrator, flashback, or an aside

Theme The aspect of the human condition under investigation in the drama; it can be drawn from unifying topics or questions across content areas

Visual composition The arrangement of actors and scenery on a stage for a theatrical production, sometimes known as *mise en scène*.

2015 DRAFT Arizona Arts Standards

Visual Arts Standards K - High School

Thank you for reviewing the 2015 DRAFT Visual Arts Standards.

[You can find the link for the survey to give us input here, as well as a listing of in-person and online meetings to share your feedback.](#)

These draft Arizona art standards serve as a framework to guide the development of a well-rounded art curriculum that is tailored to the needs of students in the diverse schools of Arizona.

What's new?

Here are some things to look for in these DRAFT standards:

1. Instead of organizing the standards into 3 big categories - Create, Relate, Evaluate, these draft standards have 4 categories - **Creating, Presenting, Responding and Connecting**. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.
2. The DRAFT standards are **organized grade by grade, with 3 levels for High School**, instead of into skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The draft specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to the district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that art teachers will combine and interweave standards to create units of study.
3. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).
4. In many performance standards, examples are given in parenthetical "such as..." notes. These are in no way prescriptive; they simply provide examples and clarifications.
5. Under the 4 big categories are **11 Anchor Standard Statements**, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor Standards are shared across all art forms.

Creating - Conceiving and developing new artistic ideas and work.	Presenting - Realizing artistic ideas and work through interpretation and presentation	Responding - Understanding and evaluating how the arts convey meaning	Connecting - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

Visual Arts Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

Kindergarten	1st	2nd	3rd	4th	5th
Engage in exploration and imaginative play with materials.	Engage collaboratively (such as pairs, small group, or whole group) in exploration and imaginative play with materials (such as puppets, model towns, paper murals).	Brainstorm collaboratively (such as contributing to and listening to various ideas) multiple approaches to an art or design problem (such as celebrations, cross-curriculum projects, school events).	Elaborate on an imaginative idea.	Brainstorm multiple approaches to a creative art or design problem.	Combine ideas to generate an innovative idea for art-making.
Engage collaboratively (such as using manipulatives for construction, adding to a group collage) in creative art making in response to an artistic problem.	Use observation and investigation in preparation for making a work of art.	Make art or design with various materials and tools to explore personal interests, questions, and curiosity.	Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.	Collaboratively set goals and create artwork that is meaningful and has purpose to the makers (such as individual works with a similar purpose or group work with shared goals).	Identify and demonstrate diverse methods of artistic investigation (such as researching media, techniques, the work of other artists) to choose an approach for beginning a work of art.

Anchor Standard #2 Organize and develop artistic ideas and work

Through experimentation, build skills in various media and approaches to art-making (such as elements of art, other visual considerations).	Explore uses of materials, tools, approaches (such as elements of art, other visual considerations) to create works of art or design.	Experiment with various materials, tools, and approaches (such as elements of art, other visual considerations) to explore personal interests in a work of art or design.	Create personally satisfying artwork using a variety of artistic processes, materials, and approaches (such as elements and principles of art, other visual considerations).	Develop technical skills and explore art-making approaches (such as elements and principles of art, other visual considerations).	Develop skills in multiple art-making techniques and experiment with approaches (such as elements and principles of art, other visual considerations) through practice.
a. Observe safe practices with art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.	Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.	When making works of art, utilize and care for materials, tools, and equipment and practice safe and responsible digital posting/sharing with awareness of image ownership.	Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
Create art that represents natural and constructed environments.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose objects to make something new.	Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.	Document, describe, and represent regional constructed environments.	Identify, describe, and visually document places and/or objects of personal significance.

Anchor Standard # 3 Refine and complete artistic work

Explain the process and/or subject matter of personal artwork.	Use art vocabulary to describe choices in personal artwork.	Discuss and reflect with peers about choices made in creating artwork.	Elaborate visual information by adding details in an artwork.	Revise artwork in progress on the basis of insights gained through peer discussion.	Create artist statements using art vocabulary to describe personal choices in art-making.
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Visual Arts Creating

Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Combine concepts collaboratively to generate innovative ideas for creating art.	Apply strategies to overcome creative blocks (such as redefine, view from different perspective, take a break and look at classmates' work).	Document early stages of the creative process with images or words in traditional or new media (such as a sketchbook/journal, digital recordkeeping).	Use multiple approaches to begin creative endeavors.	Individually or collaboratively formulate new creative problems based on student's existing artwork.	Visualize and hypothesize to generate plans for creating art and design that explores social issues.
Articulate questions for an artistic investigation of personally relevant content for creating art (such as drawing on traditions of the past to generate new ideas).	Develop criteria (such as identifying the desired qualities of the final artwork) to guide making a work of art or design to meet an identified goal.	Collaboratively shape an artistic investigation of an aspect of present-day life using contemporary practices of art and design.	Shape an artistic investigation of an aspect of present-day life using contemporary practices of art or design.	Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.	Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Anchor Standard #2 Organize and develop artistic ideas and work

Demonstrate openness in trying new ideas, materials, methods, and approaches (such as elements and principles of art, other visual considerations) in making works of art and design.	Demonstrate persistence in developing skills with various materials, methods, and approaches (such as elements and principles of art, other visual considerations) in creating works of art or design.	Demonstrate willingness to innovate, and take risks to pursue ideas, forms, meanings, and approaches (such as elements and principles of art, other visual considerations) that emerge in the process of art making or designing.	Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of art, other visual considerations)	Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using various approaches (such as using the elements and principles of art or other visual considerations characteristic of that art form).	Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.	Demonstrate awareness of ethical implications of making and distributing creative work.	Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
Design or redesign objects, places, or systems that meet the identified needs of diverse users.	Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	Select, organize, and design images and words to make visually clear and compelling presentations.	Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	Redesign an object, system, place, or design in response to contemporary issues.	Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Anchor Standard # 3 Refine and complete artistic work

Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format.	Apply relevant criteria (such as craftsmanship, originality, well-organized composition) to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.
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Visual Arts					
Presenting					
Anchor Standard #4 Select, Analyze and Interpret artistic work for performance					
Kindergarten	1st	2nd	3rd	4th	5th
Select art objects for personal portfolio and display, explaining why they were chosen.	Explain why some objects, artifacts, and artwork are valued over others.	Categorize artworks based on a theme or concept for an exhibit (such as bulletin board display, student art show, postcard mock gallery).	Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.	Analyze how past, present, and emerging technologies have impacted the presentation of artwork (such as the photographic/digital reproductions, posters, postcards, printouts, photocopies).	Define the roles and responsibilities of museum professionals (such as curator, security guard, conservator, docent, exhibition designer); explain the skills and knowledge needed in maintaining and presenting objects, artifacts, and artwork.
Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
Explain the purpose of a portfolio or collection (such as, keeping artworks safe, reviewing artworks later, deciding which artworks are best; keeping a record of progress).	Ask and answer questions about preserving artworks (such as where, when, why, and how artwork should be preserved.)	Distinguish between different materials or artistic techniques for preparing artwork for presentation and preservation (such as mounted on construction paper, elevated on a base, hung from the ceiling and including a label with student name and title).	Identify exhibit space and prepare works of art for presentation (such as a counter space, bulletin board, display case, media center). Write an artist statement, such as a description/identification of the goal, process, or visual characteristics.	Analyze the various considerations for presenting and protecting art (such as the work of indigenous peoples in archeological sites or museums, indoor or outdoor public art in various settings, other art in temporary or permanent forms both in physical or digital formats.)	Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork (such as debating or writing about the care and transportation of personal artwork, care of family heirlooms, unprotected Native American petroglyphs).
Anchor Standards #6 Convey meaning through the presentation of artistic work					
Explain what an art museum is and distinguish how an art museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other art venues.	Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.	Identify and explain how and where different cultures record and illustrate stories and preserve history through art.	Compare and contrast purposes of art museums, art galleries, community art centers and other venues, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

Visual Arts					
Presenting					
Anchor Standard #4 Select, Analyze and Interpret artistic work for performance					
6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Analyze similarities and differences associated with presenting two-dimensional, three-dimensional, and digital artwork (such as lighting, sculpture viewed from multiple angles, specially designed viewing space).	Compare and contrast how technologies have changed the way artwork is presented and experienced (such as audio tours, interactive screens, digital projections, virtual tours).	Develop and apply criteria for evaluating a collection of artwork for presentation (such as grouping strategies, consideration of eye level, measuring).	Analyze, select, and curate artifacts and/or artworks for presentation.	Analyze, select, and critique personal artwork for a collection or portfolio presentation.	Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.
Anchor Standard #5 Develop and refine artistic techniques and work for presentation					
Individually or collaboratively, develop a visual plan (such as a mock gallery in a box, floor plan) for displaying works of art (such as analyzing exhibit space, identifying the needs of the viewer, planning for the security and protection of the artwork).	Based on criteria (such as formal organization, media, unity of subject matter) analyze and evaluate methods for preparing and presenting artworks in an exhibition (such as a collection of postcard reproductions, student artwork, objects of visual culture).	Collaboratively prepare and present selected theme-based (such as joy, celebration, protest, environment) artwork for display, and formulate exhibition narratives (such as text panel, video introduction, docent talk) for the viewer.	Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks) and ways an exhibition is presented.	Evaluate, select, and apply methods or processes appropriate to display and preserve artwork in a specific place (such as spaces on school campus, local businesses, public spaces).	Investigate, compare, and contrast methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns).
Anchor Standards #6 Convey meaning through the presentation of artistic work					
Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.	Compare and contrast viewing and experiencing collections and exhibitions in different venues. Consider how preservation and security measures affect viewer experience.	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. Consider how the choice of what to preserve reflects the values of the community.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Visual Arts Responding

Anchor Standard #7 Perceive and analyze artistic work

Kindergarten	1st	2nd	3rd	4th	5th
Identify various types (such as drawing, painting, sculpture, architecture) of art.	Select and describe the subject matter of art (such as artworks that illustrate daily life experiences of one's self and others).	Use domain-specific art vocabulary to describe one's natural world and constructed environments.	Use domain-specific art vocabulary to speculate about processes (such as pasted paper in a collage and brushmarks in a painting) an artist uses to create a work of art.	Use domain-specific art vocabulary to compare responses to a work of art before and after working in similar media.	Use domain-specific art vocabulary to compare how artworks made in different cultures reflect the times and places in which they were made.
Describe what an image represents.	Compare images that represent the same subject matter.	Compare images based on expressive properties (such as Albrecht Durer's calm "Hare" , the energetic Energizer Bunny and the silly Bugs Bunny).	Determine messages communicated by an image (such as a deer in Native American petroglyphs, animal crossing signs, and John Deere logo).	Analyze components (such as elements and principles and other visual characteristics) in imagery that convey messages.	Identify and analyze cultural associations suggested by visual imagery (such as the skulls and skeletons used in Day of the Dead festivals, dancing dragons used in Chinese New Year celebrations).

Anchor Standard #8 Interpret intent and meaning in artistic work

Interpret art by identifying subject matter and describing relevant details.	Interpret art by categorizing subject matter and identifying the elements and principles and other visual characteristics.	Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and elements and principles and other visual characteristics.	Interpret art by analyzing use of media to create subject matter, elements and principles and other visual characteristics, and mood.	Interpret art by referring to contextual information (such as the artist's life and times) and analyzing relevant subject matter, elements and principles and other visual characteristics, and use of media.	Interpret art by analyzing elements and principles and other visual characteristics, contextual information (such as the artist's life and times), subject matter, and use of media to identify ideas and mood conveyed.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Explain reasons for selecting a preferred artwork.	Classify artwork based on different reasons for preferences (favorite color, favorite subject matter).	Use domain-specific art vocabulary to express preferences about artwork.	Distinguish one's preference for an artwork from one's evaluation of that artwork. ("I like it," is a preference while "It is good because..." is an evaluation).	Evaluate an artwork based on given criteria (such as realism, usefulness, expressiveness, formal excellence, craftsmanship).	Recognize differences in criteria used to evaluate works of art depending on styles, genres (such as portrait, still life, landscape), and media.
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Visual Arts Responding

Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Use domain-specific art vocabulary to identify how artworks/artifacts made in different cultures reveal the lives and values of the people living at that time and place.	Explain how the location of artworks/artifacts (such as katsinas in museums or in ceremonial sites) influence how they are perceived and valued.	Explain how artists' choices of visual characteristics (such as elements and principles in Western art or other culture's visual traditions) are influenced by the culture and environment in which they live.	Hypothesize ways in which art impacts people's perception and understanding of human experiences (such as Diego Rivera's political murals or Pablo Picasso's "Guernica").	Use domain-specific art vocabulary to describe personal aesthetic responses to designed objects and constructed environments (such as electronic devices, household appliances, shopping malls).	Analyze how responses to art develop over time based on knowledge of and experience with art and life.
Analyze ways that visual characteristics and cultural associations suggested by images influence ideas, emotions, and actions (such as white associated with Western weddings and with mourning in some Asian cultures).	Analyze multiple ways that images influence specific audiences (flags at the opening ceremony of the Olympic Games, athletic logos at sporting events, costumes at a sci-fi convention).	Compare and contrast contexts (such as video games, music concerts, powwows) in which viewers encounter images that influence ideas, emotions, and actions.	Analyze how one's understanding of the world is affected by experiencing visual imagery (such as icons, logos, advertisements).	Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, marketing campaigns).	Determine the commonalities in visual images attributed to a timeframe, or culture (such as fashion, automotive design, furniture, buildings).

Anchor Standard #8 Interpret intent and meaning in artistic work

Distinguish between relevant and non-relevant contextual information (artist's life and times) to support an interpretation of the mood, message or meaning of that artwork.	Cite specific evidence from an artwork (subject matter, media, elements and principles and other visual characteristics) and relevant evidence from the context (artist's life and times) to support an interpretation of the mood, message or meaning of that artwork.	Construct a logical argument with relevant evidence to support a conclusion about the interpretation of the mood, message, or meaning of an artwork.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence (such as subject matter, media, elements and principles and other visual characteristics) found in the work and its various contexts (artists' life and times).	Construct a persuasive interpretation of an artwork or collection informed by the perspective of an art specialist(s) (such as art historians, art critics, curators, reviewers, and other artists).	Defend a plausible interpretation of an artwork in comparison to the artist's stated intention for that artwork.
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Anchor Standard #9 Apply criteria to evaluate artistic work

Develop and apply relevant historical and cultural criteria (such as the canon of proportions for ancient Greek art, use of space in Chinese scroll painting) to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on articulated personal criteria and an evaluation of an artwork based on a set of criteria established by members of the artworld (curators, art historians, critics, reviewers, and other artists).	Create a convincing and logical argument to support an evaluation of art by citing both primary and secondary sources.	Establish relevant criteria in order to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others (such as the general public compared to art specialists) to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.
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**Visual Arts
Connecting**

Kindergarten	1st	2nd	3rd	4th	5th
Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art					
Create art that tells a story about a life experience.	Identify times, places, and reasons by which students make art outside of school.	Create works of art about events in home, school, or community life.	Develop a work of art based on observations of surroundings.	Create works of art that reflect community cultural traditions.	Apply domain-specific vocabularies of art and design to view surroundings in new ways through art-making.
Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
Identify a purpose of an artwork.	Identify a variety of reasons why people from different places and times make art (such as to express themselves, to tell a story, to make things look beautiful, to remember special people and events) .	Compare and contrast cultural uses (such as honoring people, remembering events) of artwork from different times and places.	Recognize that responses to art change depending on knowledge of the time and place in which it was made (such as using a t-chart to compare initial responses to those formed after study of the context).	Through observation, infer information about time, place, and culture in which a work of art was created (such as examining genre scenes, cityscapes, or portraits from different eras) .	Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society (such as religious art can illustrate a groups' beliefs, community murals can reflect concerns of the neighborhood, an advertising image can be persuasive).

**Visual Arts
Connecting**

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art					
Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.	Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding					
Analyze how art reflects changing times, traditions, resources, and cultural uses (such as a comparison of an Egyptian tomb fresco, the Mayan mural at Bonampak or Arizona's Robert McCall space mural).	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, (such as American folk portraits made for everyday people available before photography, Stonehenge built with massive stones from far away) and cultural uses (such as expressing religious concerns, promoting political points of view, showcasing economic status, celebrating scientific discoveries).	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity (such as examining the art related to musical groups, international costumes, sports teams, special interest clubs).	Describe how knowledge of culture, traditions, and history may influence personal responses to art (such as compare initial response to an artwork at the beginning of the course and periodically throughout the course to identify changes in perception after study of the context).	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propoganda art, James Montgomery Flag's Uncle Sam army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers).

VISUAL ARTS GLOSSARY

Visual Arts, includes the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (Revised July 2012)

Art

In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, “The Role of Theory in Aesthetics,” Morris Weitz (1956) recommended differentiating between *classificatory* (classifying) and *honorific* (honoring as good) definitions of art.

In the Next Generation Core Visual Arts Standards, the word *art* is used in the *classificatory* sense to mean “an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.”

An important component of a quality visual arts education is for students to engage in discussions about *honorific* definitions of good art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of “good art.”

Appropriation

intentional borrowing, copying, and alteration of preexisting images and objects

Artist statement

information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature

Artistic investigations

in making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing

Art-making approaches

diverse strategies and procedures by which artists initiate and pursue making a work

Artwork

artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated

Brainstorm

technique for the initial production of ideas or ways of solving a problem

by an individual or group in which ideas are spontaneously contributed without critical comment or judgment

Characteristic(s) attribute, feature, property, or essential quality

Characteristics of form (and structure)

terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others; a traditional Modernist term for such attributes is “elements and principles of art.”

Collaboration joint effort of working together to formulate and solve creative problems

Collaboratively joining with others in attentive participation in an activity of imagining, exploring, and/or making

Concepts ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form

Constructed environment

human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play

Contemporary artistic practice

processes, techniques, media, procedures, behaviors, actions, and conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material, and technical possibilities; examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces

Context interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork’s creation and reception

Copyright form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works

Creative commons

copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker’s choice (<http://creativecommons.org/>)

Creativity ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things

Criteria in art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success. Criteria” is plural. “Criterion” is singular.

Contemporary criteria principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings

Established criteria identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators, and others or principles developed by an individual or group to pertain to a specific work of art or design

Personal criteria principles for evaluating art and design based on individual preferences

Relevant criteria principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work

Critique individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design

Cultural contexts ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art

Cultural traditions pattern of practices and beliefs within a societal group

Curate collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits

Curator person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts

Design application of creativity to planning the optimal solution to a given problem and communication of that plan to others

Digital format anything in electronic form including photos, images, video, audio files, or

artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device

Engagement attentive participation in an activity of imagining, exploring, and making

Exhibition narrative written description of an exhibition intended to educate viewers about its purpose

Expressive properties moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art

Fair use limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work

Formal and conceptual vocabularies terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

Genre category of art or design identified by similarities in form, subject matter, content, or technique

Image visual representation of a person, animal, thing, idea, or concept

Imaginative play experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating

Innovative thinking imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems

Material culture human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals

Materials substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic, and simulated materials

Medium/Media mode(s) of artistic expression or communication; material or other resources used for creating art

Open source computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any

purpose (<http://opensource.org/>)

Play spontaneous engaged activity through which people learn to experience, experiment, discover, and create

Portfolio actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy

Preservation activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means

Preserve protect, save, and care for (curate) objects, artifacts, and artworks

Style recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist

Technologies tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments

Text Contemporary understandings expand beyond written language to define text as encompassing visual representation such as paintings, sculpture, diagrams, graphics, films, and maps

Venue place or setting for an art exhibition, either a physical space or a virtual environment

Visual components properties of an image that can be perceived

Visual imagery group of images; images in general

Visual organization approaches and strategies

Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, contrast, emphasis, repetition, balance, and typography choice used to create focus and clarity in a work

Visual plan drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue

REVISED EXECUTIVE SUMMARY (4.23.15)

Issue: AzMERIT Update – PLDs, Standard Setting, Reports

Action/Discussion Item

Information Item

Background and Discussion

On November 3, 2014, the Board adopted AzMERIT as the statewide assessment to measure the Arizona English Language Arts and Mathematics standards.

At the March meeting the Department briefed the Board on two policy decisions that require Board action per ARS §15-741: development of Performance Level Descriptors (PLDs) for AzMERIT and the AzMERIT Standard Setting. The Department is looking for Board approval of the proposed Policy PLDs and the expected timeline for the approval of the Standard Setting cut score recommendations.

In March 2014, the Board adopted sixteen key values for the state’s new assessment. Several of these values are related to the reporting of AzMERIT results. The Department is using these Board adopted values to guide the development of AzMERIT reports. The Department will brief the Board on the AzMERIT reports currently in development.

Performance Level Descriptors (PLDs)

AzMERIT results will be reported using performance levels. PLDs describe the typical skills and knowledge a student demonstrates in each performance level for each grade/subject test. PLDs will be included in AzMERIT reporting to provide teachers, parents/guardians, and students a clearer understanding of the student’s mastery of the standards. The development of PLDs begins with Board approved performance level names and policy definitions.

Due to the relatively short test length, AzMERIT should have no more than four performance levels. ADE is recommending that the four levels are simply numbered (Level 1, Level 2, Level 3, and Level 4), rather than named, with two levels below passing/proficient and two passing levels. On student reports these levels can have additional text or names associated with them. Any such text or names should come directly from the policy definitions.

Each of these four levels requires a policy definition that describes the Board’s expectations for rigor and complexity at each performance level. These policy definitions are short statements that are applicable across grade level and content.

In March, ADE offered the following draft AzMERIT Policy Definitions (or policy PLDs):

Contact Information:

Irene Hunting, Deputy Associate Superintendent for Assessment
Leila Williams, Associate Superintendent for High Quality Assessments and Adult Education

REVISED EXECUTIVE SUMMARY (4.23.15)

Level 4 - Students performing at this level demonstrate **thorough understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

Level 3 - Students performing at this level demonstrate **adequate understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

Level 2 - Students performing at this level demonstrate **partial understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

Level 1 - Students performing at this level demonstrate **minimal understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

These draft policy definitions were informed by the policy definitions used by PARCC and Smarter Balanced. See attachment. Keeping these AzMERIT policy definitions worded similarly to these consortium tests will support the desire to have AzMERIT results comparable to other state's results.

ADE sought public feedback on these draft AzMERIT policy definitions via a survey emailed to all test coordinators and to the education stakeholder list serve. 2836 individuals responded to the survey. More than 65% of the respondents strongly agreed or agreed that the proposed policy PLDs appropriately described the four performance levels that will be used to report AzMERIT results. Fewer than 14% of the respondents disagreed or strongly disagreed that they were appropriate. About 900 respondents provided comments:

- 143 comments regarding vagueness of terms;
- 128 comments regarding specific wordings;
- 86 comments reflected agreement with the descriptors;
- 85 comments indicating that the descriptors need more detailed definitions and descriptions;
- 49 comments indicated that they prefer FAME;
- 25 comments indicated that these are similar to or better than FAME;
- 35 comments regarding percentage correlation;
- 32 comments indicated a desire for five performance levels;
- 15 comments referenced expectations for students with disabilities;
- 10 comments indicated the need for separate ELA and Math policy PLDs;

REVISED EXECUTIVE SUMMARY (4.23.15)

- 8 comments regarding the references to college and career ready:
- 49 comments offered other suggestions related to the policy PLDs; and
- 241 comments were on topics other than the policy PLDs.

Based on this feedback received, ADE is offering these slightly revised AzMERIT policy definitions.

Level 4 - Students performing at this level demonstrate **comprehensive understanding of and ability to apply** the content knowledge and skills needed to be on track toward college and career readiness as specified in Arizona's English language arts and mathematics standards.

Level 3 - Students performing at this level demonstrate **satisfactory understanding of and ability to apply** the content knowledge and skills needed to be on track toward college and career readiness as specified in Arizona's English language arts and mathematics standards.

Level 2 - Students performing at this level demonstrate **partial understanding of and ability to apply** the content knowledge and skills needed to be on track toward college and career readiness as specified in Arizona's English language arts and mathematics standards.

Level 1 - Students performing at this level demonstrate **minimal understanding of and ability to apply** the content knowledge and skills needed to be on track toward college and career readiness as specified in Arizona's English language arts and mathematics standards.

The following changes were made to the policy definitions:

- The modifier associated with Level 4 was changed from "thorough" to "comprehensive"
- The modifier associated with Level 3 was changed from "adequate" to "satisfactory"
- The word "towards" was changed to "toward"
- The reference to the standards was generalized.

The Board approved policy definitions will inform the development of more detailed PLDs that will describe what students should know and be able to do in each of the performance level of AzMERIT for each grade and content area. Parent friendly PLD language for inclusion on student reports will also be developed.

Standard Setting

Standard Setting is the process used to establish cut scores on a test. Detailed PLDs

REVISED EXECUTIVE SUMMARY (4.23.15)

and data from the first administration of the test are used in the standard setting process. The AzMERIT Standard Setting Committee will be comprised of Arizona educators and will meet July 13 – 17, 2015. Immediately following the Standard Setting Committee meeting, ADE and the test vendor will produce a standard setting report. This report will include recommended cut scores and will be provided to the Board on July 27. The Board may approve or revise the recommended cut scores at their regular August meeting or an earlier special meeting. AzMERIT score reporting will follow Board approval of the cut scores with results available approximately 8 weeks after Board approval of the cut scores.

AzMERIT Score Reports

The Department will provide a draft sample of each of the AzMERIT score reports in development and will explain the report features. All of these reports are still being finalized. See attachment.

Recommendations to the Board

It is recommended that the Board approve the four AzMERIT performance level names and policy level descriptors listed above.

It is recommended that the Board establish a timeline for the approval of AzMERIT Standard Setting so that a reporting timeline can be established and published.

EXECUTIVE SUMMARY

Issue: AzMERIT Update – PLDs, Standard Setting, Reports

Action/Discussion Item

Information Item

Background and Discussion

On November 3, 2014, the Board adopted AzMERIT as the statewide assessment to measure the Arizona English Language Arts and Mathematics standards.

At the March meeting the Department briefed the Board on two policy decisions that require Board action per ARS §15-741: development of Performance Level Descriptors (PLDs) for AzMERIT and the AzMERIT Standard Setting. The Department is looking for Board approval of the proposed Policy PLDs and the expected timeline for the approval of the Standard Setting cut score recommendations.

In March 2014, the Board adopted sixteen key values for the state's new assessment. Several of these values are related to the reporting of AzMERIT results. The Department is using these Board adopted values to guide the development of AzMERIT reports. The Department will brief the Board on the AzMERIT reports currently in development.

Performance Level Descriptors (PLDs)

AzMERIT results will be reported using performance levels. PLDs describe the typical skills and knowledge a student demonstrates in each performance level for each grade/subject test. PLDs will be included in AzMERIT reporting to provide teachers, parents/guardians, and students a clearer understanding of the student's mastery of the standards. The development of PLDs begins with Board approved performance level names and policy definitions.

Due to the relatively short test length, AzMERIT should have no more than four performance levels. ADE is recommending that the four levels are simply numbered (Level 1, Level 2, Level 3, and Level 4), rather than named, with two levels below passing/proficient and two passing levels.

Each of these four levels requires a policy definition that describes the Board's expectations for rigor and complexity at each performance level. These policy definitions are short statements that are applicable across grade level and content.

In March, ADE offered the following draft AzMERIT Policy Definitions:

Level 4 - Students performing at this level demonstrate **thorough understanding of and ability to apply** the content knowledge and skills needed

Contact Information:

Irene Hunting, Deputy Associate Superintendent for Assessment

Leila Williams, Associate Superintendent for High Quality Assessments and Adult Education

EXECUTIVE SUMMARY

to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

Level 3 - Students performing at this level demonstrate **adequate understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

Level 2 - Students performing at this level demonstrate **partial understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

Level 1 - Students performing at this level demonstrate **minimal understanding of and ability to apply** the content knowledge and skills needed to be on track towards college and career readiness as specified in Arizona's College and Career Ready Standards.

ADE has sought public feedback on these draft AzMERIT policy definitions. Based on feedback received, any proposed revisions to the draft AzMERIT policy definitions will be provided to the Board by April 24, 2015.

The Board approved policy definitions will inform the development of more detailed PLDs that will describe what students should know and be able to do in each of the performance level of AzMERIT for each grade and content area.

Standard Setting

Standard Setting is the process used to establish cut scores on a test. Detailed PLDs and data from the first administration of the test are used in the standard setting process. The AzMERIT Standard Setting Committee will be comprised of Arizona educators and will meet July 13 – 17, 2015. Immediately following the Standard Setting Committee meeting, ADE and the test vendor will produce a standard setting report. This report will include recommended cut scores and will be provided to the Board on July 27. The Board may approve or revise the recommended cut scores at their regular August meeting or an earlier special meeting. AzMERIT score reporting will follow Board approval of the cut scores with results available approximately 8 weeks after Board approval of the cut scores.

AzMERIT Score Reports

The Department will provide a draft sample of each of the AzMERIT score reports in development and will explain the report features. All of these reports are still being finalized. See attachment.

EXECUTIVE SUMMARY

Recommendations to the Board

It is recommended that the Board approve the four AzMERIT performance level names and policy level descriptors listed above.

It is recommended that the Board establish a timeline for the approval of AzMERIT Standard Setting so that a reporting timeline can be established and published.

Smarter Balanced Policy Achievement Level Descriptors:

The Level 4 student demonstrates thorough understanding of and ability to apply the English language arts and literacy (mathematics) knowledge and skills needed for success in college and careers, as specified in the Common Core State Standards.

The Level 3 student demonstrates adequate understanding of and ability to apply the English language arts and literacy (mathematics) knowledge and skills needed for success in college and careers, as specified in the Common Core State Standards.

The Level 2 student demonstrates partial understanding of and ability to apply the English language arts and literacy (mathematics) knowledge and skills needed for success in college and careers, as specified in the Common Core State Standards.

The Level 1 student demonstrates minimal understanding of and ability to apply the English language arts and literacy (mathematics) knowledge and skills needed for success in college and careers, as specified in the Common Core State Standards.

On the student report, the levels are described as

- Thorough understanding
- Adequate understanding
- Partial understanding
- Minimal understanding

PARCC Policy Performance Level Descriptors:

Level 5: Student performing at this level demonstrated a distinguished command of the knowledge, skills, and practices embodied by the Common Core State Standards assessed at their grade level.

Level 4: Student performing at this level demonstrated a strong command of the knowledge, skills, and practices embodied by the Common Core State Standards assessed at their grade level.

Level 3: Student performing at this level demonstrated a moderate command of the knowledge, skills, and practices embodied by the Common Core State Standards assessed at their grade level.

Level 2: Student performing at this level demonstrated a partial command of the knowledge, skills, and practices embodied by the Common Core State Standards assessed at their grade level.

Level 1: Student performing at this level demonstrated a minimal command of the knowledge, skills, and practices embodied by the Common Core State Standards assessed at their grade level.

On the student report, the levels are described as

- Level 1 Minimal
- Level 2 Partial
- Level 3 Moderate
- Level 4 Strong
- Level 5 Distinguished

EXECUTIVE SUMMARY

Issue: AzMERIT Update – PLDs, Standard Setting, Reports

Action/Discussion Item

Information Item

Background and Discussion

On November 3, 2014, the Board adopted AzMERIT as the statewide assessment to measure the Arizona English Language Arts and Mathematics standards.

At the March meeting the Department briefed the Board on two policy decisions that require Board action per ARS §15-741: development of Performance Level Descriptors (PLDs) for AzMERIT and the AzMERIT Standard Setting. The Department is looking for Board approval of the proposed Policy PLDs and the expected timeline for the approval of the Standard Setting cut score recommendations.

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Performance Level Descriptors (PLDs)

AzMERIT results will be reported using performance levels. PLDs describe the typical skills and knowledge a student demonstrates in each performance level for each grade/subject test. PLDs will be included in AzMERIT reporting to provide teachers, parents/guardians, and students a clearer understanding of the student’s mastery of the standards. The development of PLDs begins with Board approved performance level names and policy definitions.

Due to the relatively short test length, AzMERIT should have no more than four performance levels. ADE is recommending that the four levels are simply numbered (Level 1, Level 2, Level 3, and Level 4), rather than named, with two levels below passing/proficient and two passing levels. On student reports these levels can have additional text or names associated with them. Any such text or names should come directly from the policy definitions.

Each of these four levels requires a policy definition that describes the Board’s expectations for rigor and complexity at each performance level. These policy definitions are short statements that are applicable across grade level and content.

In March, ADE offered the following draft AzMERIT Policy Definitions (or policy PLDs):

Contact Information:

Irene Hunting, Deputy Associate Superintendent for Assessment
Leila Williams, Associate Superintendent for High Quality Assessments and Adult Education

Student Name: Maria A. Doe
School: ABC School (123654)
District: ABC District (987456)
Test Date: Spring 2015

Grade 3 English Language Arts (ELA) Assessment

About This Report

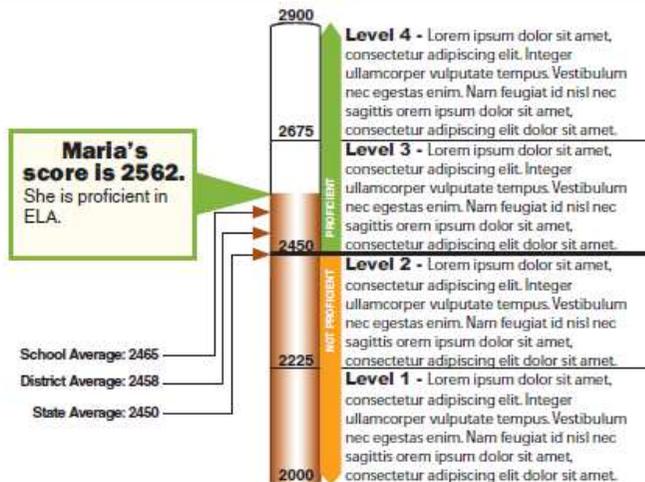
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Maria's Performance on the ELA Assessment



Has Maria met the Move On When Reading requirement?

Yes

This determination is made based on the Reading component of the ELA assessment.

Family Score Report

This report will be the only paper report provided.

Features of this report:

- One report per content area (ELA and math)
- Each report is a single page printed on both side in full color.
- The front of the report will have “About this Report” text; the student’s proficiency level and scale score; the average scale scores for the school, district, and state; brief proficiency level descriptors; and, for Grade 3 ELA, will indicate if student has met the Move on When Reading requirement.
- The text in this report will be parent friendly with minimal jargon.

Legend: Performance Category

 Below Proficiency  At/Near Proficiency  Above Proficiency

What Are Your Child's Strengths and Weaknesses in English Language Arts?

Has Maria reached proficiency in Reading?

 <p>Yes, Maria performed at the above proficiency level in Reading.</p>	<p>What was assessed? Tet quod ma volore volenis enim eruptati remquiae imilian delique doluptatem quid quateporem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.</p> <p>What do these results mean? Tet quod ma volore volenis enim eruptati remquiae imilian delique doluptatem quid quateporem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.</p>
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Has Maria reached proficiency in Writing and Language?

 <p>Maria performed at the near proficiency level. The test does not always provide enough information to tell if your child has reached proficiency in Writing and Language.</p>	<p>What was assessed? Tet quod ma volore volenis enim eruptati remquiae imilian delique doluptatem quid quateporem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.</p> <p>What do these results mean? Tet quod ma volore volenis enim eruptati remquiae imilian delique doluptatem quid quateporem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.</p>
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The Writing and Language portion of the English Language Arts assessment requires that each student complete an essay. The essay is evaluated on three criteria. The chart below shows your child's performance on each criteria.

Writing Essay Performance		
Statement of Purpose, Focus & Organization	Evidence & Elaboration	Conventions & Editing
Your child earned 1 out of 4 possible points. Your child's essay shows developing skill to focus on the main idea. The essay is very short with incomplete organization. The writing shows an inconsistent flow, and the purpose of the essay is unclear.	Your child earned 1 out of 4 possible points. Your child's essay shows developing skill to give examples that support the main idea. The examples that are included may be unrelated to the main idea or are insufficient to explain the overall topic. For example, the essay may be composed of topics not discussed in the provided texts.	Your child earned 0 out of 2 possible points. Your child's essay shows below-level command of grade-level English grammar, usage, spelling and punctuation (e.g., commas, quotation marks). Your child shows incorrect use of perfect verb tense (e.g., have walked/had walked) and often confuses verbs when showing time (e.g., While he worked, he is happy.).

For more information about AzMERIT, go to azmeritportal.org.

The back of the report will show whether the student was below proficiency, at/near proficiency, or above proficiency for that content area's reporting categories. For ELA reports, the writing essay scores will also be included on the back. Information about what was assessed and what these scores mean will be included.

Student Name: Maria A. Doe
School: ABC School (123654)
District: ABC District (987456)
Test Date: Spring 2015

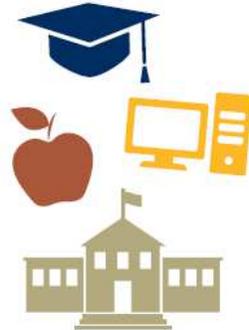
Grade 5 Mathematics Assessment

About This Report

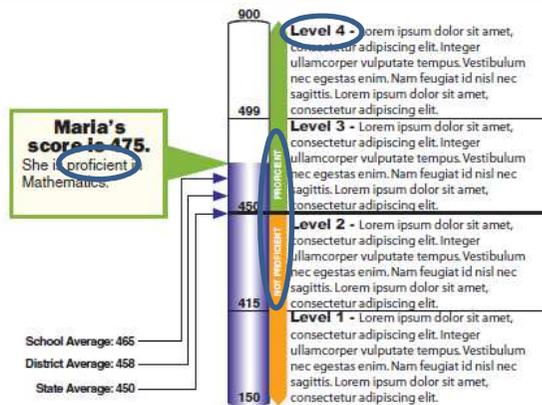
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Maria's Performance on the Mathematics Assessment



What Are Your Child's Strengths and Weaknesses in Mathematics?

Has Maria reached proficiency in Numbers and Operations in Base Ten and Algebraic Thinking?



Yes, Maria performed at the above proficiency level in Numbers and Operations in Base Ten and Algebraic Thinking.

What was assessed?

Tet quod ma volore volenis enim eruptati remquiae imilian deliquo doluptatem quid quatemorem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.

What do these results mean?

Tet quod ma volore volenis enim eruptati remquiae imilian deliquo doluptatem quid quatemorem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.

Has Maria reached proficiency in Numbers and Operations - Fractions?



Maria performed at the near proficiency level. The test does not always provide enough information to tell if your child has reached proficiency in Numbers and Operations - Fractions.

What was assessed?

Tet quod ma volore volenis enim eruptati remquiae imilian deliquo doluptatem quid quatemorem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.

What do these results mean?

Tet quod ma volore volenis enim eruptati remquiae imilian deliquo doluptatem quid quatemorem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.

Has Maria reached proficiency in Measurement, Data, and Geometry?



Yes, Maria performed at the above proficiency level in Measurement, Data, and Geometry.

What was assessed?

Tet quod ma volore volenis enim eruptati remquiae imilian deliquo doluptatem quid quatemorem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.

What do these results mean?

Tet quod ma volore volenis enim eruptati remquiae imilian deliquo doluptatem quid quatemorem non rem sollabor rae rematiam veligni hillore perrumetur. Tet quod ma volore volenis enim eruptati remquiae rematiam veligni hillore perrumetur.

For more information about AzMERIT, go to azmeritportal.org.

Based on the Board adopted Policy PLDs and Board preference, the names of the proficiency levels and references to "proficiency" can be revised.

ORS Online Reporting System Logged in as: Jane Doe [Contact Us](#) [Log Out](#)

AzMERIT

Arizona's Statewide Achievement Assessment
for English Language Arts and Mathematics

[Home](#) | [Data Files and Participation Reports](#) | [Inbox \(0\)](#) | [Search Students](#) | [Manage Rosters](#) | This page: [Help](#) | [Print](#) | [Export](#)

Home Page Dashboard

Select Test and Year

Test:

Administration:

Select

Select a district and then click on a grade and subject to view more information.

Number of Students Tested and Percent of Students Passing for Demo District, Spring 2015

ELA			Math		
Grade	Number of Students Tested	Percent Passing	Grade	Number of Students Tested	Percent Passing
Grade 3	5,500	60%	Grade 3	5,500	60%
Grade 4	5,650	80%	Grade 4	5,650	80%
Grade 5	5,585	70%	Grade 5	5,585	70%
Grade 6	5,725	75%	Grade 6	5,725	75%
Grade 7	5,400	72%	Grade 7	5,400	72%
Grade 8	5,480	74%	Grade 8	5,480	74%
Grade 9	5,875	67%	Algebra I	5,875	67%
Grade 10	5,480	71%	Geometry	5,480	71%
Grade 11	4,875	70%	Algebra II	4,875	70%

Based on data from the Arizona Measurement of Educational Readiness to Inform Teaching (AzMERIT) Spring 2015 administration.
Report Generated: 05/21/2015 4:30:22 PM EST

AzMERIT Help Desk
1.844.560.7812
azmerithelpdesk@air.org

Online reports

User roles and rostering maintain student privacy.

- District users will have access to results for students who tested in the district.
- School users will have access to results for students who tested in the school.
- Teachers will have access to students on their roster. Rosters are established by a school or district user.

Home Page Dashboard

This is the starting point for viewing online reports. This report shows the number of students tested and percent passing for each grade and subject combination. From here, you click on a grade and subject to get to the next report, the Subject Detail Report.

ORS Online Reporting System Logged in as: Jane Doe [Contact Us](#) [Log Out](#)

AzMERIT | Arizona's Statewide Achievement Assessment for English Language Arts and Mathematics

[Home](#) | [Data Files and Participation Reports](#) | [Inbox \(0\)](#) | [Search Students](#) | [Manage Rosters](#) | This page: [Help](#) | [Print](#) | [Export](#) | [Definitions](#)

Subject Detail Report

How did my students perform overall in Mathematics?

Test: Mathematics Grade 5
Year: Spring 2015
Name: Demo District (001)

Legend: Achievement Levels

■ Level 1
 ■ Level 2
 ■ Level 3
 ■ Level 4

Average Scale Score, Percent Passing and Percentage in Each Achievement Level

Mathematics Grade 5 Test for Students in Demo District

Breakdown By: Comparison:

Name	Student Count	Average Scale Score	Percent Passing	Percent in Each Achievement Level
Arizona	85,000	476	74	<div style="display: flex; justify-content: space-between; width: 100px;"> 12 14 33 41 </div>
<input type="text" value="Demo District (001)"/>	5,450	481	81	<div style="display: flex; justify-content: space-between; width: 100px;"> 5 14 37 44 </div>
<input type="text" value="Demo School 1 (1001)"/>	500	462	62	<div style="display: flex; justify-content: space-between; width: 100px;"> 11 27 35 27 </div>

Subject Detail Report

This report show the number of students tested, average scale score, percent passing, and percent in each achievement level for a specific grade and subject area. As shown, you can compare a school's results to the district and state results for a given grade and content area. You can also drill down to teacher and class level on this report.

Clicking on the magnifying glass gives you options for additional reports.



Reporting Category Detail Report

What are my students' strengths and weaknesses in Mathematics?

Test: Mathematics Grade 5
Year: Spring 2015
Name: Demo, Teacher

Legend: Performance Category

- % Below Proficiency
- % At/Near Proficiency
- % Above Proficiency

Legend: Relative Strength and Weakness Indicator

- Better than performance on the test as a whole
- Worse than performance on the test as a whole
- Similar to performance on the test as a whole
- Too Few Items or Too Few Students

Average Scale Score, Percent Passing and Performance on Each Reporting Category Mathematics Grade 5 Test for Students in Demo, Teacher

Breakdown By: ALL Comparison: ON

Name	Student Count	Average Scale Score	Percent Passing	Reporting Category	Percentage in Each Performance Category	Relative Strength and Weakness Indicator
Arizona	85,000	476	74%	Mathematics		
				Numbers and Operations in Base Ten and Algebraic Thinking	1214 74	=
				Number and Operations - Fractions	1412 74	=
Demo District (001)	5,450	481	81%	Mathematics		
				Numbers and Operations in Base Ten and Algebraic Thinking	514 81	↑
				Number and Operations - Fractions	811 81	=
Demo School (1001)	1,500	462	62%	Mathematics		
				Numbers and Operations in Base Ten and Algebraic Thinking	11 27 62	↑
				Number and Operations - Fractions	10 26 62	↑
Demo, Teacher	60	458	57%	Mathematics		
				Numbers and Operations in Base Ten and Algebraic Thinking	16 27 57	↑
				Number and Operations - Fractions	14 29 57	↑
Demo Class A	31	455	55%	Mathematics		
				Numbers and Operations in Base Ten and Algebraic Thinking	21 24 55	↑
				Number and Operations - Fractions	25 20 55	↑
Demo Class B	29	460	60%	Mathematics		
				Numbers and Operations in Base Ten and Algebraic Thinking	15 25 60	↑
				Number and Operations - Fractions	10 30 60	=

Reporting Category Detail Report

This report provides the same number of students tested, average scale score, and percent passing information included in the Subject Detail Report but adds details for the reporting categories. For each reporting category, the percent of students who were below proficient, at/near proficient, and above proficient is shown. The most unique feature of this report is the relative strength and weakness indicator.

The relative strength and weakness indicator shows whether the performance of a specific group of students on a specific reporting category was better than, similar to, or worse than that same group's performance on the test as a whole. This provides educators greater insight into what areas of their curriculum and instruction might need revision.



Student Roster Report – Summary of Overall Student Performance

How did my students perform overall in Mathematics?

Test: Mathematics Grade 5
Year: Spring 2015
Name: Demo Class A

Legend: Achievement Levels



Breakdown By: ALL Go

Comparison Scores

Name	Average Scale Score
Arizona	476
Demo District (001)	481
Demo School (1001)	462
Demo, Teacher	458
Demo Class A	455

Name	SSID	Scale Score	Achievement Level
Student A	9999967890	640	4
Student B	9999978901	432	2
Student C	9999989012	751	4
Student D	9999990123	478	3
Student E	9999901234	462	3
Student F	9999912345	424	2

Student Roster Report Subject Level

This report provides a roster of all students tested in a school, all students associated with a teacher, or all students associated with a particular class. The report shows each student's ID number, scale score, and their achievement/proficiency level for a specific grade and subject.



Student Roster Report – Students' Performance for Each Reporting Category

How did my students perform on the Mathematics test?

Test: **Mathematics Grade 5**
 Year: **Spring 2015**
 Name: **Demo Class A**

Legend: Achievement Levels

1 Level 1 2 Level 2 3 Level 3 4 Level 4

Legend: Performance Category

⚠ Below Proficiency ✓ At/Near Proficiency + Above Proficiency

Breakdown By:

Comparison Scores

Name	Average Scale Score
Arizona	476
Demo District (001)	481
Demo School (1001)	462
Demo, Teacher	458
Demo Class A	455

Scale Scores, Achievement Levels and Reporting Category Performance Levels Mathematics Grade 5 Test for Students in Demo Class A

Name	SSID	Scale Score	Achievement Level	Numbers and Operations in Base Ten and Algebraic Thinking	Number and Operations - Fractions	Measurement, Data and Geometry
Student A	9999967990	640	4	+	+	+
Student B	9999978901	432	2	⚠	✓	✓
Student C	9999989012	751	4	+	+	+
Student D	9999990123	478	3	✓	✓	+
Student E	9999901234	462	3	✓	✓	✓
Student F	9999912345	424	2	✓	⚠	⚠

Student Roster Report Reporting Category Level

This report has the same information as the Student Roster Report at the subject level plus student performance for each of the reporting categories for the specific grade and subject.

Individual Student Report

How did my student perform on the ELA test?

Test: ELA Grade 3
 Year: Spring 2015
 Name: Sanchez, Maria A.

Legend: Achievement Levels

1 Level 1 2 Level 2 3 Level 3 4 Level 4

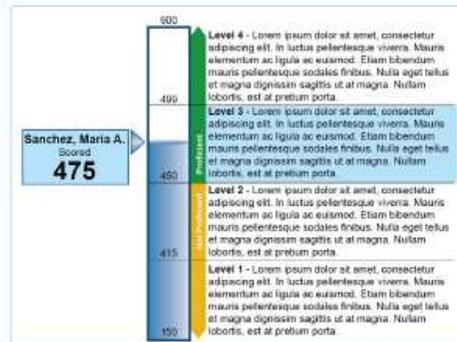
Legend: Performance Category

Below Proficiency Above Proficiency + Above Proficiency

Student Subject Performance

Name	SSID	Birth Date	Scale Score	Achievement Level	Move On When Reading Requirement Met?
Sanchez, Maria A.	99999012345	01/30/2003	475	3	YES

Scale Score Performance



Comparison Scores

Name	Average Scale Score
Arizona	478
Demo District (001)	461
Demo School (1001)	462
Demo, Teacher	458

Student Performance on Reporting Categories

Reporting Category	Performance	What was assessed?	What do these results mean?
Reading	+	<p>What was assessed? Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam in dolor eget est consectetur pulvinar. Quisque libero nunc, gravida eget lacina eget, eleifend sagittis justo. Nullam nec nisi nibh. Sed scelerisque dolor quis malesuada blandit. Pellentesque blandit luctus erat, ut placerat erat semper quis.</p>	<p>What do these results mean? Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam in dolor eget est consectetur pulvinar. Quisque libero nunc, gravida eget lacina eget, eleifend sagittis justo. Nullam nec nisi nibh. Sed scelerisque dolor quis malesuada blandit. Pellentesque blandit luctus erat, ut placerat erat semper quis.</p>
Writing and Language	✓	<p>What was assessed? Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam in dolor eget est consectetur pulvinar. Quisque libero nunc, gravida eget lacina eget, eleifend sagittis justo. Nullam nec nisi nibh. Sed scelerisque dolor quis malesuada blandit. Pellentesque blandit luctus erat, ut placerat erat semper quis.</p>	<p>What do these results mean? Lorem ipsum dolor sit amet, consectetur adipiscing elit. Nullam in dolor eget est consectetur pulvinar. Quisque libero nunc, gravida eget lacina eget, eleifend sagittis justo. Nullam nec nisi nibh. Sed scelerisque dolor quis malesuada blandit. Pellentesque blandit luctus erat, ut placerat erat semper quis.</p>

What Does Your Child's Writing Essay Performance Mean?

Statement of Purpose, Focus & Organization	Evidence & Elaboration	Conventions & Editing
Your child earned 3 out of 4 possible points. The student's essay shows developing skill to focus on the main idea. The essay is very short with incomplete organization. The writing shows an inconsistent flow, and the purpose of the essay is unclear.	Your child earned 3 out of 4 possible points. The student's essay shows developing skill to give examples that support the main idea. The examples that are included may be unrelated to the main idea or are insufficient to explain the overall topic. For example, the essay may be composed of topics not discussed in the provided text.	Your child earned 1 out of 2 possible points. The student's essay shows below-level command of grade-level English grammar, usage, spelling and punctuation (e.g., commas, quotation marks). The student shows incorrect use of perfect verb tense (e.g., have walked/had walked) and often confuses verbs when showing time (e.g., While he worked, he is happy).

Individual Student Report

The online Individual Student Report was designed to provide the same information in a similar layout as the paper Family Score Report

EXECUTIVE SUMMARY

Issue:	Presentation, discussion and consideration to authorize the State Board of Education Executive Director to execute a lease for office space, with approval of the Board President.
---------------	--

Action/Discussion Item

Information Item

Background and Discussion

The offices and meeting rooms of the State Board of Education are currently rented from the Department of Administration, and are located in state owned space across three floors of the Arizona Department of Education. The Board pays rent for the space with funds appropriated to the State Board in a special line item in the state budget.

Working with the Department of Administration and state assigned tenant representatives from the firm of Jones Lang LaSalle, the Executive Director has worked to locate office space that will meet the needs of the Board, including offices for staff and suitable meeting space for the Board.

Pursuant to A.R.S. § 38-431.03(A)(7), the Board may vote to convene in executive session, which will not be open to the public, to review confidential information and/or for discussion or consultation with designated representatives of the public body in order to consider its position and instruct its representatives regarding negotiations for the lease of real property.

Recommendation to the Board

It is recommended that the Board to authorize the State Board of Education Executive Director to execute a lease for office space, with approval of the Board President.

Contact Information:

Christine M. Thompson, Executive Director, State Board of Education

EXECUTIVE SUMMARY

Issue: Presentation, discussion and consideration to authorize the State Board of Education Executive Director to negotiate and execute Intergovernmental Services Agreements for administrative services as the Board becomes a separate state budget unit in Fiscal Year 2015-2016.

Action/Discussion Item

Information Item

Background and Discussion

Through the current fiscal year, state budgets included special line items to the State Board for use by the Board for its operations within a budget unit identified as “State Board of Education and Superintendent of Public Instruction.” Administrative services including but not limited to telecommunications, information technology and computer technical support, human resources, business and budget services, and procurement have all been provided to the Board by the Department of Education.

The fiscal year 2015-2016 General Appropriations Act (Laws 2015, Chapter 8) recognizes the State Board of Education as stand-alone budget unit. In light of this new status, it is necessary for the Board to enter into Interagency Service Agreements to secure administrative services to support the operations of the Board and its staff. Board staff is investigating options that best meet the needs of the Board, and requests that the Board authorize the Executive Director to negotiate and execute Intergovernmental Services Agreements for administrative services.

Recommendation to the Board

It is recommended that the Board authorize the Executive Director to negotiate and execute Intergovernmental Services Agreements for administrative services as the Board becomes a separate state budget unit in Fiscal Year 2015-2016.

Contact Information:

Christine M. Thompson, Executive Director, State Board of Education

EXECUTIVE SUMMARY

Issue: 2014 Indian Education Annual Report

Action/Discussion Item

Information Item

Background and Discussion

The purpose of this presentation is to update the State Board of Education on Indian Education.

ARIZONA STATE BOARD OF EDUCATION/VOCATIONAL AND TECHNICAL EDUCATION

POLICY STATEMENT: INDIAN EDUCATION

The Arizona State Board of Education recognizes and honors its commitment to the American Indian people residing in Arizona through the establishment of this Indian Education Policy. The purpose of this policy is to promote maximum Indian participation and to ensure collaboration in achieving quality education for American Indian people.

The Arizona State Board of Education recognizes that American Indians are unique in their languages, cultures, and histories, and that they have a unique relationship with the federal and state governments. The Arizona State Board of Education believes that the education of American Indian students can be facilitated through close coordination between schools and state, federal, and tribal government representatives.

The Arizona State Board of Education recognizes the value and importance of Arizona's American Indian languages, cultures, and histories. The Arizona State Board of Education believes both American Indian and non-Indian populations of the state must learn about and acknowledge each other. The Arizona State Board of Education strongly recommends that local educational agencies (LEAs) integrate Arizona American Indian languages, cultures, and histories into all areas of the curriculum to foster appreciation and understanding for all students.

The high expectations for student achievement embodied in the Arizona Academic Standards serves as the foundation for school curricula throughout the state. The Arizona State Board of education recommends that all local districts and charter schools identify the cultural contributions of American Indian students and develop educational programs and practices in harmony with all parents, community members, and tribal governments that will ensure the success in school and later life for all students.

The Arizona State Board of Education urges the Superintendent of Public Instruction, the Boards of Trustees of state community colleges, and the Arizona Board of Regents to take leadership roles in meeting the preschool, elementary, secondary, vocational, and higher education needs of American Indian people.

Adopted August 25, 1985
Arizona State Board of
Education/Vocational and
Technical Education
Revised August 2002

2014



Native American Education Status Report



Prepared by the Arizona Department of Education
Research and Evaluation Division

Table of Contents

Summary	1
Introduction	1
Native American Education in Arizona 2013/2014	3
Enrollment.....	3
Reading Proficiency.....	4
Reading Growth	6
Mathematics Proficiency	8
Mathematics Growth	10
School Attendance Rates	12
Graduation Rates	13
Dropout Rate.....	14
School District Initiatives.....	15
School Safety.....	16
Educational Programs that Target Native American Pupils	19
Current Status of Federal Indian Education Policies and Procedures	20
Parent and Community Involvement.....	23
School District Consultations with Parent Advisory Committees	23
Financial Reports.....	25
Public School Use of Variable School Calendars	26
Appendix	27

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All images are listed on last page.*

Summary

The proficiency of Arizona Native American students has improved over the last few years in mathematics and reading; yet, their average scores are lower than students of all other race/ethnicities. Native American students also have the lowest graduation rate and highest dropout rate when compared to their peers. This report outlines some of the challenges facing Native American education in Arizona and some of the initiatives in place to address these challenges. Listed below are a few facts that are unique to Arizona.

- Arizona has the second largest number of Native American students in the nation.
- 6% of Arizona public schools enrolled 53% of all Native American students.
- The rate of violent and serious school-safety violations per 100 students was twice as high at high-density schools than at low-density schools.
- 3.8% of Native American students reported on the 2013 Youth Risk Behavior Survey (YRBS) that they seriously considered, made a plan or attempted suicide during school year.

Introduction

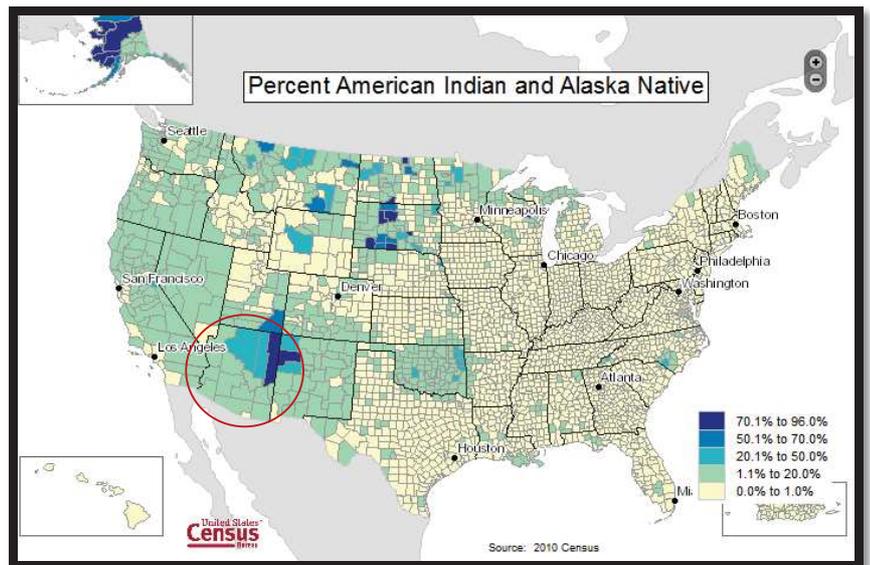
Arizona has a rich Native American history that spans centuries. Home to 22 federally recognized Native American tribes with the third largest population of Native Americans in the United States. Arizona has the second largest Native American student population in the United States (National Assessment of Educational Progress - NAEP, 2011). As a result, teachers in Arizona public schools have instructed a significant number of our nation's Native American youth over the years.

Pursuant to Arizona Revised Statutes (A.R.S. §15-244), the Arizona Department of Education compiled the following report. This report describes school outcomes, documents the specific programs and policies in place to support the academic growth of Native American students and focuses on the following:

- Enrollment

- Student achievement (with results disaggregated by race/ethnicity) as measured by a statewide test approved by the state board
- School safety
- Graduation rates
- Dropout rate
- Attendance
- Parent and community involvement
- Educational programs that target Native American pupils
- Financial reports
- The current status of federal Indian Education policies and procedures
- School district initiatives to decrease the number of student dropouts and increase attendance
- Public school use of variable school calendars
- School district consultations with parent advisory committees

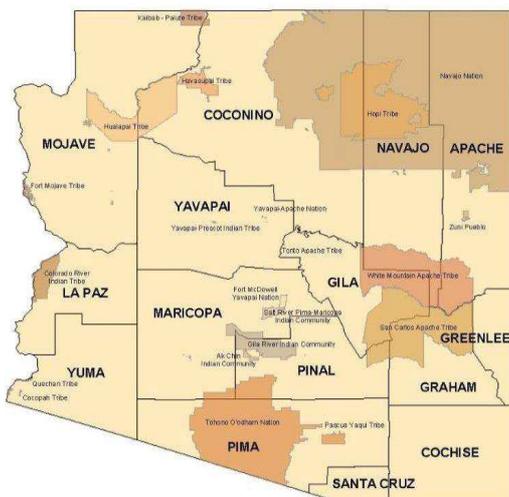
Within state lines of Arizona, we have five Bureau of Indian Education (BIE) high schools. Due to a moratorium on BIE high schools there will not be any additional Bureau sponsored high schools offered to students in the near future. As a result, the majority (71%) of Arizona Native American students attend Arizona public schools in counties that border or are on Native American land. The following table shows the percentage of Native American students by county. Please note that 30% of our Native American students are in Maricopa County; yet, due to the large populous



Native America students only represent 2% of the current student population. Native American students comprise 78% of the total student enrollment in Apache County, 45% in Navajo County and 35% in Coconino County (see Table 1).

Table 1. Number and % of Native American (NA) Student Enrollment, Neighboring Tribes and High-Density (HD) Schools by County 2013/2014

County	Number of NA Students	% NA Students	Neighboring Reservations	HD Schools	% of HD Schools
Apache	8,495	78%	Navajo, Zuni, White Mountain Apache	24	21%
Cochise	13,866	1%	None	0	0%
Coconino	13,375	35%	Havasupai, Hualapai, Hopi, Navajo	21	19%
Gila	5,611	28%	San Carlos Apache, White Mountain Apache	6	5%
Graham	4,698	8%	San Carlos Apache	3	3%
Greenlee	1,266	2%	None	0	0%
La Paz	1,858	23%	Colorado River Indian Tribe	4	4%
Maricopa	524,563	2%	Tohono O'odham Nation, Pascua Yaqui Tribe, Gila River Indian Community, Salt River Pima-Maricopa Community, Fort McDowell Indian Community	9	8%
Mohave	17,818	3%	Kaibab-Paiute, Hualapai, Ft. Mohave	2	2%
Navajo	13,511	45%	Hopi, Navajo, White Mountain Apache	26	23%
Pima	106,522	3%	Tohono O'odham Nation, Pascua Yaqui Tribe	9	8%
Pinal	35,867	6%	Tohono O'odham Nation, Gila River Indian Community, Ak-Chin Indian Community, San Carlos Apache	7	6%
Santa Cruz	7,602	0%	None	0	0%
Yavapai	19,069	3%	Yavapai-Prescott, Yavapai Apache	2	2%
Yuma	28,564	1%	Quechan, Cocopah	0	0%

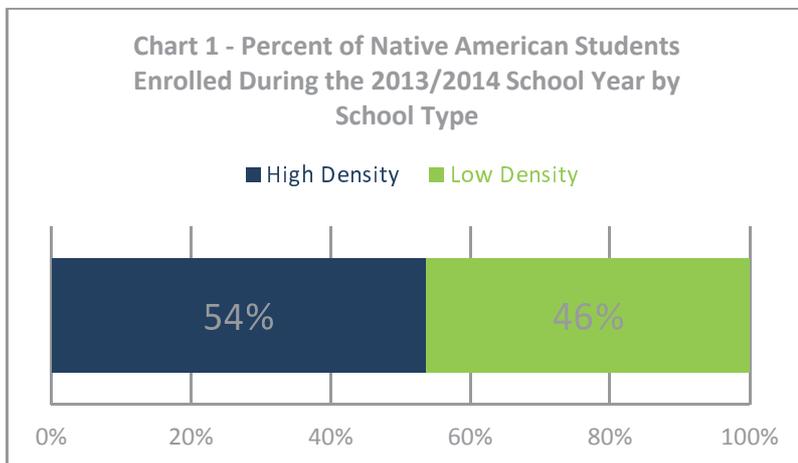


Native American Education in Arizona 2013/2014

Findings are displayed for two groups of schools, high- and low-density schools. This allowed us to answer the question of whether there is a difference in performance of Native American students based on school demographics. A high-density school was defined as a school that enrolled at least 25% Native American students. Schools with a Native American enrollment of less than 25% were labeled low-density schools.

Enrollment

6% of all public schools (114 out of 1900 schools) in Arizona were high-density schools in 2014. High-density schools enrolled 54% of all Native American students (20,431 Native American Students). Therefore, 54% of all Native American students in Arizona were enrolled at 6% (114) of Arizona public schools.



Reading Proficiency

The percentage of all Native American students proficient in Arizona's Instrument to Measure Standards (AIMS) Reading increased each year from 2012 through 2014. In terms of increasing proficiency across the years, the percent of Native American students in high-density schools proficient in AIMS Reading increased 2% each year. There was a 1% increase each year in the number of Native American students in low-density schools that passed AIMS Reading. The greater percentage of students proficient in AIMS Reading was Native American students attending low-density schools as compared to their peers in high-density schools (i.e., 67% compared to 57%).

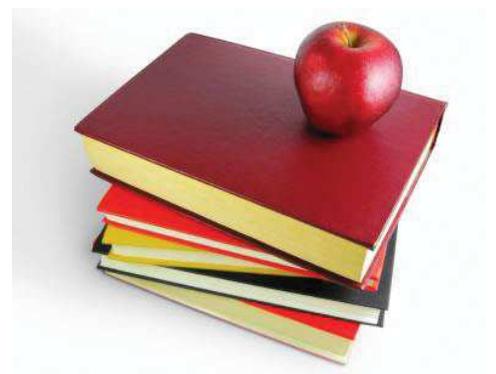
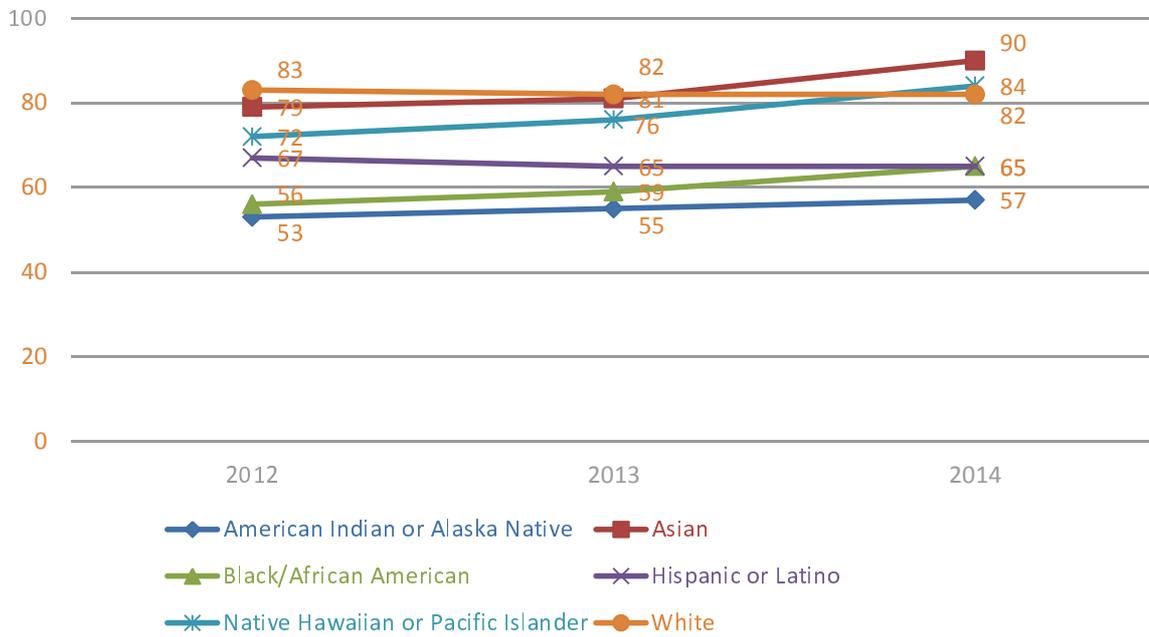
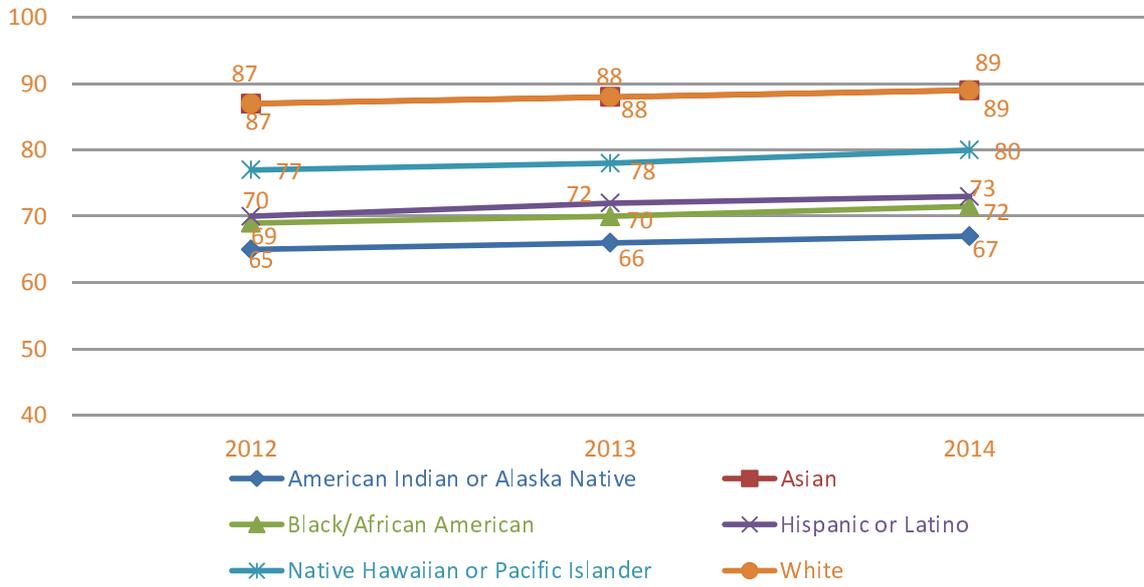


Chart 2 - Percent of Students Enrolled at High-Density Schools that were Proficient in AIMS Reading By Year and Race/Ethnicity



Note: All public school students in Grades 3 through 8 and Grade 10 were required to take the AIMS assessments

Chart 3 - Percent of Students Enrolled at Low-Density Schools that were Proficient in AIMS Reading By Year and Race/Ethnicity



Note: All public school students in Grades 3 through 8 and Grade 10 were required to take the AIMS assessments

Reading Growth

The Arizona Department of Education (ADE) uses student growth percentiles (SGP) to measure academic growth. SGPs describe how much a student has grown in a subject area during an academic year as compared to their academic peers across the state. The academic peer of a student is one that is in the same grade and has the *exact* same test score history. While scale scores and performance levels are designed to measure student achievement compared to the grade-level learning standards, the SGP is designed to answer the question, "How much did a student grow over the previous year compared to his or her academic peers?" SGPs are expressed as percentiles (ranging from 1 to 99), meaning that students earning growth percentiles above 50 showed more academic growth than 50% of his/her academic peers ("above average") and those below 50 showed less academic growth than 50% of his/her peers ("below average").

Median Student Growth percentiles (MSGP) are the middle SGP after the SGPs are rank ordered. The median can be used to summarize the actual growth made by the middle student of the distribution of SGPs and is commonly used to compare such groups as: students from a specific school or group of schools, students with the same ethnicity, or students who did or did not participate in a program.

In 2014, Native American students had the lowest median SGP in reading than students of other races/ethnicities except for Native Hawaiian/Pacific Islanders attending high-density schools.

Chart 4 - Median SGP Reading for High-Density Schools by Year and Race/Ethnicity

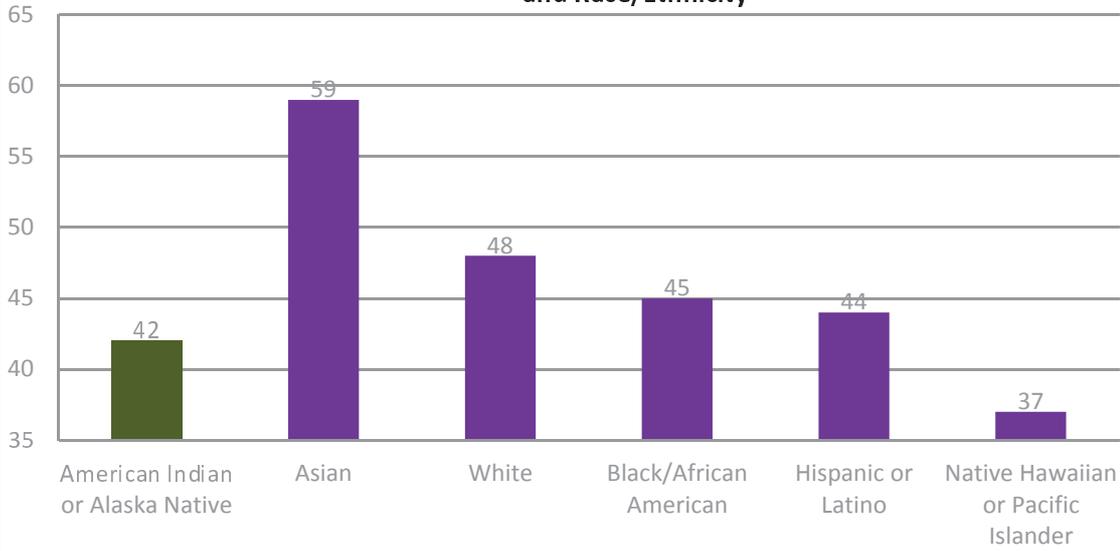
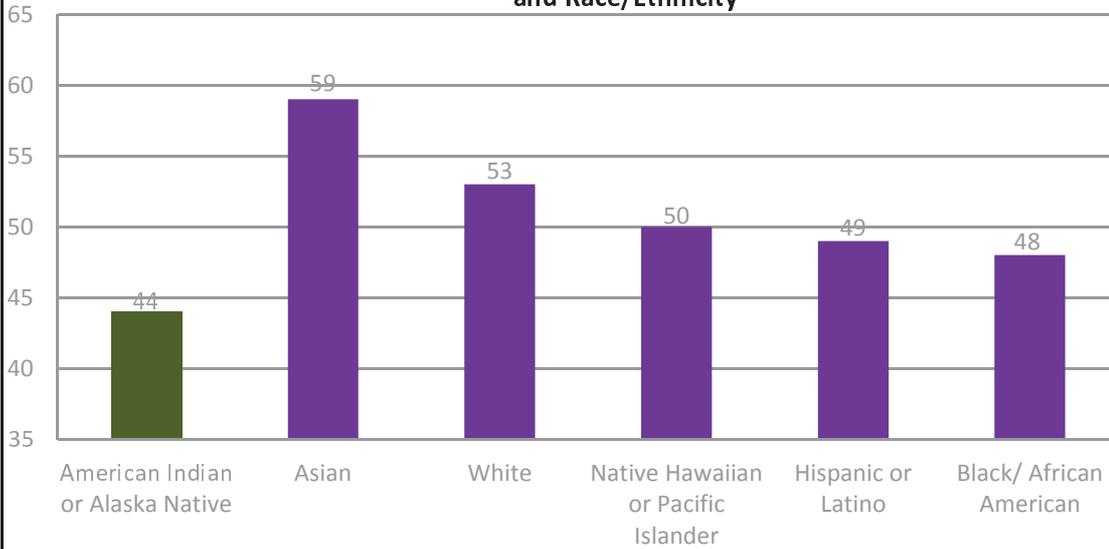


Chart 5 - Median SGP Reading for Low-Density Schools by Year and Race/Ethnicity

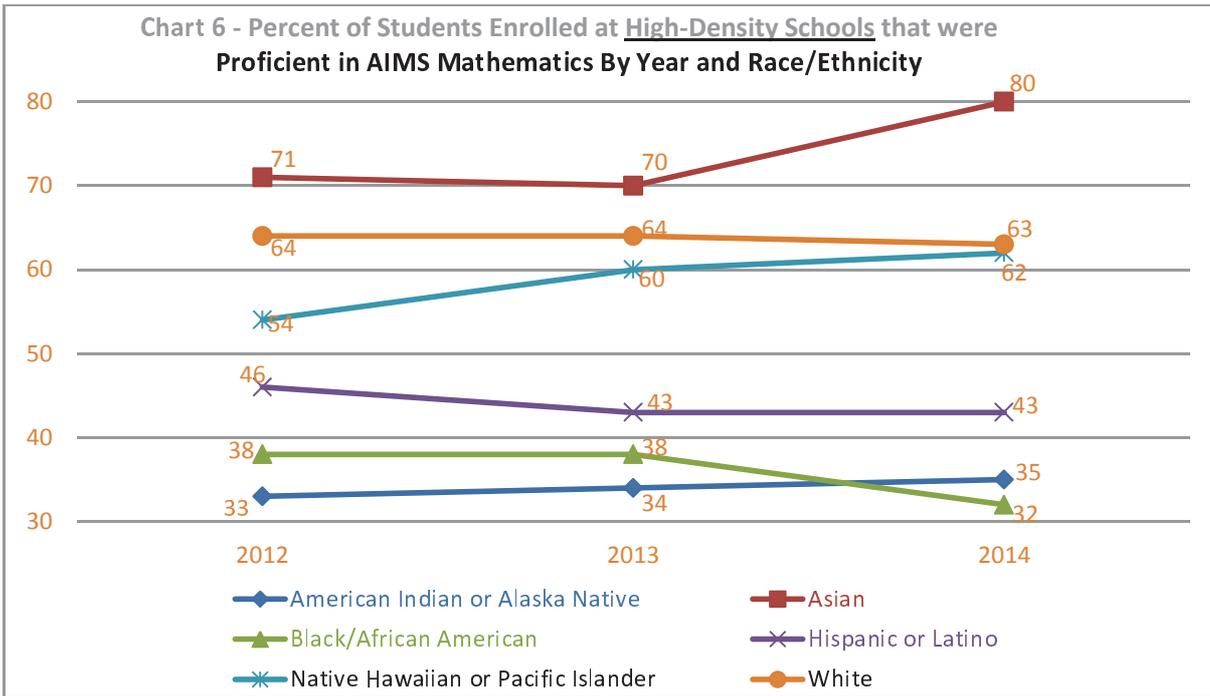


Mathematics Proficiency

The percentage of all Native American students proficient in AIMS Mathematics increased each year from 2012 through 2014 but was lower than students of other races/ethnicities. In 2012 and 2013, there were 1% more Native American students proficient in AIMS Mathematics regardless of whether they attended high- or low-density schools.

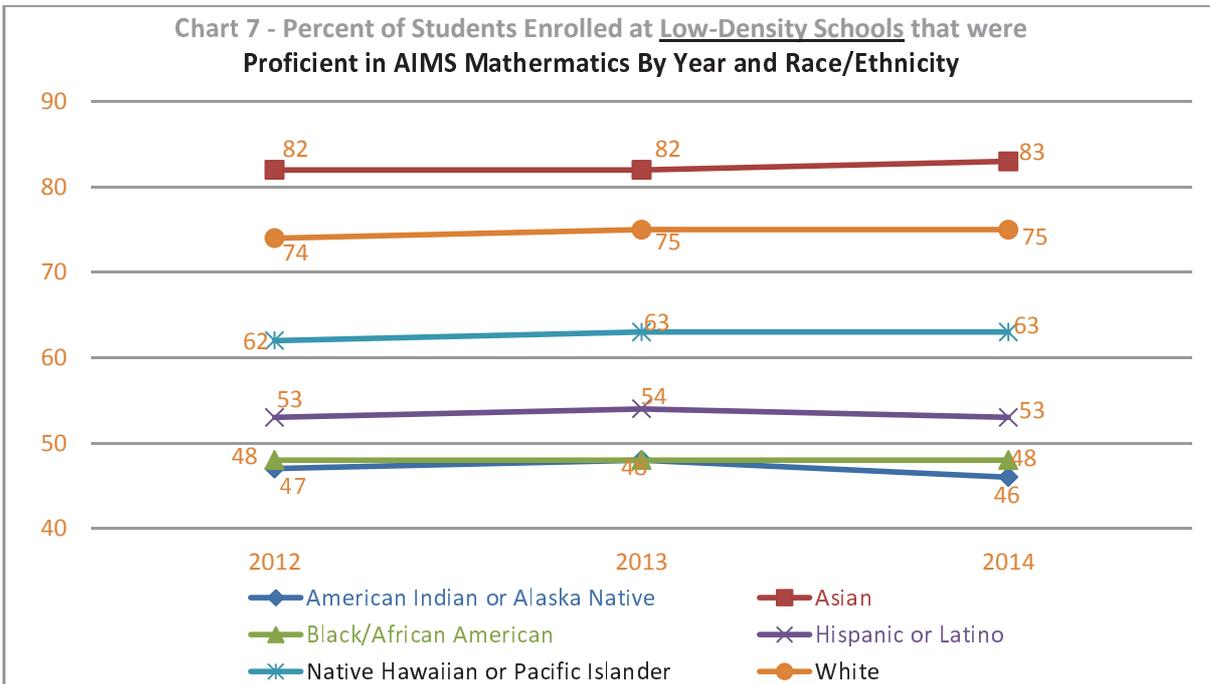


Chart 6 - Percent of Students Enrolled at High-Density Schools that were Proficient in AIMS Mathematics By Year and Race/Ethnicity



Note: All public school students in Grades 3 through 8 and Grade 10 were required to take the AIMS assessments

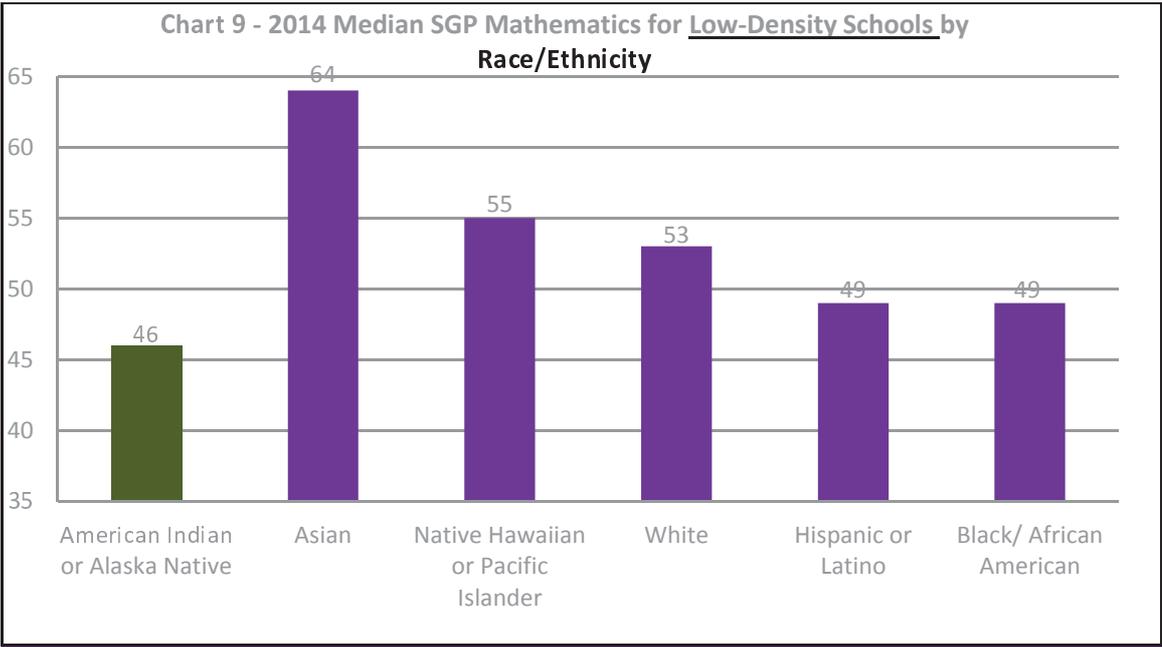
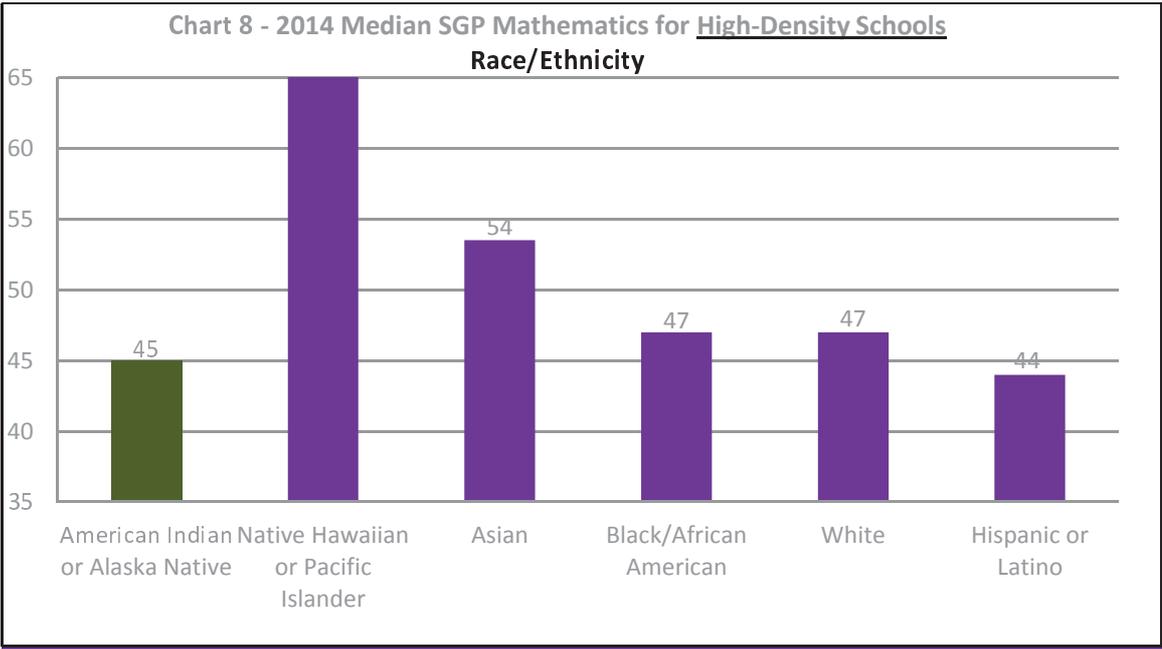
Chart 7 - Percent of Students Enrolled at Low-Density Schools that were Proficient in AIMS Mathematics By Year and Race/Ethnicity



Note: All public school students in Grades 3 through 8 and Grade 10 were required to take the AIMS assessments

Mathematics Growth

Similar to other races/ethnicities, except for Asian students enrolled at low-density schools, no increase in the median student growth percentiles was evident in mathematics for Native American students from 2012 through 2014 regardless of whether they attended a high- or low-density school. The average student growth percentiles (i.e., SGP = 46) for 2012 through 2014 for Native American students at low-density schools was one percentile less than for Native American students at high-density schools (i.e., SGP = 47).

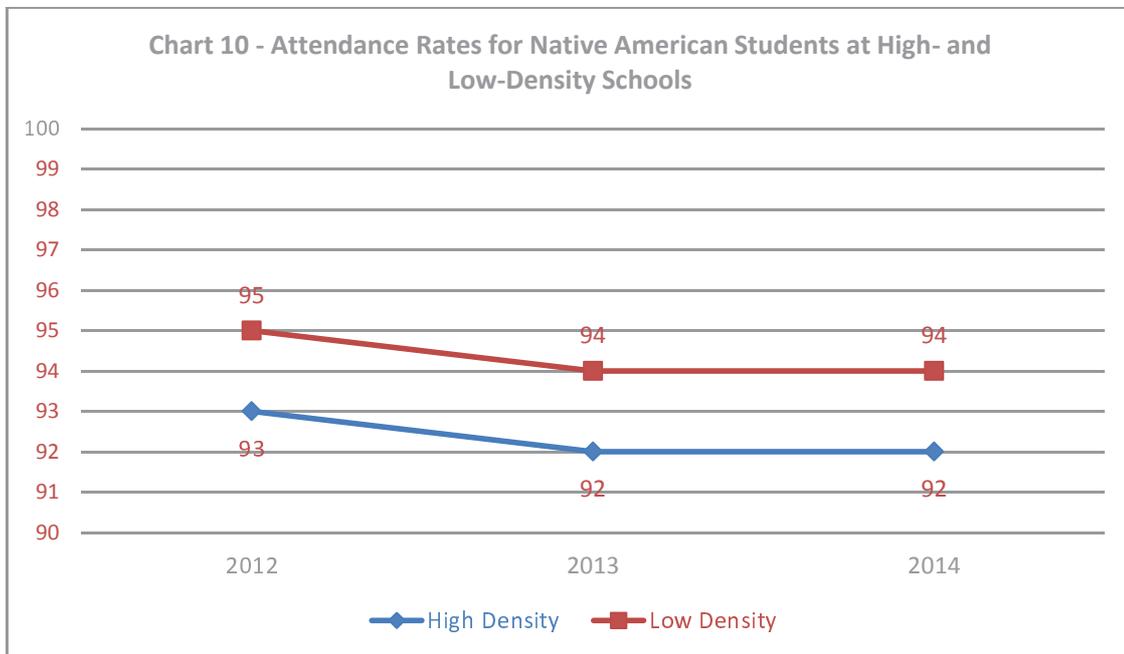


School Attendance Rates

The data used to calculate school attendance rates were reported by schools to the ADE. School attendance rates were calculated using the average number of enrolled students who attend an **entire school day** (Average Daily Attendance-ADA) and the average number of students that are enrolled **each school day** (Average Daily Membership-ADM). Attendance rates were calculated by dividing the ADA by ADM.

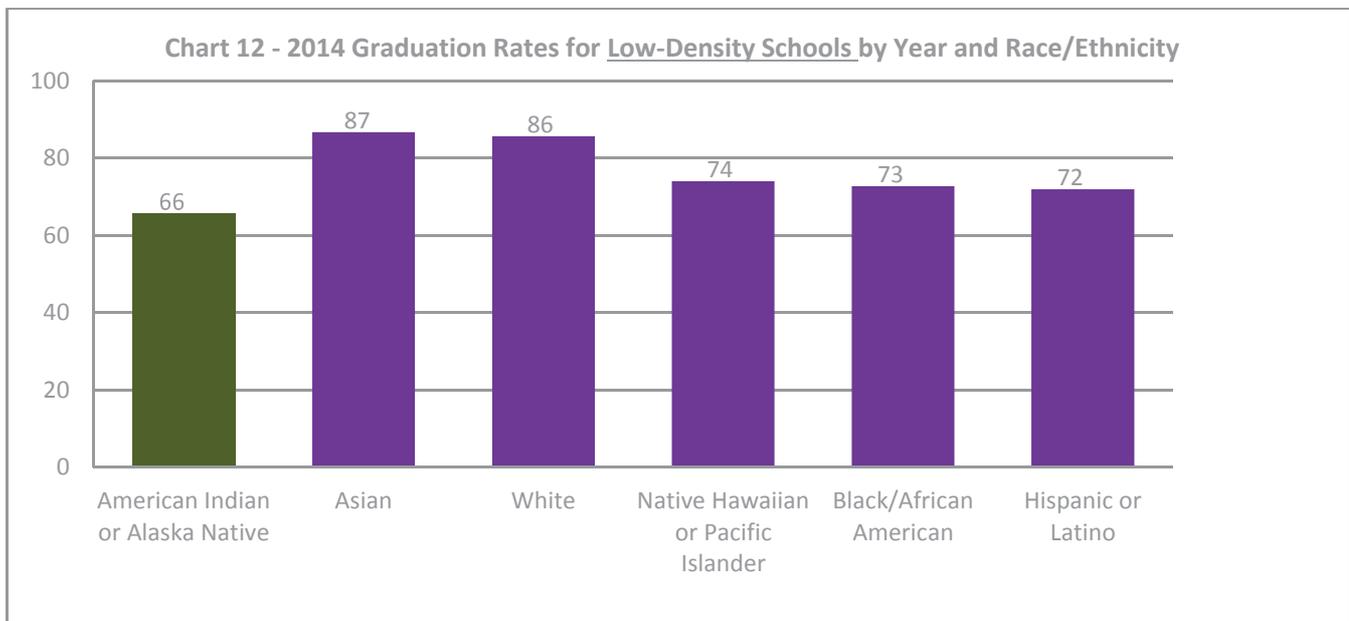
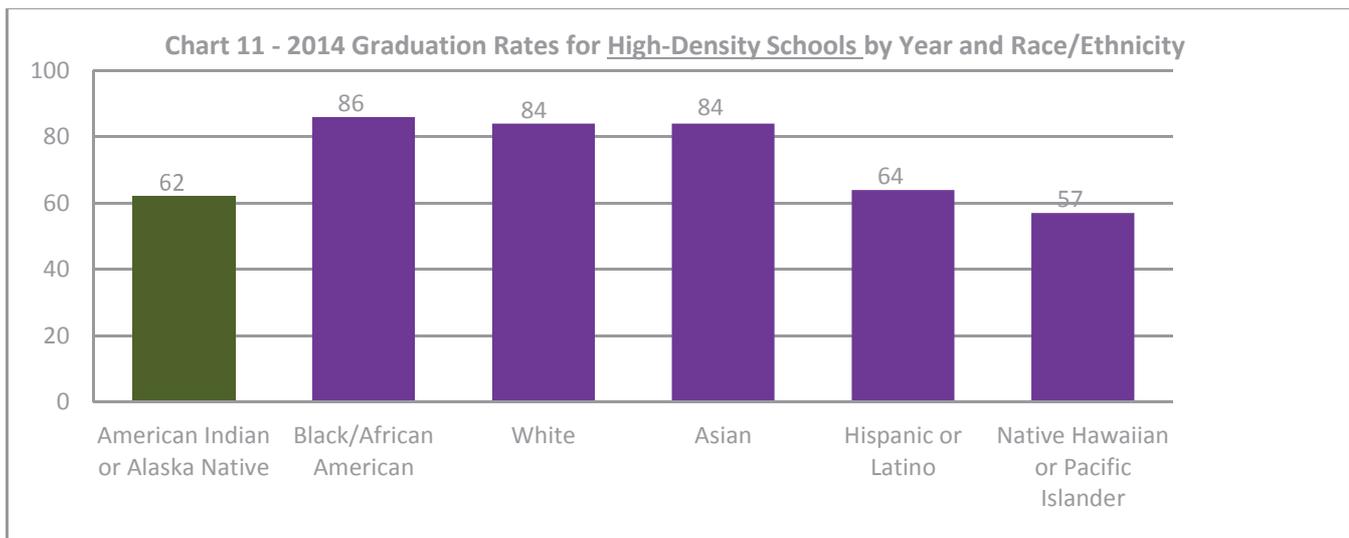
$$\text{Attendance Rate} = \frac{\text{Number attended an entire day (Average Daily Attendance)}}{\text{Number enrolled each day (Average Daily Membership)}}$$

Attendance rates remained relatively stable over the last three years for both high- and low-density schools. The average attendance rates for 2012 through 2014 for low-density schools, however, is slightly higher at 94 % compared to 92 % for high-density schools. Both high- and low-density schools had slightly lower attendance rates in 2013 and 2014 than in 2012.



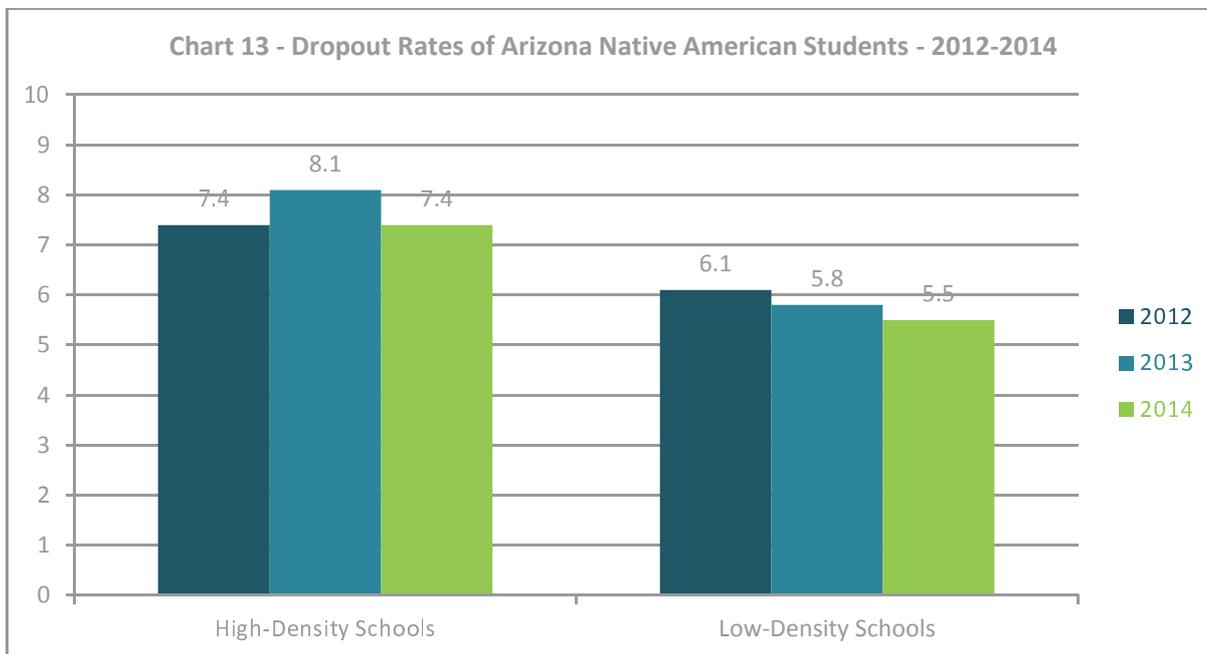
Graduation Rates

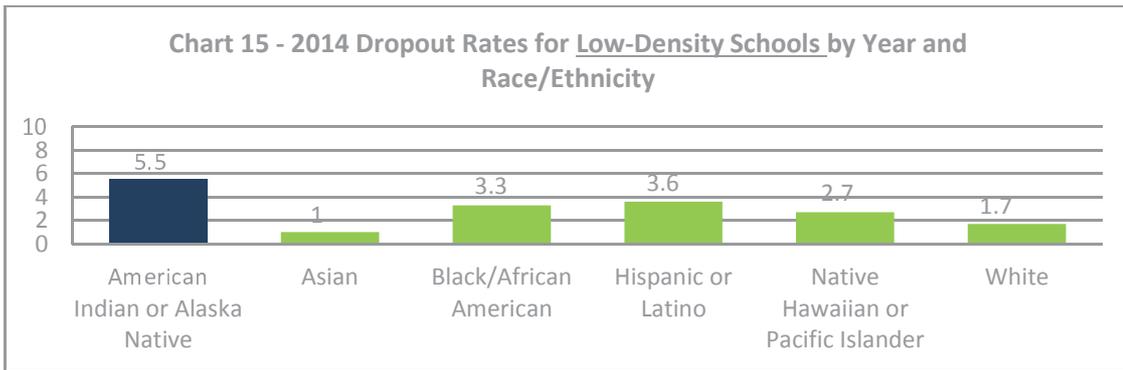
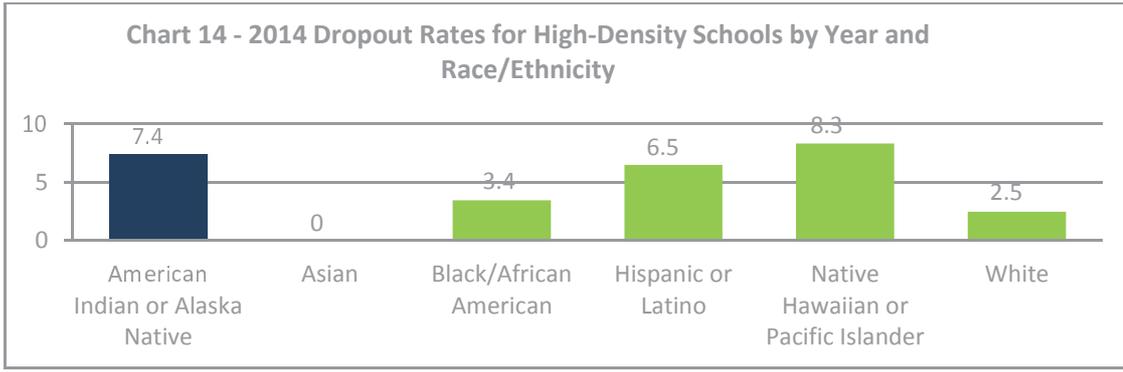
Graduation rates for all race/ethnicity groups, including Native American, fell by one or 2% each year over the last three years. In addition, graduation rates for Native American Students were consistently lower than students of other race/ethnicities. The graduation rate of Native American students that attended low-density schools, however, was 4% higher than their peers from high-density schools.



Dropout Rate

Dropout rates for all students of different races/ethnicities, except for Asian students, were lower in 2014 than in 2012. The dropout rates of students in low-density schools mirrored those of all students. Low-density schools had dropout rates for all races/ethnicities that were consistently lower than that in high-density schools. The dropout rates for different races/ethnicities in high density schools varied with the dropout rate for Native American students increasing in 2013 and decreasing in 2014.





School District Initiatives

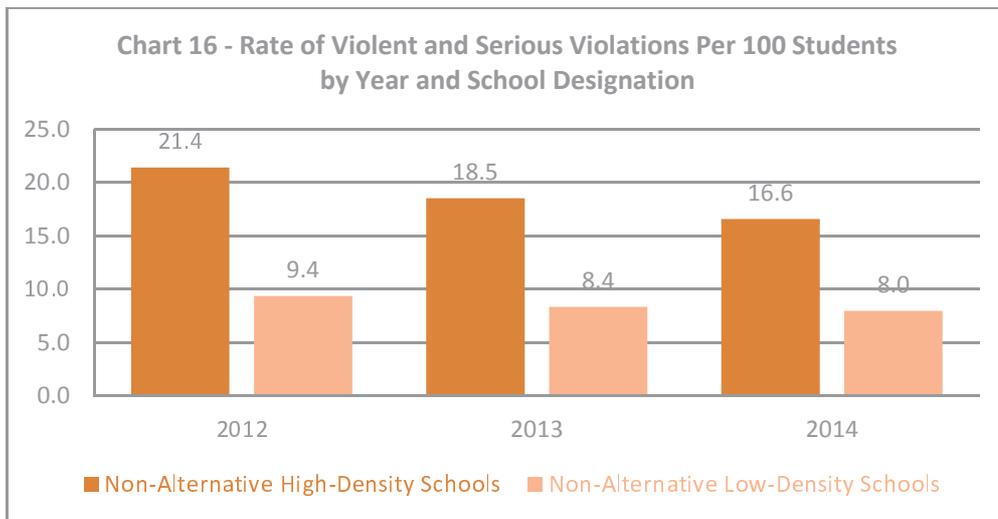
LEAs address dropout prevention through a wide variety of initiatives. The statewide initiatives that address dropout prevention include:

- Title I & Title II
- School Improvement
- Career Technical Education (CTE)
- Alternative School Programs
- School Guidance Counseling
- Athletic programs
- Dual credit programs
- Online education
- McKinney-Vento Homeless Education and youth programs
- Title VII Indian Education
- Johnson-O'Malley program
- ECAPS

School Safety¹

School safety information in Arizona is reported by schools to a database called AzSAFE which was developed by the ADE as part of a U.S. Department of Education (USED), data infrastructure grant. Violent and serious incidents must be reported to USED annually. Only the violent and serious violations are required to be reported to ADE. Violations in AzSAFE fall into 16 categories and the violation categories represent a wide range of violations. A list of violation categories and the violations within can be viewed in Appendix A. This list also indicates which violations are violent and serious.

The overall rate of violent and serious violations per 100 students in Arizona was twice as high for high-density schools as low-density schools from 2012 through 2014.²



¹ Incident data reported to the State (such as fights) are a reflection of a local policies and procedures. As such, this data only gives us an idea of what is happening at the State level in a specific year. Changes in district/school policy and under-reporting or lack of reporting can show artificial increases or decreases in state-wide incidents from year to year. This data should never be used to compare districts/schools/grade levels to each other and/or make any claims about the relative safety of one district/school to another.

² Keep in mind that the rates presented below are for violations not student offenders. In other words, it is the number of violations per 100 students regardless of whether only a few students committed the offense.

The rate of violent and serious violations in Arizona was reduced each year for both low- and high-density schools. Violations that fell into the categories of *Harassment, Threat and Intimidation, Aggression, and Alcohol, Tobacco and Other Drugs* were the most prevalent for both high- and low-density schools. Violations rates per 100 students, however, were larger for students at high-density than at low-density schools. Students under the influence or using alcohol, tobacco or illegal drugs were the most prevalent violations at

high-density schools. Six of 100 students at high-density schools and one of 100 students at low-density schools were reported for alcohol, tobacco or other illegal drugs violations. Violations such as assault, fighting and endangerment under the Aggression category were the most prevalent for low-density schools. The Harassment, Threat and Intimidation category includes violations of non-sexual harassment, threat, intimidation, bullying and hazing.

Table 2. Rate of Violent and Serious Violations Per 100 Students for Non-Alternative NACS Reporting AzSAFE Data By Year and Violation Category

Violation Category	2012	2013	2014
Aggression	1.7	1.9	4
Harassment, Threat and Intimidation	2.8	4.2	3.2
Alcohol, Tobacco and Other Drugs	4.2	5.8	3
Weapons and Dangerous Items	0.4	0.6	0.5
Vandalism or Criminal Damage	0.4	0.5	0.1
Arson	0	0	0
Theft	0	0	0
School Threat	0	0	0
Sexual Offenses	0.3	0	0
Kidnapping	0	0	0
Homicide	0	0	0
Total	9.9	13.1	10.8

Table 3. Rate of Violent and Serious Violations Per 100 Students for Non-Alternative Low-

Violation Category	2012	2013	2014
Aggression	3.9	3.5	3.2
Harassment, Threat and Intimidation	2.3	2	1.9
Alcohol, Tobacco and Other Drugs	1.6	1.4	1.5
Sexual Offenses	0.5	0.5	0.5
Vandalism or Criminal Damage	0.5	0.4	0.4
Weapons and Dangerous Items	0.5	0.5	0.4
School Threat	0.1	0.1	0.1
Arson	0	0	0
Theft	0	0	0
Kidnapping	0	0	0
Homicide	0	0	0
Total	9.4	8.4	8

According to a 2013 publication, *American Indians and Bullying in Schools*, bullying is on the rise and it poses serious health threats to Native American students. *Focus On 2011-2012 – American Indians and Alaska Natives*, reported bullying as a contributing factor to the scourge of suicides among Native American youth. In fact the prevalence of Native American student bullying has become so large there is a Facebook page, Stop Race Based Bullying of Native American Children in Public Schools, that is dedicated to the issue. The Facebook page can be viewed by clicking on the following link- <https://www.facebook.com/pages/Stop-Race-Based-Bullying-of-Native-American-Children-in-Public-Schools/799680286759470>



Educational Programs that Target Native American Pupils

Arizona has a number of educational programs available to Native American high-school students and those entering college. Most of the community colleges and universities like Northern Arizona University, University of Arizona and Arizona State University have programs for new college students they hope to retain and graduate. A variety of programs are also offered for Native American students in the elementary and junior high school. For example, the Mesa Unified School District has a unique cultural and educational program that addresses students at each grade level. This program provides the students, their families and school staff with culturally appropriate tools and resources. The purpose of this program is to increase the personal and academic self-efficacy of Native-American students while embracing and preserving Native-American culture. Other programs provided include:

- Individual and group tutoring in all academic subjects.
- Individual student counseling/advising with an advisor/tutor who is sensitive and knowledgeable about the student's culture.
- Cultural activities and field trips.
- Career development and information on higher educational opportunities.
- Providing supplemental instructional materials for Native American students, staff, volunteers, and parents.
- In-service or training opportunities for students, staff, volunteers and parents.



Current Status of Federal Indian Education Policies and Procedures

President Obama announced the launch of **Generation Indigenous** (Gen I) at the 2014 White House Tribal Nations Conference. Gen I is a Native youth initiative focused on removing the barriers that stand between Native youth and their opportunity to succeed. This initiative will take a comprehensive, culturally appropriate approach to help improve the lives and opportunities for Native youth. Read more: <http://www.powwows.com/2014/12/03/white-house-tribal-nations-conference-focus-on-native-youth/#ixzz3SyZvGiFL>.



The Arizona Department of Education, Native American Education and Outreach Division provide funds to support the advancement of Indian Education in Arizona. The most common federal funding sources for public schools with more than 10 Indian students are:

Table 4. Federal Policies that Affect the Education of Native American Students		
Policy	Description	Changes in 2014
Indian Education Act	The 1972 Indian Education Act was the landmark legislation establishing a comprehensive approach to meeting the unique needs of American Indian and Alaska Native students. The Indian Education legislation is unique in the following ways: 1. It recognizes that American Indians have unique, educational and culturally related academic needs and distinct language and cultural needs; 2. It is the only comprehensive Federal Indian Education legislation, that deals with American Indian education from pre-school to graduate-level education and reflects the diversity of government involvement in Indian education; 3. It focuses national attention on the educational needs of American Indian learners, reaffirming the Federal government's special responsibility related to the education of American Indians and Alaska Natives; and 4. It provides services to American Indians and Alaska Natives that are not provided by the Bureau of Indian Affairs.	The unique aspects of the original authority have been retained through subsequent legislative reauthorizing statutes, with the latest revision occurring with the amendments made by the 2001 No Child Left Behind Act (NCLB), which reauthorized the program as Title VII Part A of the Elementary and Secondary Education Act
American Indian Religious Freedom Act, Public Law No. 95-341, 92 Stat. 469 (Aug. 11, 1978) (commonly abbreviated to AIRFA)	The Act required policies of all governmental agencies to eliminate interference with the free exercise of Native American Religion based on the First Amendment, and to accommodate access to and use of religious sites to the extent that the use is practicable and is not inconsistent with an agency's essential functions. It also acknowledges the prior violation of that right.	No changes in 2014
Title I of the Elementary and Secondary Education Act: money for the disadvantaged	Title I, Part A (Title I) of the Elementary and Secondary Education Act of 1965, as amended (ESEA) provides financial assistance to local educational agencies (LEAs) and schools with high numbers or high percentages of children from low-income families to help ensure that all children meet challenging state academic standards. Federal funds are currently allocated through four statutory formulas that are based primarily on census poverty estimates and the cost of education in each state.	No changes in 2014

<p>National School Lunch Act</p>	<p>The National School Lunch Program is a federally assisted meal program operating in over 100,000 public and non-profit private schools and residential child care institutions. It provided nutritionally balanced, low-cost or free lunches to more than 31 million children each school day in 2012. In 1998, Congress expanded the National School Lunch Program to include reimbursement for snacks served to children in afterschool educational and enrichment programs to include children through 18 years of age.</p>	<p>In December 2014, <i>Indian Country Today</i> reported that 68% of Native American and Alaska Native students "are eligible for free and reduced-price school lunches, compared with 28% of white students. USDA data indicate that 70% of children receiving free lunches through the NSLP are children of color, as are 50% of students receiving reduced-price lunches." The article expressed concern regarding efforts to undercut nutrition standards, and notes that several Native American schools are working to improve the quality of school lunches by using produce from school gardens, or tribally grown buffalo meat.</p>
<p>Bilingual Education Act</p>	<p>The Bilingual Education Act, Title VII of the Elementary and Secondary Education Act of 1968 (or BEA) was the first piece of United States federal legislation that recognized the needs of Limited English Speaking Ability (LESA) students. Since 1968, the Act has undergone four reauthorizations with amendments, reflecting the changing needs of these students and of society as a whole. Even the definition of the population served has been broadened from limited English speaking to limited English proficient (LEP) students.</p>	<p>No changes in 2014</p>

Parent and Community Involvement

Students achieve better educational outcomes when schools, families and communities work together to support student learning according to the National Education Association (NEA) in the 2011 publication of Family-School-Community Partnerships 2.0. The National Caucus of Native American State Legislators (NCNASL) in the 2008 report “Striving to Achieve: Helping Native American Students Succeed” contend that this is particularly true for Native American families living in or near tribal communities. Children of parents that are actively engaged at school and involved in the learning process are more likely to earn higher grades, demonstrate better social skills, attend school regularly and graduate from high school. When community, school and classroom activities are linked, academic achievement improves and suspension and dropout rates fall.

The National Indian Education Study (NIES) is designed to describe the condition of education for Native American students in the United States at high and low density schools. The survey focuses on academic performance and educational experiences of Native American students in Grades 4 and 8. The survey is conducted by the National Center for Education Statistics (NCES) at the request of the U.S. Department of Education, Office of Indian Education (OIE). Please keep in mind that this is a sample survey and not all high- and low-density schools are included. More about the sample design can be found at: http://nces.ed.gov/nationsreportcard/nies/about_samp_weight.aspx.

The following findings from the 2011 NIES document the efforts of educational professionals to strengthen parent and community involvement at school and with student learning. Eighty-seven percent of school administrators from high-density schools reported community members visited to share traditions and culture and participate in Indian education parent groups. One hundred percent of administrators at high-density schools indicated that families were involved in open houses and back-to-school nights.



School District Consultations with Parent Advisory Committees

Many LEAs convene parent advisory committees. Please contact the LEA directly for more information on their involvement with schools and the local community. You can also contact the ADE Native American Education and Outreach Division office (see www.azed.gov/indian-education).

	Low Density		High Density	
	Grade 4	Grade 8	Grade 4	Grade 8
Community Members Visited to Discuss Education Issues	45	39	‡	41
Community and School Officials that Met on Educational Issues	15	17	‡	‡
Community Officials Met with School Personnel and Parents	29	15	‡	‡
Conducted Telephone Calls with Parents	43	36	‡	‡
Community Members Visited to Share Traditions and Culture	56	31	87	‡
Community Members Participating in Indian Education Parent Groups	13	23	87	‡
Families Involved in Making School Curriculum Decisions	34	30	29	5
Families Involved in Volunteer Programs	83	75	64	12
Families Involved in Open Houses and Back-to-School Nights	97	93	100	56
‡ Reporting standards not met				

Both high- and low-density schools offer opportunities to share American Indian or Alaska Native histories and traditions and participate in policies and improvements a few times a year. Both also send information home about school once or twice a month. Most high-density schools send written performance reports home once or twice a month while low-density schools do so a few times a year.

Low-Density	High-Density
and Traditions	
A Few Times a Year	A Few Times a Year
A Few Times a Year	A Few Times a Year
Once or Twice a Month	Once or Twice a Month
A Few Times a Year	Once or Twice a Month

Financial Reports

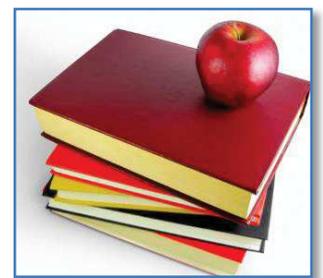
Native American tribes contribute gaming revenue to the state pursuant to A.R.S. § 5-601.02(H)(3)(b)(i). The portion of this fund that is provided to education is called the Instructional Improvement Fund (IIF). The ADE must distribute the monies in the IIF to LEAs Pursuant to A.R.S §15-979. Table 2 displays the Instructional Improvement Fund Payments to each county for fiscal year 2014. LEAs may expend up to 50% of these funds for teacher compensation increases and class size reduction. Monies that are not used for teacher compensation increases and class size reduction can be used for dropout prevention and instructional improvement programs.

Instructional Improvement Fund Payments (IIFs) to Districts by County and		
County	Payment	% of Payments to Districts
Apache	459,048	1%
Cochise	695,946	2%
Coconino	611,222	2%
Gila	284,210	1%
Graham	255,831	1%
Greenlee	66,469	0%
Maricopa	23,673,588	64%
Mohave	827,025	2%
Navajo	729,515	2%
Pima	5,025,623	14%
Pinal	1,766,862	5%
Santa Cruz	377,474	1%
Yavapai	885,416	2%
Yuma	1,350,759	4%
La Paz	95,176	0%
		% of Total Payments
District Total	37,104,164	86%
Charter Total	6,137,620	14%
Grand Total	43,241,783	100%

The Arizona Office of the Auditor General conducts biennial reviews of all LEAs. These reviews include per-pupil spending and district cost measures. The reports can be found at: <http://www.azauditor.gov/publications.htm>

Public School Use of Variable School Calendars

The ADE School Finance Department maintains an online application to view school calendars (see <http://www.ade.az.gov/schoolfinance/Forms/LEAQuery/CalendarOccasions.aspx>). Detailed information is provided about the total number of school days, beginning and ending dates for the academic year, and school closings. While the majority of LEAs operate a 176-180 day school calendar with the first day of school starting in mid-August and the school year ending in late May ; the range of 'days of instruction' can vary by LEA from 146 days to 186 days.



R&E@azed.gov (602) 542-

Appendix A

VIOLATIONS

Aggression

- Verbal Provocation
- Minor Aggressive Act (eg, hitting)
- Disorderly Conduct
- Recklessness
- Endangerment*
- Fighting*
- Assault*
- Aggravated Assault**

Alcohol, Tobacco and Other Drugs (indicate whether sale/distribution or intent to sell/distribute; use; possession; or share)

- Alcohol Violation*
- Tobacco Violation*
- Drug Violation
 - Inhalants*
 - Prescription Drugs (Inappropriate Use Of)**
 - Over the Counter Drugs (Inappropriate Use of)*
 - Illicit Drugs**
 - Ecstasy
 - Cocaine or Crack
 - Hallucinogens
 - Heroin
 - Marijuana
 - Methamphetamine
 - Other Illicit Drug
 - Unknown Drug
 - Drug Paraphernalia
 - Substance Represented as Illicit Drug

Arson

- Of a Structure or Property*
- Of an Occupied Structure**

Attendance Policy Violation

- Tardy
- Leaving School Grounds without Permission
- Unexcused Absence
- Tuancy

Harassment, Threat and Intimidation

- Harassment, Nonsexual*
- Bullying*
- Threat or Intimidation*
- Hazing*

Homicide**

Kidnapping**

Lying, Cheating, Forgery or Plagiarism

- Lying
- Cheating
- Forgery
- Plagiarism

School Policies, Other Violations of

- Combustible
- Contraband
- Defiance, Disrespect towards Authority, and Non-Compliance
- Disruption
- Dress Code Violation
- Gambling
- Language, Inappropriate
- Negative Group Affiliation
- Parking Lot Violation
- Public Display of Affection

School Threat

- Bomb Threat**
- Chemical or Biological Threat**
- Fire Alarm Misuse**

Sexual Offenses

- Pornography
- Indecent Exposure or Public Sexual Indecency*
- Harassment, Sexual*
- Harassment, Sexual with Contact*
- Sexual Abuse/Sexual Conduct with a Minor/Child Molestation**
- Sexual Assault (Rape)**

Technology, Improper Use of

- Computer
- Network Infraction
- Telecommunication Device

Theft

- Petty Theft
- Theft
- Burglary/Breaking and Entering (Second and Third Degree)*
- Burglary (First Degree)**
- Extortion*
- Robbery*
- Armed Robbery**

Trespassing

Vandalism or Criminal Damage

- Graffiti or Tagging
- Vandalism of Personal Property*
- Vandalism of School Property*

Weapons and Dangerous Items

- Firearms**
 - Handgun or Pistol
 - Shotgun or Rifle
 - Other Firearm or Destructive Device
 - Bomb
 - Grenade
 - Starter Gun
 - Other Firearm or Destructive Device

Other Weapons**

- Billy Club
- Brass Knuckles
- Knife with blade length of at least 2.5 inches
- Nunchakus

Dangerous Items*

- Air Soft Gun
- B.B. Gun
- Knife with blade less than 2.5 inches
- Laser Pointer
- Letter Opener
- Mace
- Paintball Gun
- Pellet Gun
- Razor Blade or Box Cutter
- Simulated Knife
- Taser or Stun Gun
- Tear Gas
- Other Dangerous Item

Simulated Firearm

* Reported to ADE

**Required to be reported to local law enforcement; also reported to ADE

2014 ADE Indian Education Report

Images	Description	Website (Bing Images: Licenses – Free to modify, share, and use commercially)
	School_books.pg	Microsoft Word 2010
	Arizona Grand Canyon National Park	Es.wikipedia.org
	Pima baskets	Our-native-heritage.wikispaces.com
	United Sates map displaying native American Density	www.census.gov
	Native American Tribes Arizona Map	Cronkitenewsonine.com
	Hopi Wicker Basket	5kp.wikispaces.com
	Navajo Traditional Wedding Basket	southwestlitccc.wikispaces.com
	School Zone	Flickr.com/OllBac
	Classroom with Teacher and Students	Thegiftedexception.wikispaces.com
	Native American Good Luck Charms (Apache)	slmonyshs.wikispaces.com
	ParentLoveYou	Parentloveyou.blogspot.com

EXECUTIVE SUMMARY

Issue: Educator Retention and Recruitment Taskforce update

Action/Discussion Item

Information Item

Background and Discussion

In April, 2014, the Educator Retention and Recruitment Taskforce was formed to investigate the issues surrounding the current crisis in educator retention and recruitment and to formulate recommendations for policymakers, educators and the Arizona Department of Education. In December, 2014, the Taskforce shared its initial report with the Board. The purpose of this presentation is to update the State Board of Education regarding our progress, current research and future action plans.

Contact Information:
Dr. Jennifer Johnson, Deputy Superintendent of Programs and Policy

Educator Retention & Recruitment Taskforce Update

State Board of Education
April 27, 2015



Working Groups

- Economics
- Professional Learning
- Stories
- Salaries, Experience & Quality
- What Works



Economics

Chair – Dr. Paul Stanton, Humboldt Unified

Sample topics:

- A salary comparison to examine the gaps among education and other competing professions
- County by county analysis of economic impact of K-12 education



Professional Learning

Chair – Kristie Martorelli, Dysart Unified

Sample topics:

- What support is provided to beginning and experienced teachers?
- Career planning for teachers/teacher leadership
- National Board Certification as a retention strategy
- How is higher education addressing the issue of teacher retention?
- How can we support principals in improving teacher retention?



Stories

Co-Chairs – Dr. Kathy Wiebke, Arizona K-12 Center,
& Tanya Whiteford, Laveen Elementary

Sample topics:

- Why teachers are leaving
- Why teachers are staying



Salaries, Experience & Quality

Chair – Michael Winters, Madison Elementary

Sample topics:

- Comparisons of salary schedules across Arizona and competing states
- Cost of teacher turnover – recruitment & professional development
- Impact of a declining teacher experience index
- Impact of new teacher evaluation systems



What Works

Chair – Jeff Sprout, Laveen Elementary

Sample topics:

- Highlight what's working in recruitment and retention to replicate effective strategies.
 - Long-term and short-term strategies
- Provide a description of the Future Educators program within CTE
- What are other states doing to attract & retain teachers?



New Partners

- WestEd
 - Research, access to experts & best practices
- Tucson Values Teachers
 - Signature program of the Southern Arizona Leadership Council
 - Statewide teacher survey
 - Replicating TVT in other communities
- Expect More Arizona
 - Public Engagement Taskforce members

Progress

- Certification refinements
 - Long-term substitutes, 6-12 certification, kinder
 - Legislation
- Fingerprint clearance reciprocity
 - Working to expand to all states
- Public awareness
 - Media stories
 - Presentations to various organizations
- Partner organizations
 - Seeking to expand
 - Added WestEd, Rodel Foundation, Expect More Arizona, and Tucson Values Teachers



Future Reports

- June 15, 2015
- October 15, 2015



Questions?

EXECUTIVE SUMMARY

Issue: Pursuant to Arizona Revised Statutes (A.R.S.) § 15-756.08-(J) referral to the Arizona State Board of Education for noncompliance with state and federal laws applicable to English language learners (ELLs) for a finding of noncompliance.

Action/Discussion Item

Information Item

Background and Discussion

Pursuant to Arizona Revised Statutes (A.R.S.) § 15-756.08 (J), the Arizona Department of Education (ADE) is required to report school districts or charter schools that are not in compliance with state and federal laws applicable to English language learners (ELLs) to the State Board of Education (SBE) for a finding of noncompliance.

The Arizona Department of Education, Office of English Language Acquisition Services (OELAS), has set forth specific criteria used during monitoring reviews to determine whether a district or charter should be reported to the SBE for a finding of noncompliance. The compliance criteria requires a review of the following items: (1) district/charter's proper implementation of the Structured English Immersion (SEI) Models; (2) district/charter's reclassification rate of ELLs (number of students exiting the program); and (3) district/charter's passing rate for students who have exited the program within two years (Fluent English Proficient (FEP) students) on Arizona's Instrument to Measure Standards (AIMS) in reading.

In the 2013-2014 school year, ADE completed an on-site monitoring review of Tuba City Unified School District's (TCUSD) ELL program on April 2-4, 2014 and found TCUSD out of compliance. The required corrective action letter was sent on April 30, 2014. This letter included notification of the requirement to refer noncompliant districts or charters to the State Board of Education. TCUSD submitted a Corrective Action Plan on June 10, 2014.

In the 2014-2015 school year, ADE completed a follow-up, on-site review of Tuba City Unified School District's ELL program on September 24-26, 2014. After careful review and analysis of the data captured per A.R.S. §15-756.08 (J), on December 3, 2014, TCUSD was issued a letter of noncompliance. The letter included notice that TCUSD was being referred by the Arizona Department of Education to the SBE for a finding of noncompliance. TCUSD was required to submit a Corrective Action Plan to ADE/OELAS by March 3, 2015.

At the March 23, 2015, State Board meeting, TCUSD questioned the monitoring findings of ADE/OELAS. An OELAS team re-visited the findings during an on-site visit which occurred on March 30, 2015 through April 2, 2015. Classroom observations, file

Contact Information:

Jordan Ellel, Assistant Attorney General, Attorney General's Office
Kelly A. Koenig, Deputy Associate Superintendent, Office of English Language Acquisition Services
Carol Lippert, Associate Superintendent, High Academic Standards for Students

EXECUTIVE SUMMARY

reviews, data reviews, and discussions regarding the specific requirements of the SEI Models were discussed with TCUSD administration and staff. The findings from the previous monitoring were upheld, and the finding of non-compliance remains. TCUSD has agreed to work closely with OELAS remediate areas of non-compliance.

Included in the materials is a timeline outlining monitoring visits, findings, and technical assistance provided by A.D.E. for Tuba City Unified.

Review and Recommendation of State Board Committee

Not Applicable

Recommendation to the Board

It is recommended that the Board find, for the reasons stated in ADE's letter of noncompliance dated December 3, 2014, that TCUSD is noncompliant with the laws pertaining to ELLs. This finding bars the District from receiving any monies from the Arizona Structured English Immersion Fund established by A.R.S. § 15-756.04 for ELLs and from reducing the monies spent on its ELL programs despite the loss of monies caused by its noncompliance. As required by law, ADE shall monitor TCUSD to ensure that the District does not reduce the amount of monies spent on its ELL programs. TCUSD shall be entitled to receive monies from the Arizona Structured English Immersion Fund only upon confirmation to the Board by ADE that TCUSD has come into compliance with the laws pertaining to ELLs.

TUBA CITY UNIFIED SCHOOL DISTRICT SUMMARY

LEGAL REQUIREMENTS	2014 NON-COMPLIANCE FINDINGS	2015 NON-COMPLIANCE FINDINGS	MARCH 31-APRIL 2, 2015 ONSITE VISIT
<p>NCLB SEC. 3302a PARENTAL NOTIFICATION AND CONSENT FORM</p> <p><i>“(a) IN GENERAL. Each eligible entity using funds provided under this title to provide a language instruction educational program shall, not later than 30 days after the beginning of the school year, inform a parent or the parents of a limited English proficient child identified for participation in, or participating in, such program...”</i></p>	<ul style="list-style-type: none"> • The Parental Notification and Consent Forms were not sent home within statutory requirements. • Parent Notification and Consent forms were not evident for the majority of the files reviewed. 	<ul style="list-style-type: none"> • Parent signatures on the Parent Notification and Consent forms were not evident for three of the four schools visited. 	<ul style="list-style-type: none"> • Based on file reviews, ADE/OELAS confirmed that this finding was correct.
<p>ARIZONA ADMINISTRATIVE CODE R7-2-306(I)(1) Evaluation of FEP students after exit from ELL programs</p> <p><i>The LEA shall monitor exited students based on the criteria provided in this section during each of the two years after being reclassified as FEP to determine whether these students are performing satisfactorily in achieving the Arizona Academic Standards adopted by the Board. Such students will be monitored in reading, writing, and mathematics skills and mastery of academic content areas, including science and social studies. The criteria shall be grade-appropriate and uniform throughout the LEA, and upon request, is subject to board review. Students who are not making satisfactory progress shall, with parent consent, be provided compensatory instruction or shall be re-enrolled in an ELL program. A WICP describing the compensatory instruction provided shall be maintained in the student’ ELL files.</i></p>	<ul style="list-style-type: none"> • ADE monitors noted no evidence of the use of the Two-Year Monitoring Form to monitor the progress of ELLs reclassified in the previous two school years. 	<ul style="list-style-type: none"> • ADE monitors noted inconsistent use of the Two-Year Monitoring Form to monitor the progress of ELLs reclassified in the previous two school years. 	<ul style="list-style-type: none"> • Based on file reviews, ADE/OELAS confirmed that this finding was correct.

LEGAL REQUIREMENTS	2014 NON-COMPLIANCE FINDINGS	2015 NON-COMPLIANCE FINDINGS	MARCH 31- APRIL 2, 2015 ONSITE VISIT
<p>A.R.S. § 15-751-757 Structured English Immersion Models of the Arizona English Language Learners Task Force <i>The Structured English Immersion (SEI) Classroom content is a minimum of four hours daily of English Language Development (ELD).</i> <i>Each of these discrete sections of ELD is based on specific categories of language instruction based on the skills identified by the ELL Proficiency Standards... "Structured English Immersion Classroom" - means a classroom in which all of the students are limited English proficient as determined by composite AZELLA scores."</i> <i>...Schools with 20 or fewer ELLs within a three grade span (including kindergarten), may provide instruction through the development of Individual Language Learner Plans (ILLPs) created for each ELL. Scheduling and time allocations in the ILLPs must meet the requirements of the scheduling and time allocations specified herein for Elementary Schools or Middle and High School as appropriate for each ELL. All teachers in SEI Classrooms must have a valid Arizona teaching certificate (charter school teachers are exempt from this requirement).</i> <i>Teachers must be highly qualified:</i> <i>K- 6 teachers - elementary content as defined by federal NCLB Act of 2001.</i> <i>7-8 middle grade teachers - Language Arts or English as defined by federal NCLB Act of 2001.</i> <i>9-12 teachers - English as defined by the federal NCLB Act of 2001.</i> <i>...they (teachers) must have a Structured English Immersion endorsement (Provisional endorsement or full endorsement) (SBE Rules, R7-2-613.J), an English as a Second language endorsement (Provisional endorsement or full endorsement) (SBE Rules, R7-2-613.I), or a Bilingual endorsement (Provisional endorsement or full endorsement) (SBE Rules, R7-2-</i></p>	<ul style="list-style-type: none"> • In reviewing classroom schedules and during classroom observations, it was determined that not all ELLs were receiving four hours of English language development (ELD). <ul style="list-style-type: none"> ○ SEI classrooms at the elementary school were missing time in writing and Oral Conversation/Vocabulary. Middle school students were only receiving instruction in Reading and Writing. Additionally, not all ELLs were enrolled in these classes. ○ The high school allocated two SEI blocks. The ADE monitors observing this classroom could not document which time allocation was 	<ul style="list-style-type: none"> • The SEI classroom at the intermediate school identified reading, science and an enrich and reteach time for the day. No time was allocated for Oral Conversation/Vocabulary, Grammar or Writing. There were no lesson plans provided. • Although the Junior High allocated four hours of ELD, some ELLs were not enrolled in these classes as evidenced by student schedules. Students at the lower proficiency levels were not receiving an explicit hour of grammar. • The high school allocated two SEI blocks. ADE monitors noted that not all ELLs were enrolled in these classes. • Required documentation forms with parent, teacher and administrator signatures were missing at three of the four schools. • Ninety-one percent (91%) of the Attachment A documents reviewed did not identify ELP Standards/Performance Indicators or were incorrectly sighted. • The SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction. • None of the mainstream classrooms utilizing ILLPs had an ELP 	<ul style="list-style-type: none"> • Based on classroom schedules, classroom observations and discussions with administrators at the three schools visited, ADE/OELAS monitors confirmed that all findings regarding SEI classrooms and ILLPs were correct.

<p>613.H).</p>	<p>being explicitly taught.</p> <ul style="list-style-type: none">• Sixty percent (60%) of the ILLPs were missing for ELLs identified as receiving program services through the mainstream classroom.<ul style="list-style-type: none">○ No ILLPs were found at the Intermediate school.• Required documentation forms with parent, teacher, and administrator signatures were missing completely.• Eighty percent (80%) of Attachment A documentation did not have specific ELP Standards/Performance Indicators listed.• Sixty seven percent (67%) of the SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction.• None of the mainstream classrooms utilizing ILLPs had an ELP Standard/Performance Indicator in either their lesson plan or evident in the classroom.	<p>Standard/Performance Indicator in either their lesson plan or evident in the classroom.</p>	
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LEGAL REQUIREMENTS	2014 NON-COMPLIANCE FINDINGS	2015 NON-COMPLIANCE FINDINGS	MARCH 31- APRIL 2, 2015 ONSITE VISIT
<p>A.R.S. § 15-751-757 - Grouping Structured English Immersion Models of the Arizona English Language Learners Task Force <i>“Structured English Immersion Classroom” – means a classroom in which all of the students are limited English proficient as determined by composite AZELLA scores.”</i></p> <p><i>“The primary determinant of the appropriate student group for SEI classrooms is the English proficiency level of students.”</i></p>	<ul style="list-style-type: none"> • ADE monitors noted that the number of ELLs identified at different grade levels in the four schools observed required Tuba City to create SEI classrooms. <ul style="list-style-type: none"> ○ Although an SEI classroom was created for two time allocations, not all students identified as ELL were scheduled into these classrooms. Additionally, these students did not receive instruction for the other two time allocations. ○ At the high school level, two blocks were identified as SEI, but not all identified ELLs were scheduled into these classrooms. Additionally, ADE monitors were unable to determine which 	<ul style="list-style-type: none"> • ADE monitors noted that the number of ELLs identified at different grade levels in the four schools observed required that Tuba City create SEI classrooms. <ul style="list-style-type: none"> ○ Although four time allocations were identified, not all ELLs were receiving the four hours. Additionally, students at the lower proficiency levels were not receiving an explicit hour of grammar. ○ At the high school level, two blocks were identified as SEI, but not all identified ELLs were scheduled into these classrooms. 	<ul style="list-style-type: none"> • Based on classroom observations and discussions with site administrators, ADE/OELAS monitors confirmed that this finding was correct.

	time allocation was being addressed.		
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LEGAL REQUIREMENTS	2014 NON-COMPLIANCE FINDINGS	2015 NON-COMPLIANCE FINDINGS	MARCH 31-APRIL 2, 2015 ONSITE VISIT
<p>ADE STATUTORY REQUIREMENTS A.R.S. § 15-756.08 Monitoring; corrective action plan (E) <i>Within sixty days following the issuance of the department's report, the school district or charter school receiving the report shall prepare and submit to the department a corrective action plan, in a manner prescribed by the state board of education, that sets forth steps that will be taken to correct the deficiencies, if any, noted in the department's report</i> (F) <i>Within thirty days after receiving a school district's or charter school's corrective action plan, the department shall review the corrective action plan and may require changes to the corrective action plan.</i> (G) <i>After the department has reviewed a school district's or charter school's corrective action plan and made any changes the department deems necessary, the department shall return the corrective action plan to the school district or charter school.</i> (H) <i>Within thirty days after receiving a corrective action plan back from the department, the school district or charter school shall begin implementing the measures set forth in the corrective in the corrective action plan.</i> (I) <i>The department shall conduct a follow-up evaluation, of the school district or charter school within one year after the department returned the corrective action plan to the school district or charter school.</i></p>	<ul style="list-style-type: none"> • ADE's 45-day Corrective Action Letter was sent to Tuba City Unified administration on April 30, 2014. • Tuba City Unified School District submitted their Corrective Action Plan to ADE on June 10, 2014. • Tuba City Unified School District was notified that their Corrective Action Plan was approved by ADE July 28, 2014. 	<ul style="list-style-type: none"> • ADE's 45-day Corrective Action Letter was sent Tuba City Unified administration on December 3, 2014. The Corrective Action Plan from Tuba Unified School District must be submitted to ADE by March 3, 2015. 	<ul style="list-style-type: none"> • Tuba City's Corrective Action Plan was due March 3, 2015. To date, the completed plan has not been received. ADE/OELAS continues to work with TCUSD ELL Coordinator to complete this document.

ADE/OELAS Assistance

- On May 8, 2014, an OELAS Education Program Specialist coordinated a technical assistance with Tuba City’s ELL Coordinator and a Phoenix school district to walk-through SEI and ILLP compliant classrooms. This assistance allowed the Tuba City ELL Coordinator with the opportunity to engage with the principal and teachers regarding instruction for ELLs.
- On June 16, 2014, an OELAS Education Program Specialist contacted district administration spoke to the ELL Coordinator and offered assistance. Based on this conversation, the ELL Coordinator was to meet with the principals to discuss their needs.
- Throughout the summer, one OELAS Education Program Specialist provided ongoing technical assistance via telephone to assist the ELL Coordinator with any and all questions regarding their upcoming monitoring.
- An OELAS Education Program Specialist contacted the ELL Coordinator to invite Tuba City teachers to attend two different webinars, one on SEI classroom compliance and one on ILLP classroom compliance. No one from this district attended either webinar that was provided on September 10 and 11, 2014.

**MARCH 31-APRIL 2, 2015
ONSITE VISIT**

- ADE/OELAS extended the offer to provide onsite training for teachers and administrators regarding correcting these findings. Tuba City Superintendent Dr. Harold Begay and his site principals agreed to provide dates when OELAS may provide this technical assistance.
 - The first training which will focus on correcting data errors and file compliance will be on May 27, 2015.



State of Arizona
Department of Education

April 30, 2014

Dr. Harold Begay, Superintendent
Tuba City Unified School District
67 East Fir Street
Tuba City, Arizona 86045

Dear Superintendent Begay:

RE: On-Site Monitoring of State Education Programs for English Language Learners

Per Arizona Revised Statutes A.R.S. § 15-756.08, the Arizona Department of Education (ADE) is required to perform an evaluation of Tuba City Unified School District's (TCUSD) English language learner (ELL) program through an on-site monitoring visit. It is the responsibility of the local education agency (LEA) to provide services as required by A.R.S. § 15-751 *et seq.* to students identified as English language learners.

This on-site review of the ELL programs at Tuba City Unified School District was conducted on April 2-4, 2014. Thank you for your hospitality and cooperation during our visit.

Based upon the monitoring visit, ADE is advising you that **corrective action** is needed. The series of steps required to resolve the corrective action is stated below.

The monitoring team has listed the **corrective action that needs to be addressed**. **The items that will be required in your Corrective Action Plan have been noted in bold form.**

FILE REVIEW

NCLB 3302a PARENTAL NOTIFICATION AND CONSENT FORM

“(a) IN GENERAL. Each eligible entity using funds provided under this title to provide a language instruction educational program shall, not later than 30 days after the beginning of the school year, inform a parent or the parents of a limited English proficient child identified for participation in, or participating in, such program...”

In the files observed, ADE monitors noted the following:

- Parental Notification and Consent Forms were sent to parents in the spring prior to the 2013-2014 school year.
- Parent signatures were not evident for the majority of the files reviewed.
 - Three attempts to secure the parent signatures were not evident.

It is the expectation that Tuba City Unified School District will review and revise its procedures to ensure that Parental Notification and Consent Forms are sent home to parents/guardians within thirty (30) days of the beginning of the school year. Three attempts at securing the required signatures must be documented on a copy in the file. It is recommended that procedures include personnel responsible at each site to oversee this requirement.

STATE BOARD RULE R2-306 (I)(1)

I. Evaluation of FEP students after exit from ELL programs.

1. The LEA shall monitor exited students based on the criteria provided in this Section during each of the two years after being reclassified as FEP to determine whether these students are performing satisfactorily in achieving the Arizona Academic Standards adopted by the Board. Such students will be monitored in reading, writing and mathematics skills and mastery of academic content areas, including science and social studies. The criteria shall be grade-appropriate and uniform throughout the LEA, and upon request, is subject to Board review. Students who are not making satisfactory progress shall, with parent consent, be provided compensatory instruction or shall be re-enrolled in an ELL program. A WICP describing the compensatory instruction provided shall be maintained in the students' ELL files.

In the files reviewed, the ADE monitors noted no evidence of the use of the Two-Year Monitoring Form to monitor the progress of ELLs reclassified in the previous two school years.

It is the expectation that TCUSD will review and revise its procedures to ensure that the academic progress of reclassified ELLs is monitored for the two years following reclassification and that this completed documentation is placed in the cumulative file. The two-year monitoring of a FEP student begins the school year after the ELL attains a proficient AZELLA score.

MODEL IMPLEMENTATION REVIEW

A.R.S. § 15-751-757

SEI Models, AZ English Language Learners Task Force

"The Structured English Immersion (SEI) Classroom content is a minimum of four hours daily of English Language Development (ELD)."

SEI Classroom Observations

The ADE monitors observed three SEI classrooms and noted the following:

- The SEI classroom at the elementary school was missing time in writing. Additionally, the Oral Conversation part of the Oral Conversation/Vocabulary time allocation was identified for only 15 minutes.
- Middle school students were only receiving instruction in Reading and Writing. Additionally, ADE monitors noted that not all ELLs were enrolled in these classes.
- The high school allocated two SEI blocks. The ADE monitor observing this classroom could not document which time allocation was being explicitly taught.

Based on these observations, the pedagogy of grammar, oral language, and their connection to reading and writing were missing for ELLs. Language structure and grammar are foundational and pre-requisites in English Language Development (ELD). The explicit teaching of these skills will ensure that students at all proficiency levels will continue to develop their communication skills, both orally and in written form. High expectations in these SEI classrooms will allow English language learners to be well-prepared for the mainstream classroom.

It is the expectation that all students who are classified as English language learners will receive four (4) hours of English Language Development (ELD) daily as defined in the Structured English Immersion (SEI) Models.

- **These blocks require sixty minutes of Oral English/Conversation and Vocabulary, sixty minutes of Reading, sixty minutes of Writing, and sixty minutes of Grammar instruction.**
 - **It is the expectation that time allocations will be 60 minutes in length. If a time allocation must be split for scheduling reasons, the time allocation should be no less than 30 minutes in length. The other 30 minutes of this time allocation should be completed upon returning from the scheduled break.**

Individual Language Learner Plan (ILLP) Classroom Observations

While conducting ILLP classroom observations, the following was noted by ADE monitors:

- Sixty percent (60%) of ILLPs were missing for ELLs identified as receiving program services through the mainstream classroom.
 - Of particular concern was the intermediate school, where no ILLPs were found.
- Required Documentation forms with parent, teacher, and administrator signatures were missing completely.
- Eighty percent (80%) of Attachment A documentation did not have specific ELP Standards/Performance Indicators listed.
- None of the mainstream classrooms utilizing ILLPs had an ELP Standard/Performance Indicator in either their lesson plan or evident in the classroom.
- Finally, ADE monitors noted the lack of completion of Attachment B in sixty percent (60%) of the ILLPs reviewed.
 - Attachment B should provide assessment data to show either improvement or recommendations for change if the ELL is falling further behind. This documentation should be completed after the end of each quarter.

It is the expectation TCUSD will review and revise its procedures regarding the accurate completion and use of ILLPs for English language learners.

- **When ELL numbers warrant, ILLPs must be completed for all ELLs.**
- **Parent, teacher, and administrator signatures must be secured within the 30 day timeframe on the Required Documentation page.**
- **The recommended three (3) to five (5) ELP Standards/Performance Indicators will be included on Attachment A.**
- **The ILLPs shall be reviewed quarterly (at a minimum) and possibly revised to reflect the ELP Standards/Performance Indicators used for differentiating instruction for English language learners.**
- **Middle and high school teachers will be responsible for only one time allocation. If a teacher is responsible for more than one time allocation, the student's schedule must reflect that number of classes with that teacher.**
- **Attachment B will be completed quarterly with assessment information to document how the ELL is progressing.**

English Language Proficiency (ELP) Standards

The English Language Proficiency (ELP) Standards drive the instruction for the English language learners in an SEI classroom. ADE monitors noted the following:

- Sixty seven percent (67%) of the SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction.
 - Vocabulary standards were missing from the Oral English Conversation and Vocabulary time allocation.
 - ELP Standards/Performance Indicators did not match the instruction.
- None of the ILLP classrooms observed had evidence of an ELP Standard/Performance Indicator either in their lesson plans or evident somewhere in the classroom.

It is the expectation that SEI classrooms will use the ELP Standards/Performance Indicators to drive the instruction for English language learners.

ELP Standards/Performance Indicators from Attachment A will be used for mainstream teachers utilizing ILLPs to differentiate instruction for ELLs. Documentation in a teacher's lesson plan or elsewhere in the classroom is required.

Grouping

A.R.S. § 15-751-757

SEI Models, AZ English Language Learners Task Force

"Structured English Immersion Classroom" - means a classroom in which all of the students are limited English proficient as determined by composite AZELLA scores."

"The primary determinant of the appropriate student group for SEI Classrooms is the English proficiency level of the students."

ADE monitors noted that the number of ELLs identified at different grade levels in the four schools observed required that Tuba City Unified School District create SEI classrooms. For example:

- At 5th and 6th grades, 5th grade identified 19 ELLs and 6th grade identified 19 ELLs.
- At 7th and 8th grades, 7th grade identified 29 ELLs and 8th grade identified 15 ELLs.
 - Although an SEI classroom was created for two time allocations, it must be stated that not all students identified as ELL were scheduled into these classrooms. Additionally, these students did not receive instruction for the other two time allocations.
- At the high school level, 24 students were identified in grades 9-11.
 - Although two blocks were identified as SEI, not all identified ELLs were scheduled into these classrooms. Additionally, the monitors were unable to determine which time allocations were being addressed.

It is the expectation that Tuba City Unified School District administration will review the district's ELL numbers to ensure the correct placement of the ELLs according to the SEI Models. SEI classrooms with four (4) hours of ELD must be created and documented when ELL numbers exceed 20 in a three-grade span.

Questions about groupings shall be referred to the Office of English Language Acquisition Services (OELAS). It must be stated that any exception must be requested through ADE/OELAS and granted prior to the 2014-2015 school year. These exceptions will only apply to the year for which they are requested.

RECOMMENDATIONS

The following recommendation was made to the school administration at the exit interview and is hereby emphasized in written form:

- Explicit, focused professional development training is offered to SEI classroom teachers, especially in the areas of Oral English Conversation and Vocabulary and Grammar.
- ADE/OELAS extends the offer to provide technical assistance and ELP Standards training.

A.R.S. § 15-756.08(J)

"In conducting follow-up evaluation, if the department finds that the school district or charter school is not in compliance with state and federal laws applicable to English language learners, the department shall refer the school district or charter school to the state board of education for a finding of non-compliance..."

Additionally, the following information was noted and reviewed by ADE officials at the exit interview with LEA administration on April 4, 2014: A.R.S. § 15-756.08(J) requires that ADE report to the State Board of Education those LEAs that receive a non-compliant status by ADE as a result of on-site follow-up evaluations by ADE officials in the year after a corrective action plan is implemented. To determine non-compliance the following programmatic and student achievement related criteria will be reviewed:

- Structured English Immersion (SEI) Model Compliance
[Mandatory component of compliance criteria]
- Student performance data to include:
 - District reclassification rate
 - Arizona's Instrument to Measure Standards (AIMS) passing rate in reading for students who have exited the program within two years (FEP2 Students)

CORRECTIVE ACTION

- Your Corrective Action Plan is due to ADE within sixty (**60**) days after the issuance of this monitoring report and must address the issues outlined in this letter.
- A Corrective Action Plan template is available on the ADE website (<http://www.ade.az.gov/oelas>).
- ADE will review the Corrective Action Plan and may require necessary changes.
- Within thirty (**30**) days after receiving a corrective action plan back from ADE, the LEA shall begin implementing the measures set forth in the corrective action plan.

Although there are changes to make in the implementation of the LEA's current program, those improvements will result in improved record management and greater student success. Please contact Keith Snyder, Director of Monitoring/Title III, at 602-364-2167 or keith.snyder@azed.gov if you have questions or concerns.

Respectfully,

Kelly A. Koenig, Deputy Associate Superintendent
Office of English Language Acquisition Services
Arizona Department of Education

Cc: Marilyn Atcitty, Director of Curriculum, Instruction and Assessment
Rosie Jones, ELL Coordinator

English Language Learner Monitoring SY 2013-2014
Proposed Resolution of Noncompliance Findings
Under ARS §15-756.08

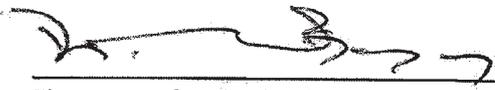
Date: June 10, 2014

LEA: Tuba City Unified School District

ELL Program Coordinator: Rosie Jones

Instructions: Please review the LEA's Corrective Action Letter. Return this form and the LEA's Corrective Action Plan to ADE with all applicable documentation that supports the resolution of noncompliant item(s) indicated on your Corrective Action Plan.

The LEA certifies that all corrective action items listed in the attachment have been or will be implemented according to dates indicated on the Corrective Action Plan.



Signature of authorized agent
(Required)

July 25, 2014

Date

(928) 283-1027

Telephone number

Dr. Harold Begay, Superintendent of Tuba City Unified School

Print name and title of authorized agent

Please return all required forms and documentation to the following address:

Attention: Keith Snyder
Arizona Department of Education
Office of English Language Acquisition Services
1535 West Jefferson Street, Bin 31
Phoenix, Arizona 85007
Phone: 602-542-0753
Fax: 602-542-3050
Email: Keith.Snyder@azed.gov

CORRECTIVE ACTION PLAN

LEA: Tuba City Unified School District #15

DATE: May 10, 2014

TITLE AND NUMBER OF SECTION(S) IN CORRECTIVE ACTION ITEMS:

Item to be completed	What and How (Use action verbs like "develop", "disseminate" or "train")	Person Responsible	Completion Date	Evidence	ADE Only
CLB 302A	PARENTAL NOTIFICATION AND CONSENT FORM: ACCORDING TO NCLB 3302A, THE PARENTAL NOTIFICATION AND CONSENT FORM WILL BE SENT HOME WITHIN THE 30 DAY TIME NCLB TIMELINE. THE THREE ATTEMPTS WILL BE DOCUMENTED ON THE COPY IN THE ELL FILE.	-SCHOOL SECRETARY -ELL TEACHERS -ELL COORDINATOR -PRINCIPAL	SEPTEMBER 30, 2014	SIGNED DOCUMENT FILED IN CUMULATIVE FOLDERS	
FATE BOARD RULE 2-306 (I)(1)	Two-Year Monitoring Form is completed yearly for students who reclassified.	-Principals -Secretaries at each site -ELL coordinator	JULY 2014	RECORDED IN CUM FOLDERS	
MODELS, ENGLISH LANGUAGE LEARNERS SK FORCE	SEI CLASSROOM INSTRUCTION: SEI classroom will adhere to 60 minutes in length for Oral English/Conversation, Vocabulary, Reading, Writing, and Grammar. One time allocation may be split if there is a scheduling conflict. <ul style="list-style-type: none"> ELP Standards/Performance Indicators will be included in lesson plans for teachers in SEI classrooms. 	-PRINCIPAL -ELL COORDINATOR -ELL TEACHER(S)	AUGUST 2014	MASTER SCHEDULE REFLECT ELD CLASSES FOR ENGLISH, READING, WRITING AND GRAMMAR INSTRUCTION FOR 4 HOURS	

CORRECTIVE ACTION PLAN

INDIVIDUAL LANGUAGE LEARNER (ILLP)	INDIVIDUAL LANGUAGE LEARNER (ILLP): ALL ILLPS WILL BE REVIEWED, AND REVISED QUARTERLY. "ATTACHMENT B" WILL BE COMPLETED QUARTERLY.	-PRINCIPALS -ELL COORDINATOR -ELL TEACHERS	QUARTERLY REVIEW & REVISE	FILE SIGNED DOCUMENT: ILLP, ATTACHMENT A & B
GROUPING R.S. § 15-1-757	<ul style="list-style-type: none"> • ILLPs will be completed for all ELLs based on the grouping template approved by ADE. • An ELP Standard/PI from Attachment A will be included in the mainstream classroom teacher's lesson plans utilizing the ILLPs. • Tuba City Unified District worked with ADE/OELAS on grouping for all schools. Approved exceptions are on file at ADE/OELAS 	PRINCIPAL -ELL COORDINATOR -ELL TEACHERS	SEPT. 30 2014	

Please return completed form to the ADE Office of English Language Acquisition Services



State of Arizona
Department of Education

November 28, 2014

Dr. Harold Begay, Superintendent
Tuba City Unified School District
67 East Fir Street
Tuba City, Arizona 86045

Dear Superintendent Begay:

RE: Noncompliance of State Education Programs for English Language Learners

Per Arizona Revised Statutes (A.R.S.) § 15-756.08, the Arizona Department of Education (ADE) is required to perform a follow-up evaluation of Tuba City Unified School District's English language learner (ELL) program. This review is based on Tuba City Unified School District's (TCUSD) Corrective Action Plan submitted on July 25, 2014.

The Arizona Department of Education, Office of English Language Acquisition Services (OELAS), completed a follow-up comprehensive compliance monitoring review of TCUSD's on September 24-26, 2014. This compliance monitoring review examined the following programmatic requirements: (1) Structured English Immersion (SEI) Model Compliance; (2) TCUSD's reclassification rate of ELL students; and (3) passing rate in reading for students who have exited the program within two years (FEP2 Students) on Arizona's Instrument to Measure Standards (AIMS).

OELAS has determined that Tuba City Unified School District is **not in compliance** with 2 or more programmatic requirements for ELLs. The following table summarizes ADE's findings:

Compliance Status	Substantial Compliance	Partial Compliance	Non-Compliance
SEI Model Compliance*			X
*Mandatory component of compliance criteria.			

(At least one of the two below non-compliant)

District Reclassification Rate		20%
District FEP 2 AIMS Reading Passing Rate		75%
State Reclassification Rate		30%
State FEP 2 AIMS Reading Passing Rate		70%

FILE REVIEW

NCLB 3302a PARENTAL NOTIFICATION AND CONSENT FORM

“(a) IN GENERAL. Each eligible entity using funds provided under this title to provide a language instruction educational program shall, not later than 30 days after the beginning of the school year, inform a parent or the parents of a limited English proficient child identified for participation in, or participating in, such program...”

In the files observed, ADE monitors noted the following:

- Parent signatures were not evident in the files reviewed for three of the four schools visited.
 - Three attempts to secure the parent signatures were not evident.

It is the expectation that Tuba City Unified School District will review and revise its procedures to ensure that Parental Notification and Consent Forms are sent home to parents/guardians within thirty (30) days of the beginning of the school year. Three attempts at securing the required signatures must be documented on a copy in the file. It is recommended that procedures include personnel responsible at each site to oversee this requirement.

STATE BOARD RULE R2-306 (I)(1)

I. Evaluation of FEP students after exit from ELL programs.

1. The LEA shall monitor exited students based on the criteria provided in this Section during each of the two years after being reclassified as FEP to determine whether these students are performing satisfactorily in achieving the Arizona Academic Standards adopted by the Board. Such students will be monitored in reading, writing and mathematics skills and mastery of academic content areas, including science and social studies. The criteria shall be grade-appropriate and uniform throughout the LEA, and upon request, is subject to Board review. Students who are not making satisfactory progress shall, with parent consent, be provided compensatory instruction or shall be re-enrolled in an ELL program. A WICP describing the compensatory instruction provided shall be maintained in the students' ELL files.

In the files reviewed, the ADE monitors noted no evidence of the consistent use of the Two-Year Monitoring Form to monitor the progress of ELLs reclassified in the previous two school years.

It is the expectation that TCUSD will review and revise its procedures to ensure that the academic progress of reclassified ELLs is monitored for the two years following reclassification and that this completed documentation is placed in the cumulative file. The two-year monitoring of a FEP student begins the school year after the ELL attains a proficient AZELLA score.

MODEL IMPLEMENTATION REVIEW

A.R.S. § 15-751-757

SEI Models, AZ English Language Learners Task Force

“The Structured English Immersion (SEI) Classroom content is a minimum of four hours daily of English Language Development (ELD).”

SEI Classroom Observations

The ADE monitors observations noted the following:

- The SEI classroom at the intermediate school identified reading, science and an enrich and reteach time for the day. No time was allocated for Oral Conversation/Vocabulary, Grammar or Writing. There were no lesson plans provided.

- Although the Junior High allocated four hours of ELD, some ELLs were not enrolled in these classes as evidenced by student schedules. The time allocations were not properly identified as per the SEI Models, thus students at the lower proficiency levels were not receiving an explicit hour of grammar.
- The high school allocated two SEI blocks. ADE monitors noted that not all ELLs were enrolled in these classes.

Based on these observations, the pedagogy of grammar, oral language, and their connection to reading and writing were missing for ELLs. Language structure and grammar are foundational and pre-requisites in English Language Development (ELD). The explicit teaching of these skills will ensure that students at all proficiency levels will continue to develop their communication skills, both orally and in written form. High expectations in these SEI classrooms will allow English language learners to be well-prepared for the mainstream classroom.

It is the expectation that all students who are classified as English language learners will receive four (4) hours of English Language Development (ELD) daily as defined in the Structured English Immersion (SEI) Models.

- **These blocks require sixty minutes of Oral English/Conversation and Vocabulary, sixty minutes of Reading, sixty minutes of Writing, and sixty minutes of Grammar instruction.**

Individual Language Learner Plan (ILLP) Classroom Observations

While conducting ILLP classroom observations, the following was noted by ADE monitors:

- Required Documentation forms with parent, teacher, and administrator signatures were missing at three of the four schools.
- Ninety-one percent (91%) of the Attachment A documents reviewed did not identify ELP Standards/Performance Indicators or were incorrectly cited.
- None of the mainstream classrooms utilizing ILLPs had an ELP Standard/Performance Indicator in either their lesson plan or evident in the classroom.

It is the expectation TCUSD will review and revise its procedures regarding the accurate completion and use of ILLPs for English language learners.

- **When ELL numbers warrant, ILLPs must be completed for all ELLs and classroom teachers should have a copy of the ILLP(s) in their classrooms.**
- **Parent, teacher, and administrator signatures must be secured within the 30 day timeframe on the Required Documentation page.**
- **The recommended three (3) to five (5) ELP Standards/Performance Indicators will be included on Attachment A for each ELD domain.**

English Language Proficiency (ELP) Standards

The English Language Proficiency (ELP) Standards drive the instruction for the English language learners in an SEI classroom. ADE monitors noted the following:

- The SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction.
- None of the ILLP classrooms observed had evidence of an ELP Standard/Performance Indicator either in their lesson plans or evident somewhere in the classroom.

It is the expectation that SEI classrooms will use the ELP Standards/Performance Indicators to drive the instruction for English language learners.

ELP Standards/Performance Indicators from Attachment A will be used for mainstream teachers utilizing ILLPs to differentiate instruction for ELLs. Documentation in a teacher's lesson plan or elsewhere in the classroom is required.

Grouping

A.R.S. § 15-751-757

SEI Models, AZ English Language Learners Task Force

"Structured English Immersion Classroom" - means a classroom in which all of the students are limited English proficient as determined by composite AZELLA scores."

"The primary determinant of the appropriate student group for SEI Classrooms is the English proficiency level of the students."

ADE monitors noted that the number of ELLs identified at different grade levels in the four schools observed required that Tuba City Unified School District create SEI classrooms. For example:

- At one school, 3rd through 5th grades, 3rd grade identified 9 ELLs, 4th grade identified 8 ELLs and 5th grade identified 6 ELLs.
- At 7th and 8th grades, 7th grade identified 17 ELLs and 8th grade identified 18 ELLs.
 - Although four time allocations were identified, not all ELLs were receiving the four hours. Additionally, students at the lower proficiency levels were not receiving an explicit hour of grammar.
- At the high school level, 28 students were identified in grades 9-12.
 - Although two 90-minute blocks were identified as SEI to cover the four time allocations, not all identified ELLs were scheduled into these classrooms.

It is the expectation that Tuba City Unified School District administration will review the district's ELL numbers to ensure the correct placement of the ELLs according to the SEI Models. All students identified as ELLs must receive four hours of ELD. Those ELLs who have tested proficient in reading and/or writing on the AZELLA may forgo those time allocations.

Questions about groupings shall be referred to the Office of English Language Acquisition Services (OELAS). It must be stated that any exception must be requested through ADE/OELAS and granted prior to the 2014-2015 school year. These exceptions will only apply to the year for which they are requested.

RECOMMENDATIONS

The following recommendations were made to the school administration at the exit interview and are hereby emphasized in written form:

- Student files should be reviewed at all schools to ensure the proper identification, assessment and placement of all English language learners (ELLs).
- Explicit, focused professional development training is offered to SEI classroom teachers, especially in the areas of Oral English Conversation and Vocabulary and Grammar.
- ADE/OELAS extends the offer to provide technical assistance and ELP Standards training.

Arizona Revised Statute § 15-756.08(J) requires that ADE refer to the State Board of Education (SBOE) those Local Educational Agencies that receive a status of **Noncompliance** by ADE as a result of on-site monitoring visits by OELAS officials. Based on the current findings of OELAS as indicated above, Tuba City Unified School District will be referred to SBOE for a finding of noncompliance. If SBOE makes a finding of noncompliance, TCUSD shall not be eligible to receive any monies from the Arizona SEI fund established pursuant to A.R.S. § 15-756.04. TCUSD will be informed of the date SBOE will consider this matter and TCUSD will be given the opportunity to address SBOE at that time.

Please contact Susan Eide, Education Program Specialist at 602-542-2768 or Susan.Eide@azed.gov if you have questions or concerns.

Respectfully,

Kelly A. Koenig, Deputy Associate Superintendent
Office of English Language Acquisition Services
Arizona Department of Education

Cc: Rosie Jones, ELL Coordinator

Tuba City Unified School District
SEI Budget All Years

2014-2015 School Year (Application in Spring 2014)

Did not apply

2013-2014 School Year (Application in Spring 2013)

Did not apply

2012-2013 School Year (Application in Spring 2012)

Did not apply

2011-2012 School Year (Application in Spring 2011)

Did not apply

2010-2011 School Year (Application in Spring 2010)

Applied and approved for \$39,374.75

After offsets, received \$0

2009-2010 School Year (Application in Spring 2009)

Applied and approved for \$66,168.75

After offsets, received \$0

2008-2009 School Year (Application in Spring 2008)

Applied and approved for \$416,351.50

After offsets, received \$167,103.77

Tuba City Unified School District #15

“A CULTURE OF EXCELLENCE”

Harold G. Begay, Ph.D.
Superintendent

Adelbert Goldtooth, M.A.
Human Resource
Director

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Business Manager

P.O. Box 67, Tuba City, Arizona 86045 ♦ Phone: (928) 283-1000 ♦ Fax: (928) 283-1202 ♦ Website: www.tcusd.org

Date: March 23, 2015

The Arizona State Board of Education
Office of English Language Acquisition Services
1535 West Jefferson
Phoenix, AZ 85007

Re: Tuba City Unified School District #15 Response to ADE November 28, 2014 Report on Noncompliance of State Education Programs for English Language Learners

Dear Members of the State Board of Education:

The ADE November 28, 2014 report that you have before you on the findings in our district regarding Noncompliance of State Education Programs for English Language Learners is at best vague and confusing. We respond to the non-compliance ADE report as follows:

ADE Findings:	District Response:
<p>1. SEI Model Compliance – Non-compliance</p>	<p>The District has in place and follows the SEI Model as specified under, “<i>Structured English Immersion Models</i>” the models described therein. (A.R.S. § 15-756.01). The “<i>Structured English Immersion Classroom</i>” models as delineated “means a classroom in which all of the students are limited English proficient as determined by composite AZELLA scores of Pre-Emergent, Emergent, Basic, or Intermediate. The purpose of the classroom is to provide four hours of daily ELD instruction, as described in the definition of “<i>ELD</i>” in this section, in the manner prescribed herein.</p> <p>“<i>Structured English Immersion Program</i>” means an intensive English-language teaching program for non-proficient English speakers, as designated by the AZELLA, designed to accelerate the learning of the English language intended to comply with provisions of Title 15, Chapter 7, Article 3.1, A.R.S. This program provides only ELD, as described in the definition of “<i>ELD</i>” in this section.</p> <p>A.R.S. §15-756.01.C Structured - English Immersion Model Components. All SEI models are research-based and include three major components: policy, structure, and classroom practices. These components are uniform in all SEI models because they reflect legal requirements established in state law. <i>However, application of the structure and classroom practices components results in various SEI classroom configurations because of “the size of the school, the location of the school, the grade levels at the school, the number of English language learners and the percentage of English language learners.” (A.R.S.</i></p>



	<p>§15-756.01.C.) The structure of the SEI Models consists of multiple elements: SEI Classroom content; SEI Classroom program entry and exit; student grouping for SEI Classrooms, including grouping process and class size standards; scheduling and time allocations; and teacher qualification requirements. This structure is uniform for all SEI Models. The application of the grouping process will yield different classroom configurations based on the individual school’s number of ELLs, their proficiency levels, and their grade levels.</p> <p>The ADE monitors failed to thoroughly review the SEI Model used by the District for services to ELLs much less discuss with the principals and teachers the SEI models in place under <i>A.R.S. §15-756.01.C. and the Castañeda standards.</i></p> <p><i>The Castañeda standards is used</i>, “in determining whether a school district’s programs for ELL students comply with the civil rights laws.” The U.S. Department of Justice - Civil Rights Division and the U.S. Department of Education-Office of Civil Rights, “apply the standards established by the United States Court of Appeals for the Fifth Circuit more than 30 years ago in <i>Castañeda v. Pickard</i>. Specifically, the Departments consider whether:</p> <p>(1) The educational theory underlying the language assistance program is recognized as sound by some experts in the field or is considered a legitimate experimental strategy;</p> <p>(2) The program and practices used by the school system are reasonably calculated to implement effectively the educational theory adopted by the school; and</p> <p>(3) The program succeeds, after a legitimate trial, in producing results indicating that students’ language barriers are actually being overcome within a reasonable period of time. “</p> <p>While the state regulatory statutes are very clear with respect to the education of ELLs, the District Response to each of the ADE Findings as enumerated are addressed within the context of A.R.S. §15-756.01.C. and the long-standing <i>Castañeda v. Pickard</i> Fifth Circuit Court of Appeals case.</p>
<p>2. District Reclassification Rate – 20% Non-compliant</p>	<p>The 20% Non-compliant rate fails to specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts some of the ADE findings of Reclassification Rate of 20% Non-compliance.</p>



<p>3. District FEP 2 AIMS Reading Passing Rate – 75% Non-compliant.</p>	<p>The 75% Non-compliant rate fails to specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts portions of the ADE findings of FEP 2 AIMS Reading Passing Rate of 75% Non-compliance.</p>
<p>4. State Classification Rate – 30% Non-compliance</p>	<p>The 30% Non-compliant rate likewise fails to specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts the ADE findings of State Classification Rate of 30% Non-compliance.</p>
<p>5. State FEP 2 AIMS Reading Passing Rate – 70% Non-Compliance</p>	<p>The 70% Non-compliant rate again do not specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts the ADE findings of State FEP 2 AIMS Reading Passing Rate – 70% Non-Compliance. The ADE monitors failure to meet with the principals and teachers only exacerbates confusion in the on-site monitoring</p>
<p>6. NCLB 3302a Parental Notification and Consent Form – Parent signatures were not evident in the files reviewed for three of the four schools visited. Three attempts to secure the parent signatures were not evident.</p>	<p>The NCLB 3302a Parental Notification and Consent Form Non-compliant do not specify nor identify the students, the school-sites, the classroom/s and teachers for non-compliance. Internal District monitoring contradicts the ADE findings that Parent signatures were not evident in the files reviewed for three of the four schools visited or the three attempts to secure the parent signatures were not evident.</p>
<p>7. State Board Rule R2-306 (1)(1) In the files reviewed, the ADE monitors noted no evidence of the consistent use of the Two-Year Monitoring Form to monitor the progress of ELLs reclassified in the previous two school years.</p>	<p>The Two-Year Monitoring Form to monitor the progress of ELLs reclassified in the previous two school years do not specify nor identify the students, the school-sites, nor the classroom/s and teachers for non-compliance. Internal District monitoring contradicts the ADE findings that Two-Year Monitoring were not evident in the files reviewed for three of the four schools visited or the three attempts to secure the parent signatures were not evident.</p>
<p>8. Model Implementation Review SEI Classroom Observations. The SEI Classroom Observations – The ADE monitors observations noted the following: The SEI classroom at the intermediate school identified reading, science and an enrich and reteach time for the day. No time was allocated for Oral Conversation/Vocabulary, Grammar or Writing. There were no lesson plans provided. Although the Junior High allocated fours of ELD, some ELLs were not enrolled in these classes as evidenced by student schedules. The time allocations were not properly identified as per the SEI Models, thus students at the lower proficiency levels were not receiving an explicit hour of grammar. The high school allocated two SEI blocks.</p>	<p>The Model Implementation Review SEI Classroom Observations-The SEI Classroom Observations fails to specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts the ADE findings of Model Implementation Review SEI Classroom Observations, the SEI Classroom Observations Non-compliance.</p>



<p>ADE monitors noted that not all ELLs were enrolled in these classes. Based on these observations, the pedagogy of grammar, oral language, and their connection to reading and writing were missing for ELLs. Language structure and grammar are foundational and pre-requisites in English Language Development (ELD). The explicit teaching of these skills will ensure that students at all proficiency levels will continue to develop their communication skills, both orally and in written form. High expectations in these SEI classrooms will allow English language learners to be well-prepared for the mainstream classroom.</p>	
<p>9. Individual Language Learner Plan (ILLP) Classroom Observations – While conducting ILLP classroom observations, the following was noted by ADE monitors: Required Documentation forms with parent, teacher, and administrator signatures were missing at three of the four schools. Ninety-one percent (91%) of the Attachment A documents reviewed did not identify ELP Standards/Performance Indicators or were incorrectly cited. None of the mainstream classrooms utilizing ILLPOs had ELP Standard/Performance Indicators in either their lesson plan or evident in the classroom.</p>	<p>The Individual Language Learner Plan (ILLP) Classroom Observations fails to specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts the ADE findings of Individual Language Learner Plan (ILLP) Classroom Observations Non-compliance.</p>
<p>10. English Language Proficiency (ELP) Standards – The English Language Proficiency (ELP) Standards drive the instruction for the English language learners in an SEI classroom. ADE monitors noted the following: The SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction. None of the ILLP classrooms observed had evidence of an ELP Standard/Performance Indicator either in their lesson plans or evident somewhere in the classroom.</p>	<p>The finding that SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction fails to specify and identify the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts the ADE findings that the SEI classrooms observed did not have ELP Standards/Performance Indicators driving the instruction as Non-compliant.</p>
<p>11. Grouping A.R.S. 15-751-757 SEI Models, AZ English Language Learners Task Force – ADE monitors noted that the number of ELLS identified at different grade levels in the four schools observed required that Tuba City Unified School District create SEI classrooms. For example: At one school, 3rd through 5th grades, 3rd grade identified 9 ELLs, 4th grade identified 8 ELLs and 5th grade identified 6 ELLs. At 7th and 8th grades, 7th grade identified 17 ELLs and 8th grade identified 18 ELLs. Although four time allocations were identified, not all ELLS</p>	<p>The Grouping in accordance with A.R.S. 15-751-757 SEI Models, AZ English Language Learners fails to specify and identify the students, the school-sites, the classroom/s and teachers for non-compliance. The on-going internal District monitoring contradicts the ADE findings of Grouping in accordance with A.R.S. 15-751-757 SEI Models, AZ English Language Learners Non-compliance.</p>



<p>were receiving the four hours. Additionally, students at the lower proficiency levels were not receiving an explicit hour of grammar. At the high school level, 28 students were identified in grades 9-12. Although two 90-minute blocks were identified as SEI to cover the four time allocations, not all identified ELLS were scheduled into these classrooms.</p>	
<p>12. Recommendations – The following recommendations were made to the school administration at the exit interview and are hereby emphasized in written form: Student files should be reviewed at all school to ensure the proper identification, assessment and placement of all English language learners (ELLs). Explicit, focused professional development training is offered to SEI classroom teachers, especially in the areas of Oral English Conversation and Vocabulary and Grammar. ADE/OELAS extends the offer to provide technical assistance and ELP Standards training.</p>	<p><i>To avoid unnecessary segregation of ELL students and to invoke the Castañeda’s standards</i> when evaluating an SEA’s compliance with the civil rights laws, our response follows in accord with the January 7, 2015 U.S. Department of Justice-Civil Rights Division and the U.S. Department of Education-Office of Civil Rights Memorandum.</p> <p>First, we are not here to talk about the need for teacher content area expertise, principal leadership skills, instructional coaching, reading intervention, etc. This is not to say these are not important – quite the contrary. While these resources are important, from Native Perspective these resources address only one small segment of a huge puzzle to academic success with Native school children and students.</p> <p>We as a Native school district have little interest in “one-size fits” all, drive-thru magical workshops for effectively educating ELLs much less school transformation.</p> <p>What we have to offer to ADE monitors are highly effective teaching and learning for all school children and students from hard lessons learned over many years. These highly effective practices are from the trenches of highly effective teaching, learning, leadership, teamwork, and work ethics where overzealous egos and arrogance are left at the door.</p> <p>What we have accomplished to date and are doing to date for all our school children stem from real people, in real time, in real settings. To drive home the point, deleterious schooling practices and outcomes are commonly accepted and expected for the Dalits of India, the permanent underclass (Scheduled Castes) in India, as well as the sweatshop children of Haiti, in Indonesia making Gap clothes, along with the Tu Yao village children in Guangxi, China. We as Native Indigenous educators, parents, grandparents, can no longer accept deleterious business-as-usual education for our Native American children and students here in Arizona and the U.S.</p> <p>We respectfully request the State Board to take note of the fact that where we had four schools in non-compliance, however vaguely reported, one school came shy of an “A” grade by</p>



7 points, another school missed a “B” grade by 1 point, another school missed a “B” grade by 4 points and another school came short of a “B” grade by 6 points. The point spread from one grade to the next grade is 19 points.

In all of these vaguely defined non-compliant schools, our ELLs were allowed full opportunity under the 14th Amendment, equal protection clause, for our ELLs to participate in real-world instruction that integrate Native cultural instruction, understanding, use of extensive new digital tools, and rigorous curriculum models in blended learning environment. But where we had one school in full compliance, in the de jure segregated status, that school received a “D” grade from ADE.

So that there is no confusion among us, we definitively cite verbatim as follows critical provisions from the January 7, 2015 U.S. Department of Justice-Civil Rights Division and the U.S. Department of Education-Office of Civil Rights Memorandum that SEAs and school districts “...take affirmative steps to ensure that students with limited English proficiency (LEP) can meaningfully participate in their educational programs and services.”

The EEOA requires SEAs and school districts to take “appropriate action to overcome language barriers that impede equal participation by [their] students in [their] instructional programs.”

In determining whether a school district’s programs for EL students comply with the civil rights laws, the Departments apply the standards established by the United States Court of Appeals for the Fifth Circuit more than 30 years ago in *Castañeda v. Pickard*. Specifically, the Departments consider whether:

(1) The educational theory underlying the language assistance program is recognized as sound by some experts in the field or is considered a legitimate experimental strategy;

(2) The program and practices used by the school system are reasonably calculated to implement effectively the educational theory adopted by the school; and

(3) The program succeeds, after a legitimate trial, in producing results indicating that students’ language barriers are actually being overcome within a reasonable period of time.

The Departments also apply *Castañeda*’s standards when evaluating an SEA’s compliance with the civil

rights laws. Even if an SEA does not provide educational services directly to EL students, SEAs have a responsibility under the civil rights laws to provide appropriate guidance, monitoring, and oversight to school districts to ensure that EL students receive appropriate EL services. For example, to the extent that SEAs select EL instructional program models that their school districts must implement or otherwise establish requirements or guidelines for such programs and related practices, these programs, requirements, or guidelines must also comply with the *Castañeda* requirements.

In addition, Title III requires SEAs and school districts that receive funding under Title III subgrants to provide high-quality professional development programs and implement high-quality language instruction education programs, both based on scientifically-based research, that will enable EL students to speak, listen, read, and write English and meet challenging academic content and student academic achievement standards. SEAs have a responsibility to assess whether and ensure that school districts receiving Title III subgrants comply with all Title III requirements.

Common Civil Rights Issues

Through OCR's and DOJ's enforcement work, the Departments have identified several areas that frequently result in noncompliance by school districts and that SEAs at times encounter while attempting to meet their Federal obligations to EL students. This letter offers guidance on these issues and explains how the Departments would evaluate whether SEAs and school districts met their shared obligations to:

A. Identify and assess EL students in need of language assistance in a timely, valid, and reliable manner;

B. Provide EL students with a language assistance program that is educationally sound and proven successful;

C. Sufficiently staff and support the language assistance programs for EL students;

D. Ensure EL students have equal opportunities to meaningfully participate in all curricular and extracurricular activities, including the core curriculum, graduation requirements, specialized and advanced courses and programs, sports, and clubs;

E. Avoid unnecessary segregation of EL students;

F. Ensure that EL students with disabilities under the Individuals with Disabilities Education Act (IDEA) or Section 504 are evaluated in a timely and appropriate manner for special education and disability-related

	<p><i>services and that their language needs are considered in evaluations and delivery of services;</i></p> <p><i>G. Meet the needs of EL students who opt out of language assistance programs;</i></p> <p><i>H. Monitor and evaluate EL students in language assistance programs to ensure their progress with respect to acquiring English proficiency and grade level core content, exit EL students from language assistance programs when they are proficient in English, and monitor exited students to ensure they were not prematurely exited and that any academic deficits incurred in the language assistance program have been remedied;</i></p> <p>Although these issues are outside the primary focus of this guidance, the Departments strongly encourage SEAs and school districts to review these and other non-discrimination requirements to ensure that EL students, and all students, have access to equal educational opportunities.</p> <p>A. Identifying and Assessing All Potential EL Students</p> <p>One of the most critical “affirmative steps” and “appropriate action[s]” that school districts must take to open instructional programs to EL students and to address their limited English proficiency is to first identify EL students in need of language assistance services in a timely manner. School districts must provide notices within thirty days from the beginning of the school year to all parents of EL students regarding the EL student’s identification and placement in a language instruction educational program. School districts must, to the extent practicable, translate such notices in a language that the parent can understand. If written translations are not practicable, school districts must offer LEP parents free oral interpretation of the written information. In light of these obligations and the duty to timely identify all EL students, school districts will need to assess potential EL students’ English proficiency and identify non-proficient students as EL as soon as practicable and well before the thirty-day notice deadline.</p> <p>Most school districts use a home language survey (HLS) at the time of enrollment to gather information about a student’s language background (<i>e.g.</i>, first language learned, language the student uses most often, and languages used in the home). The HLS identifies those students who should be referred for an English language proficiency (“ELP”) assessment to determine whether they should be classified as EL students, who are entitled to language assistance services. Students initially identified by an HLS or other means for English proficiency testing are often</p>
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	<p>referred to as those with a Primary or Home Language Other than English (PHLOTE).</p> <p>School districts must have procedures in place to accurately and timely identify PHLOTE students and determine if they are EL students through a valid and reliable ELP assessment.</p> <p>ELP assessments must assess the proficiency of students in all four domains of English (<i>i.e.</i>, speaking, listening, reading, and writing). The Departments recognize that some SEAs and school districts use ELP assessments for entering kindergarten PHLOTE students that evaluate listening, speaking, pre-reading, and pre-writing.</p> <ul style="list-style-type: none"> • Example 1: To expedite appropriate placements of EL students, many school districts have parents complete an HLS and assess PHLOTE students' English proficiency levels before school starts. Some school districts have parents complete an HLS before classes commence, and then test PHLOTE students within a week of when classes start to minimize the disruption caused by possible changes in EL students' placements. <p>Some examples of when the Departments have identified compliance issues in the areas of EL student identification and assessment include when school districts: (1) do not have a process in place to initially identify the primary or home language of all enrolled students; (2) use a method of identification, such as an inadequate HLS, that fails to identify significant numbers of potential EL students; (3) do not test the English language proficiency of all PHLOTE students, resulting in the under-identification of EL students; (4) delay the assessment of incoming PHLOTE students in a manner that results in a denial of language assistance services; or (5) do not assess the proficiency of PHLOTE students in all four language domains (<i>e.g.</i>, assessing the students in only the listening and speaking domains and as a result missing large numbers of EL students). In their investigations, the Departments consider, among other things, whether:</p> <ul style="list-style-type: none"> <input type="checkbox"/> <i>School districts have procedures in place for accurately identifying EL students in a timely, valid, and reliable manner so that they can be provided the opportunity to participate meaningfully and equally in the district's educational programs; and</i> <input type="checkbox"/> <i>When SEAs mandate the manner in which school districts identify and/or assess EL students, the State-imposed mechanism meets the requirements described in this section.</i> <p>Despite the many underlying diversity concerns we have about this non-compliance ELLs review, we maintain that we provide the highest possible</p>
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	standards and programmatic initiatives on a consistent basis in our district within the context of the long-standing <i>Castañeda v. Pickard</i> Fifth Circuit Court of Appeals case. Axehee' – Thank You.

Respectfully,

Harold G. Begay
District Superintendent of Schools

EXECUTIVE SUMMARY

Issue: Presentation, discussion and consideration to close the rulemaking record and adopt proposed rules R7-2-615 regarding Bilingual Endorsements, English as a Second Language (ESL) Endorsements, Structured English Immersion (SEI) Endorsements, Early Childhood endorsement; and R7-2-616(E) and R7-2-621 regarding Reciprocal certificates.

Action/Discussion Item

Information Item

Background and Discussion

A.R.S.§15-203.A(14) Authorizes the State Board to supervise and control the certification of educators. Board rule R7-2-615 (J) outlines the Bilingual Endorsement requirements. The Bilingual Endorsement allows a teacher to teach second language learners in a bilingual setting. The proposed amendment would allow a person to demonstrate their proficiency of a second language by taking and passing an Arizona Teacher Proficiency Assessment in a foreign language. The proposed amendment also includes a technical change which adds the Early Childhood and Arts Education certificate names to the list of certificates the Bilingual Endorsement can be added to.

Board rule R7-2-615 (K) outlines the English as Second Language Endorsement (ESL) requirements. The ESL Endorsement allows a teacher to teach second language learners in an inclusion setting. The proposed amendment would allow a person to demonstrate their proficiency of a second language by taking and passing an Arizona Teacher Proficiency Assessment in a foreign language. The proposed amendment also includes a technical change which adds the Early Childhood and Arts Education certificate names to the list of certificates the ESL Endorsement can be added to.

Board rule R7-2-615 (L) outlines the Structured English Immersion (SEI) Endorsement requirements. The SEI Endorsement allows a teacher to teach second language learners in an English language development setting. The proposed amendment would require an individual to complete one of the following: one forty-five clock hour SEI training, one three semester hour SEI course or take and pass the SEI Arizona Teacher Proficiency Exam.

Board rule R7-2-615 (N) outlines the Early Childhood endorsement requirements. The Early Childhood endorsement allows a teacher to teach students Birth-Grade 3. The proposed amendment would create a Provisional Early Childhood endorsement. The requirements for a Provisional Early Childhood endorsement lead to fulfilling the requirements for a Full Early Childhood endorsement. The creation of a Provisional Early Childhood endorsement creates a mechanism for teachers to fill Kindergarten classroom vacancies prior to fulfilling the requirements for the Full Early Childhood endorsement. This proposal aligns with other endorsements which also allow for a Provisional endorsement prior to meeting the requirements for the Full endorsement.

Contact Information:

Cecilia Johnson, Associate Superintendent, Highly Effective Teachers and Leaders

EXECUTIVE SUMMARY

Examples of other endorsements that also have a Provisional endorsement are the Gifted, English as a Second Language and Bilingual endorsements.

Board rule R7-2-616(E) outlines the Administrative certificate requirements. Arizona issues Administrative certificates for the roles of Supervisor, Principal and Superintendent. The proposed amendment moves the Reciprocal Administrative portion of the rule to R7-2-621 which addresses the requirements for Reciprocity. This amendment is a logical step in housing all of the requirements for Reciprocal certificates in the same portion of the rule. The proposed amendment expands the timeframe in which deficiencies need to be completed from one year to three years.

Pursuant to Board's rulemaking procedures, a public hearing was held on Wednesday, April 15, 2015 to collect public input on the proposed rule changes. Four comments were received at the public hearing. These comments focused on concerns regarding the consolidation of coursework which eliminates the initial one year SEI requirement, the testing option, and the implementation timeline for colleges and universities. The Board will receive copies of the written comments received. No changes were made to the recommended proposal.

The rule package reflects the modifications made to the certification statutes in Laws 2015, Chapter 290.

Review and Recommendation of State Board Committee

The Certification Advisory Committee met on February 2, 2015 and voted unanimously to recommend the Board adopt the proposed modifications to R7-2-615(J), (K), (L) and (N), and voted ten yes's and one no to recommend the Board adopt the proposed modifications to R7-2-616(E) and R7-2-621.

Recommendation to the Board

It is recommended that the Board close the rulemaking record and adopt proposed rules R7-2-615 regarding Bilingual Endorsements, English as a Second Language (ESL) Endorsements, Structured English Immersion (SEI) Endorsements, Early Childhood endorsement; and R7-2-616 (E) and R7-2-621 regarding Reciprocal certificates. The rule changes will be effective May 4, 2015.

EXECUTIVE SUMMARY

R7-2-615. Endorsements

- A. An endorsement shall be automatically renewed with the certificate on which it is posted.
- B. Except as noted, all endorsements are subject to the general certification provisions in R7-2-607.
- C. Endorsements which are optional as specified herein may be required by local governing boards.
- D. Special subject endorsements - grades K through 12
1. Special subject endorsements shall be issued in the area of art, computer science, dance, dramatic arts, music, or physical education.
 2. Special subject endorsements are optional.
 3. The requirements are:
 - a. An Arizona elementary, secondary, or special education certificate;
 - b. One course in the methods of teaching the subject at the elementary level and one course in the methods of teaching the subject at the secondary level; and
 - c. One of the following:
 - i. Thirty semester hours of courses in the subject area which may include the courses listed in subsection (D)(3)(b);
 - ii. A passing score on the subject area portion of the Arizona Teacher Proficiency Assessment, if an assessment has been adopted by the Board; or
 - iii. A passing score on a comparable out-of-state subject area assessment.
- E. Mathematics Specialist Endorsement - grades K through eight. This subsection is valid until June 30, 2011.
1. The mathematics specialist endorsement is optional.
 2. The requirements are:

EXECUTIVE SUMMARY

- a. An Arizona elementary or special education certificate,
- b. Three semester hours of courses in the methods of teaching elementary school mathematics, and
- c. Fifteen semester hours of courses in mathematics education for teachers of elementary or middle school mathematics.

F. Mathematics Endorsement - grades K through eight. This subsection becomes effective on July 1, 2011.

1. The mathematics endorsement is optional for all K through eight teachers, but recommended for an individual in the position of mathematics specialist, consultant, interventionist, or coach. Nothing in this Section prevents school districts from requiring certified staff to obtain a mathematics endorsement as a condition of employment. The mathematics endorsement does not waive the requirements set forth in R7-2-607(J).

2. The requirements are:

- a. An Arizona elementary or special education certificate;
- b. Three years of full-time teaching experience in grades K through eight; and
- c. Eighteen semester hours to include:
 - i. Three semester hours of data analysis, probability, and discrete mathematics;
 - ii. Three semester hours of geometry and measurement;
 - iii. Six semester hours of patterns, algebra, and functions; and
 - iv. Six semester hours of number and operations.
- d. Six semester hours to include:
 - i. Three semester hours of mathematics classroom assessment;
 - ii. Three semester hours of research-based practices, pedagogy, and instructional leadership in mathematics.
- e. A passing score on the middle school mathematics knowledge portion of the Arizona Educator Proficiency Assessment may be substituted for the 18 semester hours described in subsection (F)(2)(c).

EXECUTIVE SUMMARY

f. Completion of a comparable valid mathematics specialist certificate or endorsement from another state may be substituted for the requirements described in subsection (F)(2)(c) and (d).

G. Reading Specialist Endorsement - grades K through 12. This subsection is valid until June 30, 2011.

1. The reading specialist endorsement shall be required of an individual in the position of reading specialist, reading consultant, remedial reading teacher, special reading teacher, or in a similar position.

2. The requirements are:

- a. An Arizona elementary, secondary, or special education certificate; and
- b. Fifteen semester hours of courses to include decoding, diagnosis and remediation of reading difficulties, and practicum in reading.

H. Reading Endorsement. This subsection becomes effective on July 1, 2011.

1. A reading endorsement shall be required of an individual in the position of reading or literacy specialist, reading or literacy coach, and reading or literacy interventionist.

2. Reading Endorsement for grades K through eight. The requirements are:

- a. A valid Arizona elementary special education or early childhood certificate,
- b. Three years of full-time teaching experience,
- c. Three semester hours of a supervised field experience or practicum in reading completed for the grades K through eight, and
- d. One of the following:
 - i. Twenty-one semester hours beyond requirements of initial provisional or standard teaching certificate to include the following:
 - (1) Three semester hours in the theoretical and research foundations of language and literacy;
 - (2) Three semester hours in the essential elements of elementary reading and writing instruction (K through eight);
 - (3) Three semester hours in the elements of elementary content area reading and writing (K through eight);
 - (4) Six total semester hours in reading assessment systems;

EXECUTIVE SUMMARY

(5) Three semester hours in leadership; and

(6) Three semester hours of elective courses in an area of focus that will deepen knowledge in the teaching of reading to elementary students, such as children's literature, or teaching reading to English Language Learners.

ii. Proof of a comparable valid reading specialist certificate or endorsement from another state may be substituted for the requirements described in subsections (H)(2)(c) and (d)(i).

e. A passing score on the reading endorsement subject knowledge portion of the Arizona Educator Proficiency Assessment for grades K through eight may be substituted for 21 semester hours of reading endorsement coursework as described in subsection (H)(2)(d)(i).

3. Reading Endorsement for grades six through 12. The requirements are:

a. A valid Arizona elementary, secondary, or special education certificate;

b. Three years of full-time teaching experience;

c. Three semester hours of supervised field experience or practicum in reading completed for the grades six through 12; and

d. One of the following:

i. Twenty-one semester hours beyond requirements of initial provisional or standard teaching certificate to include the following:

(1) Three semester hours in the theoretical and research foundations of language and literacy;

(2) Three semester hours in the essential elements of reading and writing instruction for adolescents (grades six through 12);

(3) Three semester hours in the elements of content area reading and writing for adolescents (grades six through 12);

(4) Six total semester hours in reading assessment systems;

(5) Three semester hours in leadership; and

(6) Three semester hours of elective courses in an area of focus that will deepen knowledge in the teaching of reading such as

EXECUTIVE SUMMARY

adolescent literature, or teaching reading to English Language Learners.

ii. Proof of a comparable valid reading specialist certificate or endorsement from another state may be substituted for the requirements described in subsections (H)(3)(c) and (d)(i).

e. A passing score on the reading endorsement subject knowledge portion of the Arizona Educator Proficiency Assessment for grades six through 12 may be substituted for 21 semester hours of reading endorsement coursework as described in subsection (H)(3)(d)(i).

4. Reading Endorsement - grades K through 12. The requirements are:

a. A valid Arizona elementary, secondary, special education certificate or early childhood certificate;

b. Three years of full-time teaching experience;

c. Three semester hours of a supervised field experience or practicum in reading completed for the grades K through five;

d. Three semester hours of a supervised field experience or practicum in reading completed for the grades six through 12; and

e. One of the following:

i. Twenty-four semester hours beyond requirements of initial provisional or standard teaching certificate to include the following:

(1) Three semester hours in the theoretical and research foundations of language and literacy,

(2) Three semester hours in the essential elements of elementary reading and writing instruction (grades K through eight),

(3) Three semester hours in the essential elements of reading and writing instruction for adolescents (grades six through 12),

(4) Three semester hours in the elements of elementary content area reading and writing (grades K through eight),

(5) Three semester hours in the elements of content area reading and writing for adolescents (grades six through 12),

(6) Six total semester hours in reading assessment systems, and

EXECUTIVE SUMMARY

(7) Three semester hours in leadership,

ii. Proof of a comparable valid reading specialist certificate or endorsement from another state may be substituted for the requirements described in subsections (H)(4)(c), (d) and (e)(i).

f. A passing score on the reading endorsement subject knowledge portion of the Arizona Educator Proficiency Assessment for grades K through eight and a passing score on the reading endorsement professional knowledge portion of the Arizona Educator Proficiency Assessment for grades six through 12 may be substituted for 24 semester hours of reading endorsement coursework as described in subsection (H)(4)(e)(i).

I. Elementary Foreign Language Endorsement - grades K through eight

1. The elementary foreign language endorsement is optional.

2. The requirements are:

a. An Arizona elementary, secondary or special education certificate.

b. Proficiency in speaking, reading, and writing a language other than English, verified by the appropriate language department of an accredited institution. American Indian language proficiency shall be verified by an official designated by the appropriate tribe.

c. Three semester hours of courses in the methods of teaching a foreign language at the elementary level.

J. Bilingual Endorsements - ~~grades K through 12~~ PreK-12

1. A provisional bilingual endorsement or a bilingual endorsement is required of an individual who is a bilingual classroom teacher, bilingual resource teacher, bilingual specialist, or otherwise responsible for providing bilingual instruction.

2. The provisional bilingual endorsement is valid for three years and is not renewable. The requirements are:

a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate; and

b. ~~Proficiency in a language other than English or sign language.~~ Proficiency in a spoken language other than English, verified by one of the following:

i. A passing score on the Arizona Classroom Spanish Proficiency exam;

EXECUTIVE SUMMARY

ii. A passing score on a foreign language subject knowledge portion of the Arizona Teacher Proficiency Assessment or a comparable foreign language subject knowledge exam from another state;

iii. If an exam in the language is not offered through the Arizona Teacher Proficiency Assessment or the American Council on the Teaching of Foreign Languages, proficiency may be verified by the language department of an accredited institution. A minimum passing score of "Advanced Low" is required on the American Council on the Teaching of Foreign Languages for Speaking and Writing Exams in the foreign language;

iv. Proficiency in American Indian languages shall be verified by an official designated by the appropriate tribe; or

c. Proficiency in sign language is verified through twenty four hours of coursework from an accredited institution.

3. The holder of the bilingual endorsement is also authorized to teach English as a Second Language. The requirements are:

a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate;

b. Completion of a bilingual education program from an accredited institution or the following courses:

i. Three semester hours of foundations of instruction for non-English-language-background students;

ii. Three semester hours of bilingual methods;

iii. Three semester hours of English as a Second Language for bilingual settings;

iv. Three semester hours of courses in bilingual materials and curriculum, assessment of limited-English-proficient students, teaching reading and writing in the native language, or English as a Second Language for bilingual settings;

v. Three semester hours of linguistics to include psycholinguistics, sociolinguistics, first language acquisition, and second language acquisition for language minority students, or American Indian language linguistics;

EXECUTIVE SUMMARY

vi. Three semester hours of courses dealing with school, community, and family culture and parental involvement in programs of instruction for non-English-language-background students; and

vii. Three semester hours of courses in methods of teaching and evaluating handicapped children from non-English-language backgrounds. These hours are only required for bilingual endorsements on special education certificates.

c. A valid bilingual certificate or endorsement from another state may be substituted for the courses described in subsection (J)(4)(b);

d. Practicum in a bilingual program or two years of verified bilingual teaching experience; and

e. ~~Proficiency in a spoken language other than English, verified by the language department of an accredited institution except in the case of Spanish and American Indian languages. Spanish language proficiency shall be demonstrated by passing the Arizona Classroom Spanish Proficiency Examination approved by the Board. American Indian language proficiency shall be verified by an official designated by the appropriate tribe.~~ Proficiency in a spoken language other than English, verified by one of the following:

i. A passing score on the Arizona Classroom Spanish Proficiency exam;

ii. A passing score on a foreign language subject knowledge portion of the Arizona Teacher Proficiency Assessment or a comparable foreign language subject knowledge exam from another state;

iii. If an exam in the language is not offered through the Arizona Teacher Proficiency Assessment or the American Council on the Teaching of Foreign Languages, proficiency may be verified by the language department of an accredited institution. A minimum passing score of "Advanced Low" is required on the American Council on the Teaching of Foreign Languages for Speaking and Writing Exams in the foreign language;

iv. Proficiency in American Indian languages shall be verified by an official designated by the appropriate tribe; or

c. Proficiency in sign language is verified through twenty four hours of coursework from an accredited institution.

EXECUTIVE SUMMARY

K. English as a Second Language (ESL) Endorsements - grades PreK through 12

1. An ESL or bilingual endorsement is required of an individual who is an ESL classroom teacher, ESL specialist, ESL resource teacher, or otherwise responsible for providing ESL instruction.
2. The provisional ESL endorsement is valid for three years and is not renewable. The requirements are:
 - a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate; and
 - b. Six semester hours of courses specified in subsection (K)(3)(b), including at least one course in methods of teaching ESL students.
3. The requirements for the ESL endorsement are:
 - a. An Arizona elementary, secondary, supervisor, principal, superintendent, special education, early childhood, arts education or CTE certificate;
 - b. Completion of an ESL education program from an accredited institution or the following courses:
 - i. Three semester hours of courses in foundations of instruction for non-English-language-background students. Three semester hours of courses in the nature and grammar of the English language, taken before January 1, 1999, may be substituted for this requirement;
 - ii. Three semester hours of ESL methods;
 - iii. Three semester hours of teaching of reading and writing to limited-English-proficient students;
 - iv. Three semester hours of assessment of limited-English-proficient students;
 - v. Three semester hours of linguistics; and
 - vi. Three semester hours of courses dealing with school, community, and family culture and parental involvement in programs of instruction for non-English-language-background students.
 - c. Three semester hours of a practicum or two years of verified ESL or bilingual teaching experience, verified by the district superintendent;

EXECUTIVE SUMMARY

- d. Second language learning experience, which may include sign language. Second language learning experience may be documented by any of the following:
- i. Six semester hours of courses in a single second language, or the equivalent, verified by the department of language, education, or English at an accredited institution;
 - ii. Completion of intensive language training by the Peace Corps, the Foreign Service Institute, or the Defense Language Institute;
 - iii. Placement by the language department of an accredited institution in a third-semester level;
 - iv. Placement at level 1-intermediate/low or more advanced score on the Oral Proficiency Interview, verified by the American Council for the Teaching of Foreign Languages;
 - v. Passing score on the Arizona Classroom Spanish Proficiency Examination approved by the Board;
 - vi. Proficiency in an American Indian language, verified by an official designated by the appropriate tribe;
 - vii. A passing score on a foreign language subject knowledge portion of the Arizona Teacher Proficiency Assessment or a comparable foreign language subject knowledge exam from another state; or
 - viii. Proficiency in sign language is verified through twenty four hours of coursework from an accredited institution.
- e. A valid ESL certificate or endorsement from another state may be substituted for the requirements described in subsection (K)(3)(b), (c) and (d).

L. ~~Structured English Immersion (SEI) Endorsements~~ Structured English Immersion (SEI) Endorsement - grades ~~K through 12~~ PreK-12

1. From and after August 31, 2006, an SEI, ESL or bilingual endorsement is required of all classroom teachers, supervisors, principals and superintendents. For purposes of this rule, "supervisor," "principal" and "superintendent" means an individual who holds a supervisor, principal or superintendent certificate. An ESL or Bi-lingual endorsement obtained by a supervisor, principal, or superintendent on an Arizona teaching certificate may be added to a supervisor, principal, or superintendent certificate in order to satisfy the requirement in subsection (L)(1).

EXECUTIVE SUMMARY

~~2. The provisional SEI endorsement is valid for three years and is not renewable. The requirements are:~~

- ~~a. An Arizona elementary, secondary, special education, CTE, supervisor, principal or superintendent certificate; and~~
- ~~b. For teachers, supervisors, principals and superintendents certified on or after August 31, 2006, three semester hours of courses in Structured English Immersion methods of teaching English Language Learner (ELL) students, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools; or~~
- ~~c. For teachers, supervisors, principals and superintendents certified before August 31, 2006, one semester hour or 15 clock hours of professional development in Structured English Immersion methods of teaching ELL students, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools through a training program that meets the requirements of A.R.S. § 15-756.09(B).~~

~~3. 2. The requirements for the SEI endorsement are:~~

- ~~a. An Arizona elementary, secondary, special education, CTE, early childhood, arts education, supervisor, principal, or superintendent certificate; and one of the following:~~
- ~~b. Qualification for the provisional SEI endorsement, and either:~~
 - ~~i. Three semester hours of courses related to the teaching of the English Language Learner Proficiency Standards adopted by the Board, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools;~~
 - ~~ii. Completion of 45 clock hours of professional development in the teaching of the English Language Learner Proficiency Standards adopted by the Board, including but not limited to instruction in SEI strategies, teaching with the ELL Proficiency Standards adopted by the Board and monitoring ELL student academic progress using a variety of assessment tools through a training program that meets the requirements of A.R.S. § 15-756.09(B) ; or~~

EXECUTIVE SUMMARY

iii. A passing score on the Structured English Immersion portion of the Arizona Teacher Proficiency Assessment.

4. Nothing in this Section prevents school districts from requiring certified staff to obtain an ESL or bilingual endorsement as a condition of employment.

5. The requirements for a ~~Provisional~~ SEI endorsement may be waived for a period not to exceed ~~one~~ three years in accordance with certification reciprocity as prescribed in R7-2-621.

6. The requirements for a ~~Provisional~~ SEI endorsement may be waived for a period not to exceed ~~one~~ three years for individuals who graduate from administrator or teacher preparation programs that are not approved by the Board and meet all other applicable certification requirements.

7. The requirements for a ~~Provisional~~ SEI endorsement may be waived for a period not to exceed ~~one~~ three years for individuals who apply and otherwise qualify for a Provisional or Standard CTE Certificate pursuant to R7-2-612 under any option that does not require a valid Arizona teaching certificate.

~~8. An ESL or Bi-lingual endorsement obtained by a supervisor, principal, or superintendent on an Arizona teaching certificate may be added to a supervisor, principal, or superintendent certificate in order to satisfy the requirement in subsection (L)(1).~~

M. Gifted Endorsements - grades K through 12

1. A gifted endorsement is required of individuals whose primary responsibility is teaching gifted students.

2. The provisional gifted endorsement is valid for three years and is not renewable. The requirements are an Arizona elementary, secondary, or special education certificate and one of the following:

- a. Two years of verified teaching experience in which most students were gifted,
- b. Ninety clock hours of verified in-service training in gifted education, or
- c. Six semester hours of courses in gifted education.

3. Requirements for the gifted endorsement are:

- a. An Arizona elementary, secondary, or special education certificate;

EXECUTIVE SUMMARY

- b. Completion of nine semester hours of upper division or graduate level courses in an academic discipline such as science, mathematics, language arts, foreign language, social studies, psychology, fine arts, or computer science; and
- c. Two of the following:
 - i. Three years of verified teaching experience in gifted education as a teacher, resource teacher, specialist, or similar position, verified by the district; or
 - ii. A minimum of 135 clock hours of verified in-service training in gifted education; or
 - iii. Completion of 12 semester hours of courses in gifted education. District in-service programs in gifted education may be substituted for up to six semester hours of gifted education courses. Fifteen clock hours of in-service is equivalent to one semester hour. In-service hours shall be verified by the district superintendent or personnel director. Practicum courses shall not be accepted toward this requirement; or
 - iv. Completion of six semester hours of practicum or two years of verified teaching experience in which most students were gifted.

N. Early Childhood Education ~~Endorsement~~ Endorsements - birth through age 8
Childhood Endorsements – birth through age 8

1. When combined with an Arizona elementary education teaching certificate or an Arizona special education teaching certificate, the Early Childhood Endorsement may be used in lieu of an early childhood education certificate as described in R7-2-608. When combined with an Arizona cross-categorical, specialized special education, or severe and profound teaching certificate as described in R7-2-611, the Early Childhood endorsement may be used in lieu of an Early Childhood Special Education certificate.

~~2. An endorsement shall be automatically renewed with the certificate on which it is posted.~~

32.. The provisional early childhood endorsement is valid for three years and is not renewable. The requirements are:

- a. A valid Arizona elementary teaching certificate as provided in R7-2-609 or a valid Arizona special education teaching certificate as provided in R7-2-611, and
- b. A passing score on the early childhood subject knowledge portion of the Arizona Teacher Proficiency Assessment.

EXECUTIVE SUMMARY

3. The requirements for the Early Childhood Endorsement are:

a. A valid Arizona elementary education teaching certificate as provided in R7-2-609 or a valid Arizona special education teaching certificate as provided in R7-2-611, and

b. Early childhood education coursework and practicum experience which includes both of the following:

i. Twenty-one semester hours of early childhood education courses to include all of the following areas of study:

(1) Foundations of early childhood education;

(2) Child guidance and classroom management;

(3) Characteristics and quality practices for typical and atypical behaviors of young children;

(4) Child growth and development, including health, safety and nutrition;

(5) Child, family, cultural and community relationships;

(6) Developmentally appropriate instructional methodologies for teaching language, math, science, social studies and the arts;

(7) Early language and literacy development;

(8) Assessing, monitoring and reporting progress of young children; and

ii. A minimum of eight semester hours of practicum including:

(1) A minimum of four semester hours in a supervised field experience, practicum, internship or student teaching setting serving children birth through preschool. One year of full-time verified teaching experience with children in birth through preschool may substitute for this student teaching experience. This verification may come from a school-based education program or center-based program licensed by the Department of Health Services or regulated by tribal or military authorities; and

(2) A minimum of four semester hours in a supervised student teaching setting serving children in kindergarten through grade three. One year of full-time verified teaching experience with

EXECUTIVE SUMMARY

children in kindergarten through grade three in an accredited school may substitute for this student teaching experience;

c. A valid fingerprint clearance card issued by the Arizona Department of Public Safety, and

d. A passing score on the early childhood professional knowledge portion of the Arizona Educator Proficiency Assessment may be substituted for the 21 semester hours of early childhood education courses as described in subsection (N)(3)(b)(i); and

e. A passing score on the early childhood subject knowledge portion of the Arizona Educator Proficiency Assessment.

4. Teachers with a valid Arizona elementary education certificate or Arizona special education certificate as of July 1, 2012 meet the requirements of this Section with evidence of the following:

a. A minimum of three years ~~infant-toddler~~ infant/toddler, preschool or kindergarten through grade three classroom teaching experience ~~within 10 years prior to July 1, 2012~~; and

b. A passing score on the early childhood subject knowledge portion of the Arizona Educator Proficiency Assessment.

O. Library-Media Specialist Endorsement - grades K through 12

1. The library-media specialist endorsement is optional.

2. Requirements are:

a. An Arizona elementary, secondary, or special education certificate;

b. A passing score on the Library Media Specialist portion of the Arizona Teacher Proficiency Assessment. A master's degree in Library Science may be substituted for a passing score on the assessment; and

c. One year of teaching experience.

P. Middle Grade Endorsement - grades five through nine

1. The middle grade endorsement is optional. The middle grade endorsement may expand the grades a teacher is authorized to teach on an elementary or secondary certificate.

2. The requirements are:

EXECUTIVE SUMMARY

- a. An Arizona elementary or secondary certificate, and
- b. Six semester hours of courses in middle grade education to include:
 - i. One course in early adolescent psychology;
 - ii. One course in middle grade curriculum; and
 - iii. A practicum or one year of verified teaching experience, in grades five through nine.

Q. Drivers Education Endorsement

- 1. The drivers education endorsement is optional.
- 2. The requirements are:
 - a. An Arizona teaching certificate,
 - b. A valid Arizona driver's license,
 - c. One course in each of the following:
 - i. Safety education,
 - ii. Driver and highway safety education, and
 - iii. Driver education laboratory experience, and
 - d. A driving record with less than seven violation points and no revocation or suspension of driver's license within the two years preceding application.

R. Cooperative Education Endorsement - grades K through 12

- 1. The cooperative education endorsement is required for individuals who coordinate or teach CTE.
- 2. The requirements are:
 - a. A provisional or standard CTE certificate in the areas of agriculture, business, family and consumer sciences, health occupations, marketing, or industrial technology; and
 - b. One course in CTE.

EXECUTIVE SUMMARY

R7-2-616. Administrative Certificates

A. All certificates are subject to the general certification provisions in R7-2-607 and the renewal requirements in R7-2-619.

B. Supervisor Certificate - grades PreK through 12

1. Except for individuals who hold a valid Arizona principal or superintendent certificate, the supervisor certificate is required for all personnel whose primary responsibility is administering instructional programs, supervising certified personnel, or similar administrative duties.

2. The certificate is valid for six years.

3. The requirements are:

a. A valid Arizona early childhood, elementary, secondary, special education, CTE certificate or other professional certificate issued by the Department;

b. A master's or more advanced degree;

c. Three years of verified full-time teaching experience or related education services experience in a PreK through 12 setting;

d. Completion of a program in educational administration which shall consist of a minimum of 18 graduate semester hours of educational administration courses which teach the knowledge and skills described in R7-2-603 to include three credit hours in school law and three credit hours in school finance;

e. A practicum in educational administration or two years of verified educational administrative experience in grades PreK through 12;

f. A passing score on the Arizona Administrator Proficiency Assessment;

g. An SEI endorsement or an ESL endorsement or a Bilingual Endorsement; and

EXECUTIVE SUMMARY

h. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

C. Principal Certificate - grades PreK through 12

1. The principal certificate is required for all personnel who hold the title of principal, assistant principal, or perform the duties of principal or assistant principal as delineated in A.R.S. Title 15.
2. The certificate is valid for six years.
3. The requirements are:
 - a. A master's or more advanced degree,
 - b. Three years of verified teaching experience in grades PreK through 12,
 - c. Completion of a program in educational administration for principals including at least 30 graduate semester hours of educational administration courses teaching the knowledge and skills described in R7-2-603 to include three credit hours in school law and three credit hours in school finance,
 - d. A practicum as a principal or two years of verified experience as a principal or assistant principal under the supervision of a certified principal in grades PreK through 12,
 - e. A passing score on either the Principal or Superintendent portion of the Arizona Administrator Proficiency Assessment,
 - f. An SEI endorsement or an ESL endorsement or a Bilingual Endorsement, and
 - g. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

D. Superintendent Certificate - grades PreK through 12

1. Individuals who hold the title of superintendent, assistant superintendent or associate superintendent and who perform duties directly relevant to curriculum, instruction, certified employee evaluations, and instructional supervision may obtain a superintendent certificate.

EXECUTIVE SUMMARY

2. The certificate is valid for six years.
3. The requirements are:
 - a. A master's or more advanced degree including at least 60 graduate semester hours;
 - b. Completion of a program in educational administration for superintendents, including at least 36 graduate semester hours of educational administrative courses which teach the standards described in R7-2-603 to include three credit hours in school law and three credit hours in school finance;
 - c. Three years of verified full-time teaching experience or related education services experience in a PreK through 12 setting;
 - d. A practicum as a superintendent or two years verified experience as a superintendent, assistant superintendent, or associate superintendent in grades PreK through 12;
 - e. A passing score on the Superintendent portion of the Arizona Administrator Proficiency Assessment; and
 - f. An SEI endorsement or an ESL endorsement or a Bilingual endorsement; and
 - g. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

~~E. Reciprocity. The Board shall issue an Arizona reciprocal supervisor, principal or superintendent certificate to an applicant who holds a valid equivalent certificate from another state and meets the requirements as set forth in subsection (B)(3), (C)(3), or (D)(3).~~

- ~~1. Certificates shall be valid for one year and are nonrenewable.~~
- ~~2. The applicant shall possess a valid fingerprint clearance card issued by the Arizona Department of Public Safety.~~
- ~~3. The deficiencies allowed pursuant to Arizona Revised Statutes in U.S./Arizona Constitutions, a passing score on all required portions of the Arizona Administrator Proficiency Assessment, fulfillment of Structured English Immersion (SEI) clock hours as required by Board rule shall be satisfied prior to~~

EXECUTIVE SUMMARY

~~the issuance of any other certificate prescribed in this Chapter, except as noted below:~~

~~a. The applicable Arizona Administrator Proficiency Assessment shall be waived for applicants with a passing score on a comparable assessment from another state or three years of verified full-time administrative experience.~~

~~b. The three years of verified administrative experience shall have been during the last valid period of the certificate produced from the other state.~~

F. E. Interim Supervisor Certificate - grades PreK through 12

1. Except as noted, the administrative interim certificate is subject to the general certification provisions in R7-2-607.

2. The certificate is valid for one year from the date of initial issuance and may be extended yearly for no more than two consecutive years at no cost to the applicant if the provisions in subsection (F)(6) are met.

3. The administrative interim certificate entitles the holder to perform the duties described in subsection (B)(1). The candidate shall be enrolled in a Board approved alternative path to certification program, or a Board authorized administrative preparation program.

4. An individual is not eligible to hold the administrative interim certificate more than once in a five year period.

5. The requirements for initial issuance of the administrative interim certificate are:

a. A valid Arizona early childhood, elementary, secondary, special education, CTE certificate, PreK through 12 Arts, or other professional certificate issued by the Department;

b. A bachelor's degree or higher in education from an accredited institution;

c. Three years of verified full-time teaching experience or related education services experience in a PreK through 12 setting;

d. Verification of enrollment in a Board approved alternative path to administrator certification program, or a Board approved administrator preparation program;

EXECUTIVE SUMMARY

e. Verification the holder of the interim certificate shall be under the direct supervision of an Arizona certified district administrator or the appropriate county school superintendent; and

f. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

6. The requirements for the extension of the administrative interim certificate are:

a. Qualification for the initial issuance of the administrative interim certificate outlined in subsection (F)(5),

b. Official transcripts documenting the completion of required coursework,

c. Verification the holder of the interim certificate shall be under the direct supervision of an Arizona certified district administrator, and

d. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

7. The holder of the administrative interim certificate may apply for an Arizona Supervisor Certificate upon completion of the following:

a. Successful completion of a Board approved alternative path to administrator certification program or a Board approved administrator preparation program. This shall include satisfactory completion of a field experience or capstone experience of no less than one full academic year. The field experience or capstone experience shall include performance evaluations in a manner that is consistent with policies for the applicable alternative professional preparation program, as described pursuant to R7-2-604.04(B)(5);

b. A passing score on the Arizona Administrator Proficiency Assessment;

c. The submission of an application for the Supervisor certificate to the Department; and

d. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

G. E. Interim Principal Certificate - grades PreK through 12

1. Except as noted, the administrative interim certificate is subject to the general certification provisions in R7-2-607.

EXECUTIVE SUMMARY

2. The certificate is valid for one year from the date of initial issuance and may be extended yearly for no more than two consecutive years at no cost to the applicant if the provisions in subsection (G)(6) are met.
3. The administrative interim certificate entitles the holder to perform the duties described in subsection (C)(1). The candidate shall be enrolled in a Board approved alternative path to certification program, or a Board authorized administrative preparation program.
4. An individual is not eligible to hold the administrative interim certificate more than once in a five year period.
5. The requirements for initial issuance of the administrative interim certificate are:
 - a. A bachelor's degree or higher in education from an accredited institution;
 - b. Three years of verified full-time teaching experience in grades PreK through 12;
 - c. Verification of enrollment in a Board approved alternative path to administrator certification program, or a Board approved administrator preparation program;
 - d. Verification the holder of the interim certificate shall be under the direct supervision of an Arizona certified district principal or superintendent or the appropriate county school superintendent; and
 - e. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.
6. The requirements for the extension of the administrative interim certificate are:
 - a. Qualification for the initial issuance of the administrative interim certificate outlined in subsection (G)(5),
 - b. Official transcripts documenting the completion of required coursework,
 - c. Verification the holder of the interim certificate shall be under the direct supervision of an Arizona certified district principal or superintendent, and
 - d. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

EXECUTIVE SUMMARY

7. The holder of the administrative interim certificate may apply for an Arizona Principal Certificate upon completion of the following:
- a. Successful completion of a Board approved alternative path to administrator certification program or a Board approved administrator preparation program. This shall include satisfactory completion of a field experience or capstone experience of no less than one full academic year. The field experience or capstone experience shall include performance evaluations in a manner that is consistent with policies for the applicable alternative professional preparation program, as described pursuant to R7-2-604.04(B)(5);
 - b. A passing score on either the Principal or Superintendent portion of the Arizona Administrator Proficiency Assessment;
 - c. The submission of an application for the Principal certificate to the Department; and
 - d. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

H. G. Interim Superintendent Certificate - grades PreK through 12

1. Except as noted, the administrative interim certificate is subject to the general certification provisions in R7-2-607.
2. The certificate is valid for one year from the date of initial issuance and may be extended yearly for no more than two consecutive years at no cost to the applicant if the provisions in subsection (H)(6) are met.
3. The administrative interim certificate entitles the holder to perform the duties described in subsection (D)(1). The candidate shall be enrolled in a Board approved alternative path to certification program, or a Board authorized administrative preparation program.
4. An individual is not eligible to hold the administrative interim certificate more than once in a five year period.
5. The requirements for initial issuance of the administrative interim certificate are:
 - a. A master's degree or higher from an accredited institution;

EXECUTIVE SUMMARY

- b. Three years of verified full-time teaching experience or related education services experience in a PreK through 12 setting;
 - c. Verification of enrollment in a Board approved alternative path to administrator certification program, or a Board approved administrator preparation program;
 - d. Verification the holder of the interim certificate shall be under the direct supervision of an Arizona certified district superintendent or the appropriate county school superintendent; and
 - e. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.
6. The requirements for the extension of the administrative interim certificate are:
- a. Qualification for the initial issuance of the administrative interim certificate outlined in subsection (H)(5),
 - b. Official transcripts documenting the completion of required coursework,
 - c. Verification the holder of the interim certificate shall be under the direct supervision of an Arizona certified district superintendent or the appropriate county school superintendent, and
 - d. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.
7. The holder of the administrative interim certificate may apply for an Arizona Superintendent Certificate upon completion of the following:
- a. Successful completion of a Board approved alternative path to administrator certification program or a Board approved administrator preparation program. This shall include satisfactory completion of a field experience or capstone experience of no less than one full academic year. The field experience or capstone experience shall include performance evaluations in a manner that is consistent with policies for the applicable alternative professional preparation program, as described pursuant to R7-2-604.04(B)(5);
 - b. A passing score on the Superintendent portion of the Arizona Administrator Proficiency Assessment;

EXECUTIVE SUMMARY

- c. The submission of an application for the Superintendent certificate to the Department; and
- d. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

R7-2-621. Reciprocity

A. The Board shall issue a comparable, reciprocal provisional Arizona certificate, if one is established pursuant to this Chapter, to an applicant who holds a valid certificate from another state and possesses a bachelor's or higher degree from an accredited institution.

1. Certificates shall be valid for ~~one~~ three year and are nonrenewable.
2. The applicant shall possess a valid fingerprint clearance card issued by the Arizona Department of Public Safety. ~~Applicants who were fingerprinted in another state with substantially similar criminal history or teacher fingerprinting requirements shall be required to provide documentation that an application for a fingerprint clearance card has been submitted to the Arizona Department of Public Safety. "Substantially similar" criminal history or teacher fingerprinting requirements shall be determined by the Investigations Unit and shall, at a minimum, include local law enforcement and FBI checks.~~
3. The deficiencies allowed pursuant to Arizona Revised Statutes in Arizona Constitution, United States Constitution, and a passing score on all required portions of the Arizona Teacher Proficiency Assessment shall be satisfied prior to the issuance of the same type certificate prescribed in this Chapter, except as noted below:
 - a. The professional knowledge portion of the Arizona Teacher Proficiency Assessment shall be waived for applicants with three years of verified teaching experience. The three years of verified teaching experience shall have been during the last valid period of the certificate produced from the other state.
 - b. The subject knowledge portion of the Arizona Teacher Proficiency Assessment shall be waived for applicants who hold a master's degree or higher in the subject area to be taught.
 - c. The professional knowledge and subject knowledge portions of the Arizona Teacher Proficiency Assessment shall be waived for applicants who hold a current certificate from the National Board for Professional Teaching Standards.

EXECUTIVE SUMMARY

4. For the purpose of this rule the requirements in R7-2-615(J), related to ~~Provisional~~ the Structured English Language Immersion Endorsements, shall be waived for a period not to exceed ~~one~~ three years.

B. The Board shall issue a comparable Arizona reciprocal supervisor, principal or superintendent certificate to an applicant who holds a valid equivalent certificate from another state and meets the requirements as set forth in subsection R7-2-616 (B)(3), R7-2-616(C)(3), or R7-2-616 (D)(3) except that an applicant for a reciprocal administrative certificate shall be required to have completed three semester hours of school law and three semester hours of school finance within three years.

1. Certificates shall be valid for three years and are nonrenewable.

2. The applicant shall possess a valid fingerprint clearance card issued by the Arizona Department of Public Safety.

3. The deficiencies allowed pursuant to Arizona Revised Statutes in U.S./Arizona Constitutions, a passing score on all required portions of the Arizona Administrator Proficiency Assessment, fulfillment of Structured English Immersion (SEI) clock hours as required by Board rule, and fulfillment of three semester hours of school law and three semester hours of school finance shall be satisfied prior to the issuance of any other certificate prescribed in subsection R7-2-616(B), except as noted below:

a. The applicable Arizona Administrator Proficiency Assessment shall be waived for applicants with a passing score on a comparable assessment from another state or three years of verified full time administrative experience.

b. The three years of verified administrative experience shall have been during the last valid period of the certificate produced from the other state.

EXECUTIVE SUMMARY

Issue: Presentation, Discussion and Consideration to initiate rulemaking procedures for proposed amendments to rule R7-2-613 regarding PreK-12 Physical Education Certificate.

Action/Discussion Item

Information Item

Background and Discussion

A.R.S.§15-203.A(14) Authorizes the State Board to supervise and control the certification of educators. Board rule R7-2-613 currently outlines the PreK-12 Arts Education certificate requirements. The proposed amendment would rename this section to reflect PreK-12 Teaching Certificates. This amendment would also create a Provisional PreK-12 Physical Education Certificate. Arizona does not have a PreK-12 Physical Education certificate. Individuals who want to teach Physical Education in grades PreK-12 have to get a Secondary certificate and add a Physical Education Endorsement to it. This results in additional fees and undue burden for individuals who have completed Physical Education teacher preparation programs or who hold a PreK-12 Physical Education certificate from another state. The creation of a PreK-12 Physical Education certificate would streamline the certification process and allow flexibility for teachers who want to teach Physical Education.

If the Board initiates rulemaking procedures for proposed amendments to rules R7-2-613 a public rules hearing will be held on Thursday May 21, 2015.

Review and Recommendation of State Board Committee

The Certification Advisory Committee met on April 1, 2015 and voted unanimously to recommend the Board adopt the proposed modifications to R7-2-613.

Recommendation to the Board

It is recommended that the Board initiate rulemaking procedures for proposed amendments to rules R7-2-613 pertaining to the PreK-12 Physical Education Certificate.

Contact Information:

Cecilia Johnson, Associate Superintendent, Highly Effective Teachers and Leaders

EXECUTIVE SUMMARY

R7-2-613. PreK-12 Arts Education ~~Teaching~~ Certificates

A. Except as noted, all certificates are subject to the general certification provisions in R7-2-607 and the renewal requirements in R7-2-619.

B. Provisional PreK-12 Arts Education Certificate: art, dance, dramatic arts or music.

1. The certificate is valid for three years and is not renewable but may be extended as set forth in R7-2-606(H) or (I).

2. The requirements are:

a. A bachelor's degree.

b. One of the following:

i. Completion of a teacher preparation program in PreK-12 arts education in one of the following approved areas: art, dance, dramatic arts or music from a Board-approved teacher preparation program, described in R7-2-604; or

ii. Completion of a teacher preparation program in PreK-12 arts education in one of the following

approved areas: art, dance, dramatic arts or music from an institution accredited by the National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Theatre, the National Association of Schools of Music, or National Council for Accreditation of Teacher Education; or

iii. Thirty semester hours of education or arts education courses which teach the knowledge and skills described in R7-2-602, including at least eight semester hours of elementary and secondary methods in the certificate area and 12 semester hours of practicum in the certificate area grades PreK-12. Two years of verified fulltime teaching experience in the certificate area in grades PreK-12 may substitute for the 12 semester hours of practicum; or

iv. A valid PreK-12 arts education certificate from another state.

c. A passing score on the appropriate subject knowledge portion of the Arizona Teacher Proficiency Assessment. If a proficiency assessment is not offered in a subject area, an approved area shall consist of a minimum of 24 semester hours of courses in the subject.

d. A passing score on the professional knowledge portion of the Arizona Teacher Proficiency Assessment.

e. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

C. Standard PreK-12 Arts Education Certificate: for art, dance, dramatic arts or music.

1. The certificate is valid for six years.

2. The requirements are:

a. The provisional PreK-12 Arts Education certificate.

b. Two years of verified teaching experience will be accepted in lieu of the performance portion of the Arizona Teacher Proficiency Assessment.

c. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

D. Provisional PreK-12 Physical Education Certificate.

1. The certificate is valid for three years and is not renewable but may be extended as set forth in R7-2-606(H) or (I).

2. The requirements are:

a. A bachelor's degree.

b. One of the following:

EXECUTIVE SUMMARY

- i. Completion of a teacher preparation program in PreK-12 physical education, including 12 practicum hours evenly split between elementary and secondary physical education from an accredited institution or a Board-approved teacher preparation program; or
- ii. Thirty three semester hours of education or physical education courses, including: (a) At least nine semester hours of elementary, secondary and adaptive physical education methods; (b) Foundational coursework in the areas of: Growth and Motor Development, Movement Activities, Lifelong Physical Fitness and Comprehensive School Physical Activity Programming. (c) Twelve semester hours of practicum in physical education in PreK-12 grades, evenly split between elementary and secondary physical education, and supervised by a licensed or certified physical education teacher. Two years of verified full-time teaching experience in the certificate area in grades PreK-12 may substitute for the Twelve semester hours of practicum; or
- iii. A valid PreK-12 physical education certificate from another state.
- c. A passing score on the professional knowledge portion of the Arizona Teacher Proficiency Assessment.
- d. A passing score on the Physical Education subject knowledge portion of the Arizona Teacher Proficiency Assessment.
- e. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.
- E. Standard PreK-12 Physical Education Certificate
 - 1. The certificate is valid for six years.
 - 2. The requirements are:
 - a. The provisional PreK-12 Physical Education certificate.
 - b. Two years of verified teaching experience will be accepted in lieu of the performance portion of the Arizona Teacher Proficiency Assessment.
 - c. A valid fingerprint clearance card issued by the Arizona Department of Public Safety.

EXECUTIVE SUMMARY

Issue: Presentation and discussion regarding the Four-Hour English Language Development Complaint (U.S. Department of Education Office of Civil Rights (OCR) Case Number 08-10-4046 and U.S. Department of Justice (DOJ) Case Number 169-8-81). Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public, for discussion or consultation for legal advice from the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order.

Action/Discussion Item

Information Item

Background and Discussion

Approved by the voters in 2000, Proposition 203 repealed existing bilingual education laws and changed the law to require that all classes be taught in English except that pupils who are classified as English Language Learners (ELL) would be educated separately through Structured English Immersion (SEI). ELL students are identified through language proficiency assessments and placed in SEI classes until proficiency is reached and the student is reclassified. ELL students are assessed annually for proficiency. In 2013, the Board assumed responsibility for the SEI Models.

A discrimination complaint, filed in 2010 with OCR and DOJ under Title VI of the 1964 Civil Rights Act and the Equal Educational Opportunities Act (EEOA), alleges that the State-mandated Structured English Immersion (SEI) program, which requires four hours of English Language Development (ELD) instruction a day, unnecessarily segregates ELLs and denies ELLs equal access to and meaningful participation in the educational programs of Arizona's public schools.

Recommendation to the Board

This item is presented to the Board for information only. Pursuant to A.R.S. § 38-431.03(A)(3) and (4), the Board may vote to convene in executive session, which will not be open to the public for discussion or consultation for legal advice from the Board's attorneys and/or for discussion or consultation with the Board's attorneys in order to consider its position and instruct its attorneys in pending or contemplated litigation or in settlement discussions conducted in order to avoid or resolve litigation.

Contact Information:

Leslie Cooper, Education Unit Chief Counsel, Office of the Arizona Attorney General