



An Unfinished Canvas



Teacher Preparation, Instructional Delivery,
and Professional Development in the Arts



Research conducted by SRI International

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SRI International
333 Ravenswood Avenue
Menlo Park, CA 94025
Phone: 650.859.2000

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**Teacher Preparation, Instructional Delivery, and
Professional Development in the Arts**

Roneeta Guha

Katrina R. Woodworth

Debbie Kim

Heather Malin

June Park

Center for Education Policy

SRI International

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PROLOGUE: KEY FINDINGS AND RECOMMENDATIONS FROM *AN UNFINISHED CANVAS*

In early 2007, SRI International published *An Unfinished Canvas. Arts Education in California: Taking Stock of Policy and Practice*, a statewide study on the status of arts education in California. That study's findings served as the impetus for a series of follow-up studies, including this assessment of teacher capacity to deliver arts instruction. A summary of key findings from *An Unfinished Canvas* follows.

KEY FINDINGS

Overview of Arts Education in California

- 89% of California K-12 schools fail to offer a standards-based course of study in all four disciplines—music, visual arts, theatre, and dance—and thus fall short of state goals for arts education.
- Methods of delivering arts instruction vary by school level, often resulting in a limited experience at the elementary level and limited participation at the secondary level.
- 61% of schools do not have even one full-time-equivalent arts specialist, although secondary schools are much more likely than elementary schools to employ specialists.
- At the elementary level, arts instruction is often left to regular classroom teachers, who rarely have adequate training.
- Arts facilities and materials are lacking in most schools.
- Standards alignment, assessment, and accountability practices are uneven in arts education, and often not present at all.

Arts Education in Elementary Schools

- 90% of elementary schools fail to provide a standards-aligned course of study across all four arts disciplines.
- Elementary students who receive arts education in California typically have a limited, less substantial experience than their peers across the country.
- Inadequate elementary arts education provides a weak foundation for more advanced arts courses in the upper grades.

Arts Education in Middle and High Schools

- 96% of California middle schools and 72% of high schools fail to offer standards-aligned courses of study in all four arts disciplines.
- Secondary arts education is more intense and substantial than elementary arts education, but participation is limited.

Change Over Time in Arts Enrollment

- Enrollment in arts courses has remained stable over the last 5 years, with the exception of music, which has seen a dramatic decline.

Unequal Access to Arts Education

- Students attending high-poverty schools have less access to arts instruction than their peers in more affluent communities.

Barriers to Meeting the State’s Arts Education Goals

- Inadequate state funding for education is a top barrier to the provision of arts education, and reliance on outside funding sources, such as parent groups, creates inequities.
- Pressure to improve test scores in other content areas is another top barrier to arts education.
- At the elementary level, lack of instructional time, arts expertise, and materials are also significant barriers to arts education.

Sources of Support for Arts Education

- Districts and counties can play a strong role in arts education, but few do.
- Schools are increasingly partnering with external organizations, but few partnerships result in increased school capacity to provide sequential, standards-based arts instruction.

RECOMMENDATIONS

State Policy-Makers

- Increase and stabilize education funding so that districts can develop and support a standards-based course of study in each of the four arts disciplines.
- Strengthen accountability in arts education by requiring districts to report on the arts instruction provided, student learning in the arts, and providers of arts instruction, and by supporting the development of appropriate, standards-aligned assessments for use at the state and district levels.
- Rethink instructional time to accommodate the state’s goals for meeting proficiency in English-language arts and math, while still providing access to a broader curriculum that includes the arts.
- Improve teacher professional development in arts education, especially at the elementary level, and consider credential reforms.
- Provide technical assistance to build districts’ capacity to offer comprehensive, standards-based arts programs.

School and District Leaders

- Establish the infrastructure needed to support arts programs by developing a long-range strategic plan for arts education, dedicating resources and staff, and providing for the ongoing evaluation of arts programs.
- Signal to teachers, parents, and students that the arts are a core subject by providing professional development for teachers and establishing assessment and accountability systems for arts education.

Parents

- Ask about student learning and progress in the arts, and participate in school and district efforts to improve and expand arts education.
- Advocate for comprehensive arts education at the state and local levels.

EXECUTIVE SUMMARY

In 2006, California's Governor and Legislature approved a state budget that committed an unprecedented level of funds to enable schools and districts in the state to develop arts education programs.¹ The funding came at a critical turning point in arts education in California. A research study that SRI International conducted on behalf of The William and Flora Hewlett Foundation found that California is far from meeting its own goals for arts education—the provision of a standards-based, sequential course of study in dance, music, theatre, and visual arts. Moreover, the study found that elementary schools in particular are failing to provide a standards-aligned course of study in all four arts disciplines. That study, entitled *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices*, provides an overview of the current status of arts education in the state.²

Among the major barriers to arts education in California that *An Unfinished Canvas* identified is the lack of trained and qualified arts specialist teachers, particularly at the elementary school level. In the absence of dedicated arts teachers at that level, arts instruction is often left to classroom teachers who rarely have adequate training and support to provide standards-based instruction in all four arts disciplines. The study also found that few classroom teachers receive professional development in the arts. At the secondary level, the study found that schools and districts seldom provide sustained, content-based professional development for arts teachers. Moreover, questions emerged regarding secondary arts teachers' preservice training, particularly in dance and theatre, and their use of California's *Visual and Performing Arts Content Standards* (VPA standards).

Given the concerns raised in *An Unfinished Canvas* with respect to the skills and knowledge of teachers to provide arts instruction, at the request of The William and Flora Hewlett Foundation, SRI International launched this follow-up study. The purpose of this new study, whose results are presented here, was to investigate the system for training and preparing elementary classroom teachers and secondary arts teachers to provide standards-aligned arts instruction, their familiarity with and use of the state's VPA standards, their ongoing professional development, the supports and resources available to them, and the barriers to their delivery of standards-aligned arts instruction.

The study used a combination of research methods, including two statewide surveys of teachers; interviews with teacher preparation faculty and professional development providers; and secondary data analyses. More specifically, the research team conducted:

- A statewide survey of 455 elementary school classroom teachers and a statewide survey of 472 secondary school arts teachers, with response rates of 65% and 60%, respectively.
- Interviews with 15 faculty members from six institutions of higher education (IHEs), directors of five of the six regional sites of The California Arts Project (TCAP), and arts education coordinators from six counties across the state.

¹ The budget included \$105 million in ongoing funds for a new Arts and Music Block Grant Program to be used to hire additional staff, provide professional development, and purchase materials and equipment. Funding for the program continues in 2007-08, but also includes new accountability measures for how those funds are spent. In addition to ongoing funding, the 2006-07 budget included \$500 million in one-time funding for arts, music, and physical education that can be used to purchase new equipment and supplies and provide professional development for arts and physical education teachers.

² See Woodworth, K.R., Gallagher, H.A., Guha, R., Campbell, A.Z., Lopez-Torkos, A.M., & Kim, D. (2007). *An unfinished canvas. Arts education in California: Taking stock of policies and practices*. Menlo Park, CA: SRI International.

- Analyses of secondary data on the teacher workforce available through the California Department of Education, the California Commission on Teacher Credentialing, and the University of California Office of the President.

This executive summary presents key findings that emerged from our surveys, interviews, and analyses of secondary data about teachers' preparation, instructional delivery, and professional development in the arts.

KEY FINDINGS

Over the past several years, California policy-makers have established guidelines, including rigorous standards and enhanced teacher preparation requirements, to improve arts instruction in the state's public schools. These policies have not, however, resulted in a renaissance of arts instruction at the local level, particularly in elementary schools. The barriers to providing quality arts instruction appear early in the teacher development process and remain obstacles as teachers progress through their career.

Teacher Preparation

The undergraduate experiences and credentialing programs for elementary classroom teachers do little to help them implement arts curricula. These teachers possess little subject matter knowledge in the arts when they enter their preparation programs, get little or no subject matter training in the arts during that preparation, and receive an inadequate amount of pedagogical training in the arts before beginning their initial teaching assignments. More specifically, we found that:

- The arts subject matter requirements for prospective elementary teachers vary from one IHE to another.
- Undergraduate courses in the visual and performing arts for prospective elementary classroom teachers may or may not specifically focus on the teaching of the arts in elementary classrooms.
- Multiple-subject teacher preparation programs offer little arts-specific coursework; some require none.
- Among multiple-subject programs requiring coursework in arts-specific pedagogy, requirements differ substantially, and no consensus exists about how arts methods should be taught to future elementary classroom teachers.
- Lack of time in credential programs, lack of opportunities to practice teaching the arts, and declining enrollment in undergraduate arts courses are the major challenges to preparing elementary classroom teachers.

The picture is somewhat brighter for arts teachers in secondary schools. Many of them possess the content and pedagogical knowledge necessary to choreograph standards-based arts instruction in their respective fields. Most music and visual arts teachers, for example, hold the appropriate teaching credentials. However, because no single-subject credentials are offered for dance or theatre, teachers of these subjects are required to hold single-subject credentials in physical education and English, respectively, or to add the dance or theatre subject matter authorizations to another credential. Many dance and theatre teachers, however, do not hold the appropriate credentials. Our findings indicate that:

- IHEs differ in regard to what and how much undergraduates enrolled in subject matter programs should learn about the state's VPA standards.
- Typically, single-subject programs in the arts require at least one course that addresses content-specific pedagogy in the arts.
- Consensus is lacking about how arts methods courses should be provided in single-subject arts teacher preparation programs.

- Although the large majority of secondary music and visual arts teachers hold appropriate credentials (88% and 84%, respectively), only 55% of theatre teachers and 36% of dance teachers hold the appropriate single-subject credential or subject matter authorization.
- Because of the small size of most single-subject credential programs in the arts, their staffing levels are low, and many faculty reported feeling overburdened by competing demands on their time.

Delivery of Arts Instruction

Deficiencies in elementary teachers' training in the arts are compounded by the context in which elementary schools operate; this is particularly true for high-poverty and low-performing elementary schools. The focus on improving academic test scores, insufficient instructional and planning time, inadequate funding, and lack of professional development present significant barriers to arts instruction. When arts instruction occurs, it often takes place as a result of a teacher's individual initiative, in conjunction with other core content, and is not necessarily aligned with the VPA standards. For instance, we found that:

- The scarcity of arts specialists in California elementary schools diminishes the likelihood of arts instruction taking place at the elementary level.
- Of the elementary classroom teachers who teach the arts, most provide instruction that integrates the arts with core subjects.
- The arts instruction that elementary classroom teachers provide is not necessarily aligned with the state standards. In fact, 65% of elementary classroom teachers are not familiar with the VPA standards in *any* of the arts disciplines.
- 32% of elementary classroom teachers provide visual arts instruction aligned with the standards, and 19% provide standards-aligned music instruction. Few provide standards-aligned instruction in theatre and dance (14% and 8%, respectively). As a result, most California students do not receive regular, standards-based instruction in any of the four arts disciplines.
- Elementary classroom teachers are not well-supported to teach the arts; most rely on their own initiative rather than on school and district supports to develop an arts curriculum.
- Teachers in poor, lower performing elementary schools reported lower levels of support from district leaders, their school principals, their teacher colleagues, and parents than did their counterparts in more affluent, higher performing schools.
- The focus on improving academic test scores, insufficient instructional and planning time, inadequate funding, and lack of professional development are major barriers to arts instruction in elementary schools across all school poverty and performance levels.

In the classroom many, but not all, secondary school arts teachers provide standards-based instruction to their students and enjoy the support of the administration and parents. However, despite working in an environment more receptive to the teaching of the arts than elementary teachers do, secondary arts teachers often lack resources, work in inadequate facilities, and are left to pursue professional development opportunities on their own (often without links to state and district standards). These problems are compounded for teachers working in high-poverty and low-performing secondary schools. Key findings include:

- Most, but not all, secondary arts teachers reported that they are very familiar with the VPA standards, that their curriculum is aligned with those standards, and that their students are assessed according to the standards.
- Approximately four in five secondary arts teachers reported feeling supported by their administration, their students' parents, and the students themselves; only half reported that their teacher colleagues consider arts education an important part of the school curriculum, however.

- Insufficient resources—funding, materials, and facilities—and a focus on improving academic test scores are barriers to arts instruction in secondary schools across all school poverty and performance levels.
- Arts teachers are maldistributed across California’s secondary schools. In California’s poorest schools, the average number of students per arts teacher is 329; in the most affluent schools, the average number is 236.

Professional Development

Elementary teachers’ inadequate access to professional development opportunities means that the challenge of providing a standards-aligned arts curriculum at the elementary level will not be easily met. Although arts-specific professional development is available through organizations such as TCAP, the participation of classroom teachers in professional development in the arts is low across all arts disciplines and in all types of activities. This may be due to competing professional development priorities in other core subject areas, such as mathematics and reading. Specific findings include:

- Few elementary teachers participate in arts-related professional development. About one-fourth of teachers participated in any arts-related professional development in the last year, and three-quarters reported that the lack of professional development is a barrier to their delivery of arts education.
- Elementary teachers in higher performing schools are more likely to participate in arts-related professional development than are teachers in the lowest performing schools.
- Only 12% of elementary classroom teachers received professional development in connecting standards-aligned arts learning with other subject areas. Additionally, just 3% of elementary classroom teachers reported receiving professional development focused on student assessment in the arts—a key component of any standards-based system.

Secondary school arts teachers tend to seek professional development opportunities primarily on the basis of their own professional interests and initiative rather than relying on their school or district for professional development. Although their professional development typically takes place through collaboration with other arts teachers and arts-specific conferences and workshops, a large majority do not participate in professional development that specifically supports incorporating the VPA standards and related assessments into arts instruction. Key findings include:

- 85% of secondary arts teachers participated in at least some arts-related professional development in the last year.
- Fewer than half of secondary arts teachers reported participating in professional development that focuses on incorporating state or district standards into instruction (48%) or on assessing student learning (40%).

IMPLICATIONS FOR POLICY AND PRACTICE

These findings point to a sizable gap between policy-makers’ ambitious expectations for standards-aligned arts instruction and the reality of the role the arts play in schools and classrooms across the state. To reduce the gap between expectation and reality in arts instruction, educators at all levels need to assume responsibility for making critical changes to the current mode of teacher preparation and development. Recommendations for helping stakeholders begin thinking through this process follow.

Establish a minimum level of exposure to the arts standards and framework during teacher preparation. Districts and schools expect novice teachers to be able to teach and assess student learning in accordance with the standards on their first day of teaching. Consequently,

teachers need to have undergraduate training in the arts, and preparation programs should require at least a minimum level of exposure to the standards and framework. For multiple-subject teacher candidates who lack knowledge of the arts, preparation programs should ensure that they are given opportunities to develop both their arts knowledge and ability to teach the arts.

Include support for arts instruction in elementary induction programs. The arts preparation that teachers receive in their credentialing programs should be reinforced and further developed during their induction period. For example, arts specialists can assist novice classroom teachers with the production of standards-based lessons and increase their comfort with teaching the various arts disciplines. Furthermore, including arts instruction as part of local induction programs can lead to dialogue among this community of teachers that may foster and sustain a culture of arts instruction in schools.

Support arts-related professional development for teachers. In the current high-stakes accountability context, many teachers have neither time to deliver instruction in the arts nor are they encouraged or expected to do so by school and district leaders. Investing in teachers' arts-related professional development would help to develop their skills while clearly indicating that leaders expect the subject to be taught and that teachers will be held accountable for the quality of their instruction and the achievement of their students. Moreover, such professional development would provide those teachers who are uncomfortable with teaching the arts the opportunity to become more familiar with various approaches to arts instruction. At secondary schools, such support would reduce the onus placed on individual teachers to plan their own professional development and would help ensure that the professional development in which teachers participate supports the delivery of a standards-aligned curriculum.

Support district and school leaders' participation in arts-related professional development. Lack of support from school and district leaders has been identified as a barrier to arts-related instruction; this suggests that many district and school administrators would benefit from professional development aimed at equipping them to serve as leaders in developing high-quality arts education programs. Their participation in such professional development would also help reinforce to the district and school community the importance of the arts in the overall curriculum.

Overall, these recommendations must be considered in the context of the larger systemic issues confronting California's educational system, particularly the scarcity of instructional and planning time dedicated to subjects, like the arts, that are not included in the state's accountability system. To achieve meaningful change in arts education, these steps will need to be taken in conjunction with the recommendations outlined in *An Unfinished Canvas*.

INTRODUCTION

In 2006, California's Governor and Legislature approved a state budget that committed an unprecedented level of funds to enable schools and districts in the state to develop arts education programs.¹ The funding came at a critical turning point in arts education in California. A research study that SRI International conducted on behalf of The William and Flora Hewlett Foundation found that California is far from meeting its own goals for arts education—the provision of a standards-based, sequential course of study in dance, music, theatre, and visual arts. Moreover, the study found that elementary schools in particular are failing to provide a standards-aligned course of study in all four arts disciplines. That study, entitled *An Unfinished Canvas. Arts Education in California: Taking Stock of Policies and Practices*, provides an overview of the current status of arts education in the state.²

Among the major barriers to arts education in California that *An Unfinished Canvas* identified is the lack of trained and qualified arts specialist teachers, particularly at the elementary school level. In the absence of dedicated arts teachers at that level, arts instruction is often left to classroom teachers who rarely have adequate training and support to provide standards-based instruction in all four arts disciplines. Their lack of expertise and comfort in teaching the arts emerged as another major barrier to arts education—two-thirds of elementary principals cited the lack of arts expertise among classroom teachers as a serious or moderate barrier to the delivery of arts instruction.

The study also found that few classroom teachers receive professional development in the arts. In the 2005-06 school year, 86% of elementary schools did not support any arts-related professional development. The lack of support was not limited to elementary classroom teachers. At the secondary level, the study found that schools and districts seldom provide sustained, content-based professional development for arts teachers. Moreover, questions emerged regarding secondary arts teachers' preservice training, particularly in dance and theatre, and their use of California's *Visual and Performing Arts Content Standards* (VPA standards).

OVERVIEW OF THE STUDY

Given the concerns raised in *An Unfinished Canvas* with respect to the skills and knowledge of teachers to provide arts instruction, at the request of The William and Flora Hewlett Foundation, SRI International launched this follow-up study. The purpose of this new study, whose results are presented here, was to investigate the system for training and preparing elementary classroom teachers and secondary arts teachers to provide standards-aligned arts instruction, their familiarity with and use of the state's VPA standards, their ongoing professional development, the supports and resources available to them, and the barriers to their delivery of standards-aligned arts instruction.

The study used a combination of research methods, including two statewide surveys of teachers; interviews with teacher preparation faculty and professional development providers; and secondary

¹ The budget included \$105 million in ongoing funds for a new Arts and Music Block Grant Program to be used to hire additional staff, provide professional development, and purchase materials and equipment. Funding for the program continues in 2007-08, but also includes new accountability measures for how those funds are spent. In addition to ongoing funding, the 2006-07 budget included \$500 million in one-time funding for arts, music, and physical education that can be used to purchase new equipment and supplies and provide professional development for arts and physical education teachers.

² See Woodworth, K.R., Gallagher, H.A., Guha, R., Campbell, A.Z., Lopez-Torkos, A.M., & Kim, D. (2007). *An unfinished canvas. Arts education in California: Taking stock of policies and practices*. Menlo Park, CA: SRI International.

data analyses. Appendix A provides detailed information on the study methodology; Appendix B provides supplemental statistical information (e.g., standard errors, test statistics) for all survey and secondary data presented in the body of the report; and Appendix C provides the surveys used in the study.

Teacher Surveys

The research team conducted a statewide survey of 455 elementary school classroom teachers and 472 secondary school arts teachers in spring 2007.³ The response rate for the elementary survey was 65% or 294 elementary classroom teachers. The response rate for the secondary survey was 60% or 281 secondary arts teachers. Respondents to the secondary survey included 90 middle school arts teachers and 191 high school arts teachers. By discipline, the respondents included 146 visual arts teachers, 76 music teachers, 29 theatre teachers, 11 dance teachers, and 19 teachers who taught more than 1 arts discipline.

Interviews

To understand the system for preparing and training elementary classroom teachers and arts teachers, the research team conducted phone interviews with faculty from six institutions of higher education (IHEs), including faculty from four California State University campuses, one University of California campus, and one independent, private university. The IHEs were selected to represent a broad cross-section of universities across the state that offer undergraduate subject matter preparation programs in the arts, as well as teacher preparation programs that offer multiple-subject credentials for elementary teachers and single-subject credentials for arts teachers. At each campus, the research team interviewed between 1 and 3 faculty members, for a total of 15 faculty interviews.

The team also conducted phone interviews with the directors of five of the six regional sites of The California Arts Project (TCAP) and with arts education coordinators from six counties across the state. Building on the case studies conducted for *An Unfinished Canvas*, the interviews served to provide in-depth data on the professional development opportunities available through state and county sources.

Secondary Data Analysis

Finally, the research team made use of three existing sources of data. We analyzed data from the California Basic Educational Data System available through the California Department of Education to examine the number of dedicated arts staff in the state, across school levels, and across schools with varying student achievement and poverty levels. The team also examined teacher credential data available through the California Commission on Teacher Credentialing. We accessed data from the University of California Office of the President on teacher participation in professional development provided by TCAP.

REPORT ORGANIZATION

Chapter 2 focuses on the system for preparing and training elementary classroom teachers and arts teachers to provide arts instruction. Chapter 3 discusses the delivery of arts instruction in elementary school classrooms, including classroom teachers' familiarity with, and use of, the standards; and their perceptions of support for, and barriers to, arts instruction. Chapter 4 examines the same topics from the perspective of secondary school arts teachers. Chapter 5 deals with professional development opportunities available for elementary classroom teachers and secondary arts teachers at the school, district, county, and statewide levels, and with the focus of that

³ Because we relied on a two-stage sampling process in which we first sampled schools and then sampled teachers within those schools, we did not expect to be able to generate a large enough pool of elementary-level arts teachers to include them in the survey.

professional development. Chapter 6 presents the research team's assessment of the implications of the study's findings for policy and practice.

TEACHER PREPARATION

Preparation to Teach the Arts—Multiple-Subject Teachers

- Elementary classroom teachers receive little subject matter or pedagogy training in arts instruction before they begin teaching.
- The arts subject matter requirements for prospective elementary classroom teachers vary from one Institution of Higher Education (IHE) to another.
- Undergraduate courses in the visual and performing arts for prospective elementary classroom teachers may or may not specifically focus on the teaching of the arts in elementary classrooms.
- All new teachers must pass the California Subject Examinations for Teachers (CSET): Multiple Subjects; enrollment in subject matter programs may be declining as a consequence.
- Overall, multiple-subject teacher preparation programs offer little arts-specific coursework; some require none.
- Among multiple-subject programs requiring coursework in arts-specific pedagogy, requirements differ substantially, and no consensus exists about how arts methods should be taught to future elementary classroom teachers.

Preparation to Teach the Arts—Single-Subject Teachers

- IHEs differ in regard to what and how much undergraduates enrolled in arts subject matter programs should learn about the state's *Visual and Performing Arts Content Standards* (VPA standards).
- Typically, single-subject programs in the arts require at least one course that addresses content-specific pedagogy in the arts.
- Consensus is lacking about how arts methods courses should be provided in single-subject arts teacher preparation programs.

Authorization to Teach the Arts

- California offers single-subject credentials in music and visual art; the appropriate single-subject credential for dance teachers is physical education, and for theatre, the appropriate credential is English.
- Although the large majority of secondary music and visual arts teachers hold appropriate credentials (88% and 84%, respectively), only 55% of theatre teachers and 36% of dance teachers hold the appropriate single-subject credential or subject matter authorization.

Barriers to Arts Teacher Preparation

- Lack of time in credential programs, lack of opportunities to practice teaching the arts, and declining enrollment in undergraduate arts courses are the major challenges to preparing elementary classroom teachers.
- Because of the small size of most single-subject credential programs in the arts, their staffing levels are low, and many faculty reported feeling overburdened by competing demands on their time.

As reported in *An Unfinished Canvas*, the preparation of teachers to provide arts education in California's schools poses a major challenge to meeting the state's goals for arts education. This is particularly true at the elementary level, where the lack of credentialed arts teachers means that classroom teachers are the primary deliverers of arts instruction. In secondary schools, on the other hand, credentialed arts teachers typically teach arts courses.

This chapter begins with a brief overview of the system for preparing and credentialing teachers in California, and then discusses the subject matter and pedagogical preparation that elementary classroom teachers receive to teach the arts and the variation across teacher preparation programs. We also address the challenges associated with providing adequate training in the arts to elementary classroom teachers. The second part of the chapter focuses on the preparation of arts teachers, their subject matter and pedagogical training, and associated challenges.

OVERVIEW OF CALIFORNIA'S TEACHER PREPARATION SYSTEM

In 1998, the California legislature passed Senate Bill (SB) 2042 (Alpert) that significantly reformed the state's credentialing system. The legislation established a two-tiered credential structure that requires teachers to earn a preliminary teaching credential first, followed by an induction program during their first 2 years of teaching in order to receive their professional clear credential. SB 2042 also required that the state's standards for teachers' subject matter preparation, pedagogical preparation, and induction align with the state-adopted K-12 academic content standards and frameworks. In response to SB 2042, the California Commission on Teacher Credentialing (CCTC) adopted new standards for subject matter programs, teacher preparation programs, and induction programs.⁴

To earn a preliminary credential in California, prospective teachers must demonstrate subject matter competency and complete a teacher preparation program that provides pedagogical training. Historically, the state provided two options for demonstrating subject matter competency: (1) teacher candidates could complete a CCTC-approved subject matter program (typically through their undergraduate coursework), or (2) candidates could pass a subject matter examination. California recently changed the subject matter requirement for multiple-subject teacher candidates (e.g., those planning to teach in a self-contained classroom in an elementary school) in order to comply with the federal *No Child Left Behind Act of 2001* (NCLB). Given the NCLB provision that all teachers be "highly qualified," prospective elementary teachers must pass an examination to demonstrate subject matter competency. Consequently, as of 2004, all multiple-subject credential candidates in California must pass a multiple-subject examination—the CSET: Multiple Subjects—to receive their credential. As a result, completion of an approved elementary subject matter preparation program is no longer a path to demonstrating subject matter competence.

NCLB did not affect subject matter preparation for the single-subject credential, however. Candidates for a single-subject credential (e.g., those planning to teach in a departmentalized setting at any school level, although usually in middle or high school) may still choose to complete an approved subject matter preparation program at a college or university or pass the appropriate subject matter examination. Pedagogical preparation for both elementary and secondary teachers typically takes place through a credential program at a college or university.

With these policy changes as a backdrop, we next discuss how IHEs that train and prepare teachers are addressing the changes in the credentialing system, and the effects of these recent policies on

⁴ See <http://www.ctc.ca.gov/educator-prep/standards/AdoptedPreparationStandards.pdf> for the *Standards of Quality and Effectiveness for Teacher Preparation Programs for Preliminary Multiple and Single Subject Teaching Credentials*, and <http://www.ctc.ca.gov/educator-prep/STDS-subject-matter.html> for subject matter program standards for the multiple- and single-subject credentials.

the training that prospective elementary classroom teachers and future arts teachers receive to provide arts instruction.

PREPARING ELEMENTARY CLASSROOM TEACHERS TO TEACH THE ARTS: MULTIPLE-SUBJECT CREDENTIALING

An Unfinished Canvas found that, in the absence of credentialed arts teachers, classroom teachers in many California elementary schools are the primary providers of arts instruction. Because most elementary classrooms are self-contained, elementary teachers are required to hold a multiple-subject credential. To earn a multiple-subject credential, what training do elementary classroom teachers receive in the arts through their subject matter and pedagogical preparation? Below, we explore the arts-specific expectations and requirements in elementary teachers' subject matter coursework, the subject matter examination, and teacher preparation programs.

Subject Matter Preparation: The Undergraduate Foundation

Until the recent examination requirement for prospective elementary teachers, a typical pathway for teacher candidates entailed completing subject matter requirements through an approved undergraduate program in liberal studies or a similar major.⁵ Because these undergraduate programs no longer constitute a path to demonstrating subject matter competency, the CCTC is considering whether to continue to approve them.⁶ In the meanwhile, subject matter programs are still offered, and many prospective elementary teachers still complete these programs.

Under the state's revised subject matter standards for the multiple-subject credential, beginning in 2004 undergraduate subject matter programs had to provide training in all the core content areas required in the elementary curriculum, including the visual and performing arts.⁷ In fact, the standards specifically state that elementary subject matter programs must offer "distinct coursework in at least two art forms" that address the components of the state's *Visual and Performing Arts Framework (VPA Framework)* and the five strands of the VPA standards: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications.⁸ Before 2004, elementary classroom teachers were not required to take any courses in the arts to meet subject matter competency requirements for their multiple-subject credential.⁹

Without Consensus: Variation in Subject Matter Requirements Across IHEs

Interviews with faculty from six IHEs across the state confirmed that multiple-subject credential programs expect their teacher candidates to enter with adequate subject matter knowledge in all the core content areas, including the arts. In compliance with state requirements, all of the undergraduate programs at our case study IHEs that provide subject matter preparation coursework for prospective elementary teachers require some coursework in the arts, ranging from two to four arts courses (see Exhibit 2-1). For example, one liberal studies program requires students to

⁵ Typically, students complete a liberal studies program and then apply to enter a multiple-subject credential program. However, some IHEs offer a blended program option: students who know that they want to be a teacher when they enter college may opt to undertake a 4- or 5-year blended liberal studies program that culminates with a bachelor's degree in liberal studies and a multiple-subject credential. These programs have many of the same requirements as a traditional liberal studies degree, but are more structured and intense.

⁶ See <http://www.ctc.ca.gov/commission/agendas/2007-08/2007-08-7E.pdf>

⁷ To be approved by the CCTC, elementary subject matter preparation programs must require a minimum of 84 semester units of coursework in all the subjects that elementary classroom teachers are required to teach, as well as a minimum of 12 semester units in an area of concentration. In addition to the visual and performing arts, the other content areas are mathematics, science, history/social science, English/language arts, physical education, and human development. See Education Code, Section 51210, for the state's adopted course of study for grades 1 to 6.

⁸ See <http://www.ctc.ca.gov/educator-prep/standards/AdoptedMSStandards.pdf> for the *Standards of Program Quality and Effectiveness for the Subject Matter Requirement for the Multiple Subject Teaching Credential*.

⁹ The Ryan Act of 1970 (also known as the Teacher Preparation and Licensing Act) eliminated training in the arts for the multiple-subject credential.

complete four semester-long courses in the arts, including an art appreciation course in visual arts, music, or theatre, as well as one course in each of those disciplines; another requires just two semester-long arts courses, including one course in visual arts or in music and one course in theatre. Coursework in dance is rare; to the extent that dance courses are available, they may be offered either through a dance department or, more typically, through a kinesiology department. IHEs also differ in whether dance requirements, if any, fulfill requirements for the visual and performing arts or for physical education. Several liberal studies programs offer a concentration in the visual and performing arts that allows students to complete additional coursework. In all of the programs we studied, the arts content courses are taught in the art departments and almost always by faculty or adjunct instructors with experience in teaching the arts discipline in elementary schools.

**Exhibit 2-1
Examples of Arts Requirements for Elementary Subject Matter Programs**

Arts Requirements	Courses
Coursework covering three of the four arts disciplines, plus one arts appreciation course.	<ul style="list-style-type: none"> ▪ 1 music course: Musical Development for the Elementary Teacher ▪ 1 visual arts course: Art in the Classroom or Teaching Art in the Elementary Classroom ▪ 1 theatre course: Creative Drama in the Classroom, Readers Theatre in the Classroom, or Puppetry in the Classroom ▪ 1 art appreciation course: Studies in Art, Studies in Music, or Introduction to Theatre.
Coursework covering three of the four arts disciplines.	<ul style="list-style-type: none"> ▪ 1 music course: Music for Children ▪ 1 visual arts course: Visual Arts in Education ▪ 1 theatre course: Introduction to Theatre
Coursework covering three of the four arts disciplines, including a year-long course in music	<ul style="list-style-type: none"> ▪ 1 music course: Musicianship ▪ 1 visual arts course: Art Structure ▪ 1 theatre course: Creative Drama or 1 dance course: Creative Dance for the Classroom
Two arts courses, plus a course that focuses on the connections between the various arts disciplines and other core subjects.	<ul style="list-style-type: none"> ▪ 2 arts courses from the following options: Multicultural Arts for Children, Studio Arts Experiences for Young People, Children's Dance, Introduction to Music, Music for Children, or Storytelling and Creative Dramatics. ▪ 1 arts integration course: Interdisciplinary Arts for Teaching.
Coursework covering two of the four arts disciplines.	<ul style="list-style-type: none"> ▪ 1 music course: Music for Children or 1 visual arts course: Theory and Practice in Art Education I K-8 ▪ 1 theatre course: Literature in Performance, Children's Literature in Performance, or Acting for Non-majors

Source: University course catalogs and faculty interviews. Unless noted otherwise, courses are one semester in length.

Undergraduate courses in the visual and performing arts for prospective elementary classroom teachers may or may not specifically focus on the teaching of the arts in elementary classrooms. Faculty reported that their courses focus on developing students' basic skills in the arts (e.g., reading music, singing, using the recorder, developing art in a variety of media) to help them “gain enough experience and confidence” and get them to “do things they may think they can't do” in the specific arts discipline so that they feel comfortable teaching the arts once in the classroom.

Those courses that do focus on the arts in elementary classrooms typically address the VPA standards to some extent. Some faculty who teach arts courses for liberal studies majors reported that they require their students to develop arts lessons or units using the VPA standards. Others, however, simply introduce the VPA standards in their classes and ask that students be able to identify the standards in a lesson. Faculty may teach students to provide stand-alone arts instruction, integrated arts instruction, or both. For example, some faculty feel it is important to teach prospective elementary teachers how to integrate the arts into other content areas given the limits of their related knowledge and skill. As one music education professor remarked:

Integration with other subject areas is extremely important for liberal studies majors. Most won't feel effective as music teachers. It's very realistic for them to find songs and games that fit into other subject areas and use it as a way to spice up the kids' day and reinforce learning.

Demonstrating Subject Matter Competency: The CSET and Its Effect on Teachers' Preparation for Teaching the Arts

Although many prospective elementary teachers may still complete a liberal studies (or similar) major, candidates for the multiple-subject credential now must take the CSET: Multiple Subjects to demonstrate their subject matter competency in all the core subjects required in the elementary curriculum. The CSET: Multiple Subjects contains three subtests, including one that tests for content knowledge in the visual and performing arts, human development, and physical education. The arts portion of the subtest covers all four arts disciplines and requires multiple-subject candidates to identify the 5 strands of the VPA standards through 13 multiple-choice questions and 1 open response question.¹⁰ The questions address arts content knowledge and how that knowledge is applied in the elementary classroom—testing for teachers' fluency with basic arts terms, such as form, rhythm, and levels, and for their understanding of how those concepts are taught to elementary school children¹¹ (see Exhibit 2-2 for sample questions).

¹⁰ In contrast, there are 26 multiple-choice questions and 2 constructed-response questions in each of the following content areas: reading, language, and literature; history and social science; science; and mathematics; see http://www.cset.nesinc.com/PDFs/CS_multiplesubjects_geninfo.pdf for general examination information for the CSET: Multiple Subjects.

¹¹ See *CSET Test Guide: Multiple Subjects Subtest III, Sample Questions and Responses and Scoring Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_103items.pdf

Exhibit 2-2
Sample Arts Questions from the CSET: Multiple Subjects Subtest III

1. Which of the following is the simplest technique for creating a feeling of spatial depth on a flat surface?
 - A. linear perspective
 - B. overlapping
 - C. atmospheric perspective
 - D. chiaroscuro

2. In dance, the term form most commonly refers to the:
 - A. relationship between dancers and space in a work.
 - B. theme on which a work is based.
 - C. rhythmic pattern to which a work is set.
 - D. structural organization of a work.

3. When choosing a song for young, inexperienced singers, it is most important to consider which of the following elements of music?
 - A. range
 - B. tempo
 - C. dynamics
 - D. phrasing

4. As part of a theatre exercise, a fourth grade teacher asks students to react, without talking, to given scenarios. The scenarios include situations such as stepping on gum, hearing a loud noise, and walking in a cold wind. This exercise is most likely designed to help students develop an understanding of:
 - A. the value of being attentive to everyday events.
 - B. how movement is used to communicate feelings.
 - C. the importance of verbal communication.
 - D. the similarities among all types of people.

5. Use the Japanese children's song *The Moon is Coming Out* (music notation provided) to complete the exercise that follows.

Using your knowledge of vocal music, prepare a response in which you:

 - describe melody, rhythm, and form of this song; and
 - discuss one reason why this song would be appropriate for elementary school students to sing.

Source: *CSET Test Guide: Multiple Subjects Subtest III Sample Questions and Responses and Scoring Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_103items.pdf

Statewide data suggest that an unintended consequence of the examination requirement is that fewer students are completing liberal studies programs at the undergraduate level: between 2002 and 2006, enrollment in liberal studies programs steadily declined by 23%, with a sharp 25% decline in the number of liberal studies degrees awarded between 2004 and 2006.¹² Several arts education faculty who teach courses for liberal studies majors expressed concern that fewer students are taking the undergraduate arts courses that fulfill the arts requirements for the major and, as a result, may be receiving little to no preparation to provide arts instruction, despite the arts coursework requirement added under SB 2042.

No Common Ground: Variation in Pedagogical Coursework Across Multiple-Subject Credential Programs

After completing an undergraduate program and passing the CSET: Multiple Subjects, prospective elementary teachers receive their pedagogical training in a professional teacher preparation program that culminates in a multiple-subject credential. In accordance with SB 2042, these programs are aligned with the California frameworks and content standards, and are expected to

¹² Data available online at <http://www.cpec.ca.gov/OnLineData/OnLineData.asp> through the California Postsecondary Education Commission.

build on teacher candidates' subject matter preparation. SB 2042 also requires that credential programs reiterate learning in the content areas with more emphasis on pedagogy and practical experience with curricula and instructional methods.

Because the state limits the length of these programs to 1 year of full-time study, many multiple-subject credential programs struggle to provide pedagogical coursework that covers all the content areas. For example, just one multiple-subject credential program among the six IHEs we studied requires a pedagogy course that is dedicated entirely to the arts, whereas three of the programs require a course that dedicates some time to arts pedagogy but combines the arts with another discipline, such as social studies or mathematics (see Exhibit 2-3 for examples of arts-specific courses). Two programs do not require any arts-specific pedagogical coursework.

**Exhibit 2-3
Examples of Arts Requirements for Multiple-Subject Credential Programs**

Course Title	Course Description
Fine Arts in the Integrated Elementary Curriculum	A yearlong course that addresses "appropriate content, methods, and materials for teaching art, dance, music, and drama as part of an integrated curriculum in elementary classrooms. Lesson planning, classroom management of activities/materials, creative expression, aesthetic perception, integrating fine arts with other content areas."
Curriculum Theory and Practice: Math and Fine Arts	A course that "examines the principles and practices for elementary school instruction in mathematics and in the arts within the context of democratic classroom practice. It includes the selection and implementation of appropriate instructional strategies, resources, and materials, and the use of electronic teaching technologies that are aligned with state and national content standards to meet the educational needs of diverse student populations."
Social Studies & the Arts Curriculum and Pedagogy	An "introductory course in curriculum and pedagogy in history/social studies and visual/performing arts. Emphasis on implementing state adopted curriculum standards in the elementary classroom based on an in depth understanding of concepts, skills, and strategies in history/social studies and the visual/performing arts. Includes designing a teaching unit to meet the academic needs of all learners including English learners and learners with special needs."
Integrated Social Studies, Arts, and Literacy	A course that teaches students how to "plan, organize and successfully implement an integrated social studies, literacy and arts program of instruction that includes skills and strategies that are appropriate, sensitive, and responsive to the individual needs of all students, including English language learners."

Source: University course catalogs and faculty interviews. Unless noted otherwise, courses are one semester in length.

In addition, the content of the arts pedagogy courses in the six IHEs indicates no consensus exists about how arts methods should be taught to future elementary teachers. In at least three of the multiple-subject programs that provide coursework in arts-specific pedagogy, the courses tend to emphasize an integrated approach to the delivery of arts instruction. One faculty member, for example, who teaches students how to create lessons that integrate arts with other areas of the curriculum, invites mathematics or science specialists to her arts methods course to work with students on developing integrated projects. The arts methods course in a fourth multiple-subject credential program covers all five strands of the VPA standards and requires students to develop lesson plans that are based on the standards; for each lesson, students have to provide an objective and rationale for the lesson, indicate which standards they are addressing, and develop an assessment that is appropriate to the objective and standards. The faculty member for this course teaches the three different approaches to arts instruction suggested in the *VPA Framework* and the VPA standards, and provides model lessons for all three approaches: stand-alone arts instruction (i.e., each art form as a discrete discipline), multidisciplinary arts instruction (i.e., integrating music and visual arts), and arts instruction integrated with other content areas. Students in the course must complete a capstone project in which they develop a unit that integrates the arts.

In the multiple-subject credential programs, arts education courses may or may not be taught by faculty with experience in teaching the arts. At two of the case study sites, the education schools hired faculty specifically for their specialization in the arts. Those faculty teach the arts pedagogy course for the multiple-subject program. Other IHEs do not have an arts specialist in the education department, but may have faculty with some knowledge of the arts teach the content course.

Challenges to Preparing Elementary Teachers in the Arts: Time, Opportunity to Practice, and Content Knowledge

Teacher preparation programs face major barriers in their efforts to prepare elementary classroom teachers to provide instruction in all the core content areas, including in the visual and performing arts. The foremost challenge faculty identified is the lack of time, given other credential requirements, to provide arts-specific pedagogical coursework. Because teacher candidates must be able to complete their credential courses in 1 year, preparation programs must make choices about how to ensure that their programs meet all the program standards set forth by the state. Competing demands on time is one of the reasons that teacher preparation programs choose to combine arts training with training in other core content areas.

In addition to the lack of time, another major challenge to preparing elementary teachers is the lack of opportunity they have to practice teaching arts in the classroom during their student teaching. One faculty member reported that her program tries to place student teachers in classrooms that seek to integrate the arts into other content areas; however, in many schools, candidates do not encounter models of teachers who integrate the arts. Finally, faculty expressed concern that fewer students are taking their undergraduate arts courses and receiving the subject matter training recommended by the state—likely because coursework is no longer a path to demonstrating subject matter competency as a result of the CSET requirement for the multiple-subject credential.

Recent policy changes in the state’s system of teacher credentialing have had less effect on the preparation of prospective arts teachers than for prospective elementary classroom teachers. Nonetheless, IHEs vary substantially in their requirements for both subject matter and pedagogical preparation for the arts. We turn next to the training that arts teachers in each of the four arts disciplines receive and the challenges programs face in preparing future arts teachers.

PREPARING ARTS TEACHERS TO TEACH THE ARTS: SINGLE-SUBJECT CREDENTIALING

The vast majority of arts teachers teach arts courses in middle and high schools, although some teach arts classes at the elementary level. California requires that all courses taught in departmentalized settings, regardless of the level of schooling, be taught by subject area specialists who are appropriately credentialed in their respective discipline. The state currently issues single-subject credentials for art and music. California has no single-subject credential for dance and theatre; instead, dance and theatre teachers are required to hold credentials in physical education and English, respectively. Teachers can add subject matter authorizations in music, visual arts, theatre, or dance to their existing multiple-subject or single-subject credentials if they have the equivalent of a major in the field.¹³

¹³ California offers “introductory subject matter authorizations” in visual arts and music for instruction in classes in which the curriculum is for grades 9 and below; students can be in any K-12 grade level. The state also has “specific subject matter authorizations” in art history/appreciation, dance, instrumental music, photography, theatre, two-dimensional art, three-dimensional art, and vocal music for instruction in the specific subject at any grade level. To qualify for subject matter authorizations, candidates must complete 32 semester units (48 quarter units) of coursework in the subject or a degree major. See <http://www.ctc.ca.gov/credentials/leaflets/cl852.pdf> for additional information about subject matter authorizations.

To receive a single-subject credential, teacher candidates must demonstrate subject matter competence and complete an approved teacher preparation program. We first address the expectations and requirements for prospective arts teachers to demonstrate subject matter competence, including coursework and examination options; then we discuss the pedagogical training they receive in their single-subject credential programs.

Subject Matter Preparation: The Undergraduate Foundation

Unlike the examination requirement for multiple-subject credential candidates, prospective teachers who wish to earn a single-subject credential may choose to demonstrate subject matter competency by completing an approved subject matter program at the undergraduate level or by passing the appropriate CSET examination.¹⁴ The CCTC requires that both options—coursework and examination—be aligned with the state’s academic content standards in the particular discipline.

For prospective arts teachers, the approved subject matter program is often a bachelor’s degree in music, art, English (for theatre teachers), or physical education (for dance teachers), with a focus on teaching or education (e.g., a bachelor’s degree in music education or art education). Survey data suggest that the majority of arts teachers in California have completed an undergraduate degree in an arts discipline—86% of arts teachers have at least a major in an arts discipline, and 32% have a master’s degree or doctorate in an arts discipline. However, the undergraduate programs they completed may not necessarily be CCTC-approved as specifically designed for preparing future arts teachers. As described below, CCTC-approved undergraduate subject matter programs typically include content-specific coursework, as well as some pedagogical coursework that prepares prospective teachers for teaching the arts discipline to children in elementary and secondary classroom settings.

The case study IHEs that offer single-subject credentials in music and art also offer undergraduate majors, options, or concentrations in music education and art education through their art or music departments’ subject matter preparation programs. Those programs, which are designed to prepare students for the single-subject credential programs, require a concentrated course of study, such as studio, instrumentation, history and theory, and technology relevant to the content area. They also require limited coursework in pedagogy that is specific to the content (see Exhibits 2-4 and 2-5).

¹⁴ Teacher candidates who complete coursework as part of a bachelor’s degree (e.g., a bachelor’s degree in music), but do not complete an approved subject matter program, must take the appropriate CSET examination.

Exhibit 2-4
Examples of Arts Education Requirements for Music and Art Subject Matter Programs

Program Requirements	Courses
Seven music education courses	<ul style="list-style-type: none"> ▪ Foundations of Music Education ▪ Elementary General Music Methods ▪ Fundamentals of Conducting ▪ Recital ▪ Middle/Junior High Vocal Ensemble Techniques ▪ School Instrumental Ensemble ▪ Synthesis of School Music Techniques
Blended undergraduate and credential music program that merges content and pedagogy starting in the junior year	<ul style="list-style-type: none"> ▪ Choral Development ▪ Band Development ▪ Orchestra Development ▪ Lab Ensemble ▪ Music in Elementary School ▪ Music Experiences K-6 ▪ Music in Secondary School ▪ Music Experiences 7-12
Two art education courses	<ul style="list-style-type: none"> ▪ Studio Art Experiences for Young People ▪ Multicultural Arts for Children
Four art education courses	<ul style="list-style-type: none"> ▪ History, Philosophy, and Theory ▪ Social and Cultural Frameworks ▪ Issues in Studio Practice ▪ Digital Technology

Source: University course catalogs and faculty interviews.

Exhibit 2-5
Examples of Arts Education Courses Required for Music and Art Subject Matter Programs

Course Title	Course Description
Theory and Practice in Art Education I (K-8) and II (9-12)	Art in the lives of children/adolescents: "art and child development; visual literacy; artistic and aesthetic understanding; creative expression; historical and cultural heritage; introduction to the profession and its practice." Level II is a capstone course for the art education program.
Music in Elementary Schools	"Materials and objectives in teaching music at the elementary school, including specialized instrumental and choral programs, singing and listening activities, and the use of simple instruments appropriate to child growth and development. Fieldwork is included."
Teaching Music in Secondary Schools	"Materials and objectives for teaching music in the secondary schools, including specialized instrumental and choral programs. Fieldwork is included."
Curriculum & Development Through Art Education I	"Examines the relationship between art and the development of children and adolescents. Discuss current theory and practice in art education and examine the role of the teacher in society. This course involves service learning in the community."
Curriculum & Development Through Art Education II	"Involves service learning in the community. Students will plan a docent program for the public schools using the university galleries and museum and develop art lessons for participating schools."
Foundations of Music Education	"Survey of music education's historical, philosophical, psychological and sociological foundations."
Introduction to Music Education: Early Field Experience	"Introduction to teaching music in the public schools. Includes in-school paraprofessional work in approved music program under supervision of university faculty and master teachers."
Teaching Choral/Instrumental Music: Literature and Pedagogy	"Materials, literature, methods and pedagogy for teachers of choral/instrumental music."
Practicum in Music Education	"Practical experience in music education including pedagogy, classroom management, and practice teaching."

Source: University course catalogs and faculty interviews.

Those interested in teaching theatre must complete an approved subject matter program in English, which may or may not include theatre-specific coursework. Although undergraduate programs in theatre education are rare, some IHEs do offer programs to help prepare prospective theatre teachers for the single-subject credential in English; these programs may or may not be approved by the CCTC. Among our six case study IHEs, one university, for example, offers a bachelor's degree in Theatre Arts, Preparation for Teaching, that requires students to take content courses in theatre arts and English; none of the courses required for this program specifically address theatre pedagogy. Similarly, another university offers an English education major with a concentration in theatre arts, again designed for students who want to teach theatre. Students must take five courses through the theatre arts department that focus on theatre content: Acting for Non-Majors, Introduction to Theatre, Stagecraft, Scene/Light Practice, and Textual Analysis for Production. A third university offers a degree in theatre arts with an education emphasis and requires coursework in teaching theatre in the classroom (e.g., Creative Drama in the Classroom).

Teachers interested in teaching dance must complete a program in physical education. None of the IHEs we studied had programs that specifically prepare dance teachers, however. Three of the universities offer physical education programs through their kinesiology departments, two of which require one dance course; the third offers, but does not require, a dance course.

Without Consensus: What to Teach Undergraduates about the Standards

At the undergraduate level, students in music and arts education programs usually gain a foundation in the arts as they pertain to schools and child development. According to faculty, most of their music and art education students are exposed to the VPA standards to some degree. Several of the programs we studied include the standards in all arts education courses in one way or another. In some cases the standards are at the core of content pedagogy courses, and students are required to develop standards-based lessons and curricula. In other cases, faculty said that the standards were addressed in their courses, but only to the extent that students could identify the standards in the lessons that they developed.

Demonstrating Subject Matter Competency: The CSET

Prospective arts teachers who have not completed an approved undergraduate subject matter program can instead take the CSET in their discipline to demonstrate subject matter competency. The CSET: Art for single-subject art credential candidates consists of two subtests with a total of 100 multiple-choice questions and 8 constructed response questions that cover the 5 strands of the VPA standards, plus Histories and Theories of Learning in Art (see Exhibit 2-6).¹⁵ The examination includes a portfolio component that requires candidates to submit six photographs of their artwork and respond to two constructed-response assignments based on their portfolio.¹⁶

¹⁵ See *CSET Test Guide: Art General Examination Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_art_geninfo.pdf

¹⁶ See *CSET Portfolio Procedures Manual: Art Subtest II*. Available online at http://www.cset.nesinc.com/PDFs/CS_141procman.pdf

Exhibit 2-6
Sample Questions from the CSET: Art

1. In a photographic darkroom, water can be substituted for which of the following chemicals?

- A. film developer
- B. stop bath
- C. print developer
- D. fixer

2. To fully appreciate the role of the visual arts in human development, it would be especially important to have a fundamental understanding of:

- A. the importance of expressive modes that transcend the possibilities of the written or spoken word.
- B. the relationship between personal self-expression and physical and mental wellness.
- C. the significance of high self-esteem for individual achievement in the visual arts.
- D. the connection between the tools available to an individual and the art forms he or she produces.

Portfolio 1: Concentration

1. Use the information below to complete the exercise that follows.

California art teachers should be able to demonstrate the development, in their own art, of an area of concentration. Such a concentration might involve the in-depth exploration, in independent works, of a given visual problem; it may involve the investigation of a specific visual idea through a series of related studies; it could involve the development of a visual language or symbol system to express a given theme.

Using photographs of three works of art in your area of personal concentration, write a response in which you:

- discuss factors or experiences that influenced your choice of form and content;
- describe how you applied various principles of design to impart meaning to these works; and
- discuss how your visual ideas evolved as you created these three works.

Source: *CSET Test Guide: ART SUBTEST II Sample Questions and Responses and Scoring Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_141items.pdf

Similarly, the CSET: Music for single-subject music credential candidates consists of three subtests with a total of 125 multiple-choice and 7 constructed response questions that cover the 5 components of the VPA standards, plus Music Methodology and Repertoire (see Exhibit 2-7). The examination also includes a video performance component, including one video that demonstrates functional keyboard proficiency using an acoustic piano and a second video that demonstrates either vocal or instrumental proficiency.

Exhibit 2-7
Sample Questions from the CSET: Music

1. The Spanish missions of California supported which of the following musical traditions?
 - A. popular songs of Mexican Americans
 - B. sacred music in Latin and Spanish
 - C. folk songs in Spanish
 - D. sacred music of American Indians

2. Which of the following best describes the pitch collection used in this excerpt? (The excerpt will be played twice.)
(The examinee listens to a 20-second excerpt of a violin sonata from the twentieth century.)
 - A. pentatonic
 - B. atonal
 - C. whole tone
 - D. modal

3. Use the information below to complete the exercise that follows.

Musical works reflect the culture and historical period in which they are created.

Listen to the following musical excerpt, which will be played twice; then, using your knowledge of the cultural and historical contexts of music, write a response in which you:

- identify the cultural and historical contexts (e.g., geography, time, place, style, social conditions) of this excerpt;
- analyze and describe how this excerpt is organized (e.g., form, genre, compositional devices); and
- analyze and describe how this excerpt uses at least two of the elements of music (e.g., melody, harmony, rhythm, texture, dynamics, timbre).

After hearing the excerpt, you will have ten minutes to complete your response.

(The examinee listens to a one-minute excerpt from a Baroque concerto grosso.)

Source: *CSET Test Guide: MUSIC SUBTEST I Sample Questions and Responses and Scoring Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_136items.pdf

Each of the CSET examinations for English and Physical Education that prospective theatre and dance teachers, respectively, must take to demonstrate subject matter competency, includes a small subset of questions on the arts (see Exhibit 2-8). In accordance with the subject matter standards, the CSET: English includes a subtest that addresses “speech, media and creative performance,” with a subsection on dramatic performance. The CSET: Physical Education includes a subtest on “movement concepts and forms,” with a subsection on dance concepts and creative movement.

Exhibit 2-8
Sample Arts Questions from the CSET: English and the CSET: Physical Education

Drama Performance question from the English CSET

1. Complete the exercise that follows.

A director is staging a modern farce. The comedy depends on fast, clear-cut physical reactions, quick repartee, a relentless tempo, and seamless transitions from one scene to the next. Halfway through the rehearsal process, the actors are having trouble maintaining the rapid pace that many of the scenes require. To address this difficulty, the director considers the following three rehearsal strategies:

- a “speed-through” of the text (actors deliver lines at twice the normal speed with no movement, pauses, or inflection);
- a “speed-through” of the blocking (actors rehearse stage movement and physical business at twice the normal speed, without speaking their lines); and
- a “cue” game (actors must toss a ball to another actor on each “beat” of the text without dropping lines or changing blocking).

Select one of the rehearsal strategies described above, and write a response in which you:

- describe how this rehearsal strategy is likely to help the actors find an effective overall pace; and
- explain why this rehearsal strategy is likely to enhance the comedy of the play.

In your response, be sure to address both of the tasks described above.

Dance Concepts and Creative Movement questions from the Physical Education CSET

1. Which of the following creative movement exercises would best encourage participants' use of problem-solving skills?

- A. performing a familiar movement sequence to a different type of accompaniment
- B. creating a movement sequence that begins at a high level, moves in a circular pathway, and ends at a low level
- C. performing a movement sequence using a high energy level, then repeating it using a low energy level
- D. creating a shape with one's body that expresses to others how one feels at this moment

2. In a fifth-grade physical education class, students are working in small groups to develop short original dance sequences. Each group receives flash cards that contain words such as jump, leap, slide, two step, rocking step, low-to-high step, balance, turn, spin, sway, collapse, explode, and so on. Each group must incorporate the types of movement indicated on the cards into an improvised dance. This activity is likely to be particularly effective for increasing students' understanding of:

- A. how different styles of dance are classified into categories (e.g., modern, creative, social, international folk).
- B. the health-related benefits of performing repetitive low- or high-impact aerobic dance.
- C. the choreographic elements of dance and the role of dance composition in achieving creative expression.
- D. distinctions between center floor techniques (adagio) and traveling combinations (allegro).

Sources: *CSET Test Guide: ENGLISH SUBTEST IV Sample Questions and Responses and Scoring Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_108items.pdf; *CSET Test Guide: PHYSICAL EDUCATION SUBTEST II Sample Questions and Responses and Scoring Information*. Available online at http://www.cset.nesinc.com/PDFs/CS_130items.pdf

Because the CSET: English and CSET: Physical Education contain only a small subset of items relating to the arts, requiring prospective theatre and dance teachers to pass these tests may create a barrier and, therefore, help explain the low proportion of appropriately credentialed dance and theatre teachers in California.

In the next section, we describe the pedagogical training that single-subject credential programs provide for prospective arts teachers.

No Common Ground: Variation in Pedagogical Coursework Across Single-Subject Credential Programs

Prospective teachers in any discipline must complete a 1-year teacher preparation program to earn their credential. Those who wish to earn a music or art credential must complete a teacher preparation program in music or art, whereas those who wish to be qualified to teach theatre or dance must complete a program in English or physical education, respectively. Typically, single-subject programs require at least one course that addresses content-specific pedagogy in the arts. Several of our case study IHEs offer music and art methods courses through the arts department. In addition, faculty from the arts departments typically serve as advisors for art and music credential candidates. Students interested in teaching theatre may have an advisor from the theatre department, although they must earn their credential in English. Only one of the programs we studied offers an English credential with a theatre arts concentration (although it is being revised to meet the SB 2042 standards), and none of the programs offer a physical education credential with a specialization in dance.

Most prospective art and music teachers can take at least one arts methods course that focuses on how to teach their respective arts discipline. Of the six case study IHEs, three provide a content-specific pedagogy course in art or music taught by arts education faculty in the arts departments; these faculty also place and supervise student teachers. Two IHEs offer a music credential as part of a blended program in which students earn a bachelor's degree in music education and a credential at the same time. The blended programs are highly structured, providing content and pedagogy training through a specific sequence of courses. Both programs include extensive collaboration between the music department and music education departments, and faculty from both departments teach the courses. At both these IHEs, music education faculty in the music department teach the music methods courses and place student teachers and supervise them. In the remaining IHE, however, students take a general methods course taught by faculty in the education department, and the education, not the arts, faculty provides supervision. The arts faculty at this IHE expressed considerable concern that those students are not receiving adequate training in arts-specific pedagogy.

Generally, methods courses offered through credential programs provide more intensive and advanced work with the content standards than undergraduate courses do. At this level, teacher candidates are more typically expected to develop standards-based units and curricula, and are taught different ways to assess student learning in the arts. For example, in a pedagogy course for single-subject art candidates, students create a semester's worth of arts curricula focused on a particular theme. However, some faculty indicated that students at this stage are more interested in the practical information (e.g., classroom management) they will need to start teaching. One faculty member remarked that, although students are taught how to use the standards, the master teachers at the school sites who oversee student teachers themselves only "pay lip service" to the standards (see Exhibit 2-9 for examples of pedagogy courses required for single-subject art and music credentials).

Exhibit 2-9
Examples of Pedagogy Courses Required for Single-Subject Music and Art Credential Programs

Course Title	Course Description
Subject Area Pedagogy I and II	<p>Subject Area Pedagogy I "This course assists teacher candidates in applying democratic practices to subject matter content as they develop their skills in planning, facilitating, and assessing student learning in their selected disciplines. Teacher candidates design short-term and long-term curricula to deliver content-specific instruction that is consistent with the state-adopted academic content standards and the basic principles and primary values of the underlying disciplines. They consider various instructional designs, create engaging experiences for all learners, and develop content-appropriate methods of assessing student learning."</p> <p>Subject Area Pedagogy II "This course increases the candidates' awareness and understanding of issues, trends, challenges, and democratic practices of their selected areas of specialization. Teacher candidates advance their knowledge and skills in teaching academic content standards-based curriculum in the subject area guided by multiple measures of assessing student learning. They make and reflect on instructional decisions informed by educational theories and research, state-adopted materials and frameworks, and consultations with other professionals."</p>
Art Education Methods and Materials	The course is "a synthesis of contemporary art education theory, studio practice, student assessment and topics of classroom teaching. Students experience planning and developing lessons, units and curriculum that are sensitive to contemporary art and art education issues."
Teaching Music in Secondary Schools	The course focuses on the "materials and objectives for teaching music in the secondary schools, including specialized instrumental and choral programs and marching band techniques."
Methodology for Music Educators: Elementary	The course focuses on the "study of Kodaly, Orff and Dalcroze elementary methods including a multicultural emphasis. A review of materials for the comprehensive elementary music curriculum. Peer teaching/field observations of classrooms, choral and instrumental classes required."
Methodology for Music Educators: Secondary	The course "prepares secondary music instructors to teach non-performance courses, including music appreciation, theory, technology, history and multicultural survey. Peer teaching and field observations required."

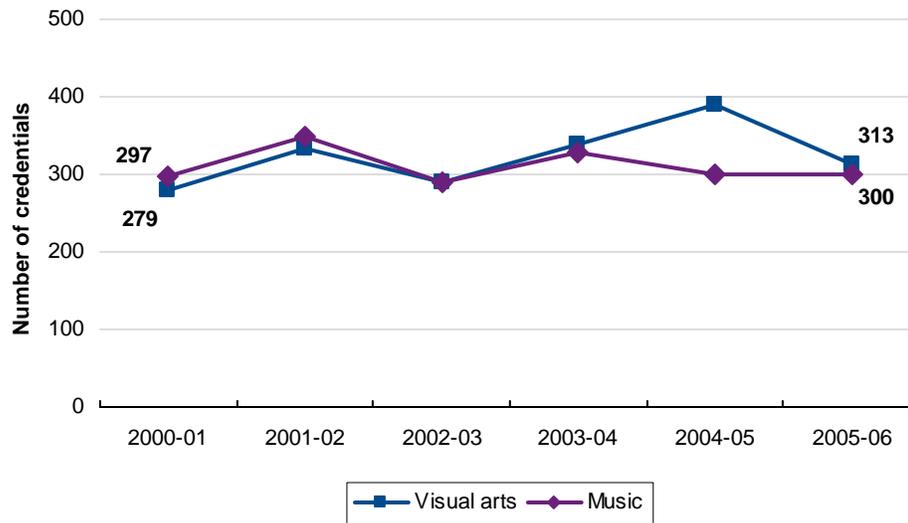
Source: University course catalogs and faculty interviews

A Select Few: Arts Credential Production

In any given year, the teacher preparation programs in the arts we studied have low enrollments, with just a handful of individuals receiving a music or art credential. For example, one small teacher preparation program credentials just 1-4 new music teachers a year, whereas a much larger program may credential as many as 10 new art teachers and 15 new music teachers. Most programs fall in between these numbers. Faculty reported that low program enrollment is a result of the perception that limited opportunities exist for arts teachers. Over the course of the last 6 years, the state has issued an average of 324 visual arts credentials and 311 music credentials a year (see Exhibit 2-10). The upswings and downturns in the production of art and music credentials generally mirror statewide trends in credential production.¹⁷

¹⁷ The exception was visual arts in 2004-05, when the total number of credentials issued statewide declined, whereas the number of visual arts credentials increased. See Guha, R., Campbell, A., Humphrey, D., Shields, P., Tiffany-Morales, J., & Wechsler, M. (2006). *California's teaching force 2006. Key issues and trends*. Santa Cruz, CA: The Center for the Future of Teaching and Learning.

Exhibit 2-10
Number of Visual Arts and Music Credentials Issued, 2000-01 through 2005-06

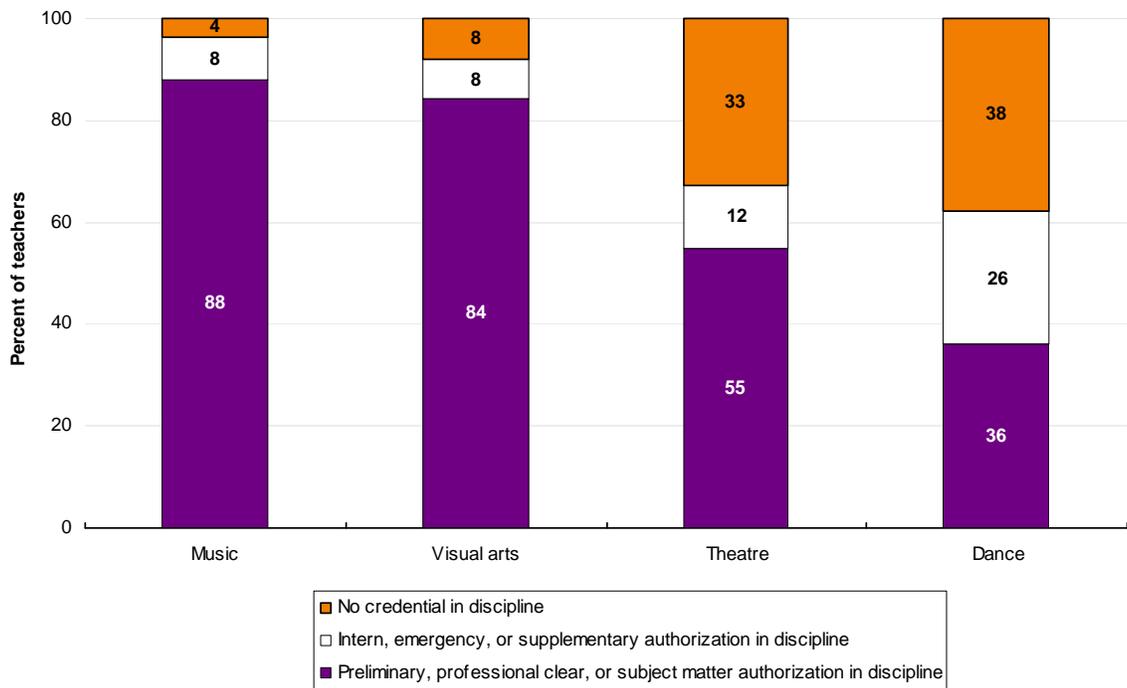


Note: Includes individuals with an intern credential and those who have completed a credential program outside of California.

Source: California Commission on Teacher Credentialing. *Teacher supply in California: A report to the Legislature annual report*, reports from 2000-01 to 2005-06.

Our survey of secondary arts teachers revealed that most teachers assigned to teach music and visual arts courses are appropriately credentialed (88% and 84%, respectively). However, only 55% of theatre teachers and 36% of dance teachers reported being fully and appropriately credentialed in their respective disciplines (see Exhibit 2-11).

Exhibit 2-11
Credentials that Secondary Arts Teachers Reported Having in their Arts Discipline



Notes: (1) Music and visual arts teachers who are “fully and appropriately credentialed” are those who reported having a preliminary credential, professional clear credential, or a subject matter authorization in music and art, respectively. Theatre teachers who are “fully and appropriately credentialed” are those who reported having a preliminary or professional clear credential in English, a subject matter authorization in English, or a subject matter authorization in theatre. Dance teachers who are “fully and appropriately credentialed” are those who reported having a preliminary or professional clear credential in physical education or a subject matter authorization in dance. (2) Because of the small sample size for dance teachers, the confidence intervals are large, and the distribution of the sample mean may not be accurately approximated by the normal distribution used in the confidence intervals.

Presumably, most of the teachers who do not hold a preliminary, professional clear, or subject matter authorization in the arts discipline they teach do in fact hold either a multiple-subject credential or a single-subject credential in another subject. This problem of out-of-field teaching exists in every discipline. The percentage of music and visual arts teachers who do not hold an appropriate credential appears consistent with the percentage out-of-field high school teachers in other disciplines, which range from 11% in life science to 15% in English to 20% in physical science.¹⁸ The percentage of secondary theatre and dance teachers who report teaching out-of-field is much higher, but the numbers are not comparable because our analysis of arts teachers includes middle school teachers who are much more likely to hold multiple-subject credentials.

Challenges to Preparing Arts Teachers: IHE Staffing and Faculty Workloads

Programs that prepare single-subject arts credential candidates face different types of challenges than do programs that prepare multiple-subject teachers. The biggest challenge to maintaining a high-quality program for prospective teachers that arts education faculty noted is adequate staffing, although some also cited lack of time and funding. Perhaps because programs are small, staffing

¹⁸ See Guha, et al., 2006.

levels are low. Consequently, arts education faculty themselves feel overburdened by the multiple roles that they are expected to play. For example, one arts education faculty member teaches nine classes a year, including all four art education courses for undergraduates in the art education program, an art education course for liberal studies majors, and an art methods course for single-subject art credential candidates; in addition, the faculty member places and supervises all the student teachers in the art credential program. Like faculty in other academic departments, many arts education faculty have full-time teaching loads but are still expected to supervise student teachers and maintain professional affiliations, despite having only part-time appointments in some cases.

SUMMARY

IHEs that offer undergraduate subject matter programs and teacher preparation programs must meet standards set forth by the state, and all of the IHEs that we studied do meet the basic standards that the state requires. In subject matter preparation programs for both multiple-subject and single-subject credentials, students are required to take education-specific arts courses, and are at least familiarized with the VPA standards through their coursework. However, because the state program standards do not prescribe how IHEs should develop the content knowledge and pedagogical skills of future teachers, IHEs vary in the numbers and types of courses required and the focus of the courses. Additionally, because multiple-subject candidates must pass a subject matter examination and because single-subject candidates may opt to demonstrate subject matter competency by passing an examination, fewer students are enrolling in these programs and receiving the education-specific arts training the state recommends.

At the credential level, IHEs usually, but not always, provide some training in arts-specific pedagogy. Because of time constraints and competing demands, multiple-subject credential programs struggle to provide arts coursework for their students. In most cases, the arts pedagogy courses are shared with other subject areas (e.g., integrated social studies, arts, and literacy). Multiple-subject candidates are further hindered in their arts education training because little arts teaching is taking place in elementary school classrooms; as a result, candidates have few models to learn from in the field. With fewer students taking undergraduate arts courses, the competing demands on time during teacher preparation, and the lack of opportunities to practice teaching the arts during student teaching, it is understandable that few elementary classroom teachers report being familiar with the arts standards and teaching a standards-aligned arts curriculum.

Single-subject credential candidates almost always receive a pedagogy course specific to their discipline. However, because arts credential programs tend to be small—or nonexistent in the case of theatre and dance—arts education faculty reported that staff are insufficient to cover all of the courses and student teaching preparation.

ELEMENTARY CLASSROOM TEACHERS' ARTS INSTRUCTION

Delivery of Arts Instruction

- The scarcity of arts specialists in California elementary schools diminishes the likelihood of arts instruction taking place at the elementary level.
- Of the elementary classroom teachers who teach the arts, most provide instruction that integrates the arts with core subjects.
- The arts instruction that elementary classroom teachers provide is not necessarily aligned with the state's *Visual and Performing Arts Content Standards* (VPA standards). In fact, 65% of elementary classroom teachers are not familiar with the VPA standards in *any* of the arts disciplines.
- 32% of elementary classroom teachers provide visual arts instruction aligned with the standards, and 19% provide standards-aligned music instruction. Few provide standards-aligned instruction in theatre and dance (14% and 8%, respectively). As a result, most California students do not receive regular, standards-based instruction in any of the four arts disciplines.

Supports for Arts Instruction

- Elementary classroom teachers are not well-supported to teach the arts; most rely on their own initiative rather than on school and district supports to develop an arts curriculum.
- Only 11% of elementary classroom teachers reported being evaluated for including standards-based arts instruction in their curriculum.
- Teachers in poor, lower performing elementary schools reported lower levels of support from district leaders, their school principals, their teacher colleagues, and parents than did their counterparts in more affluent, higher performing elementary schools.

Barriers to Arts Instruction

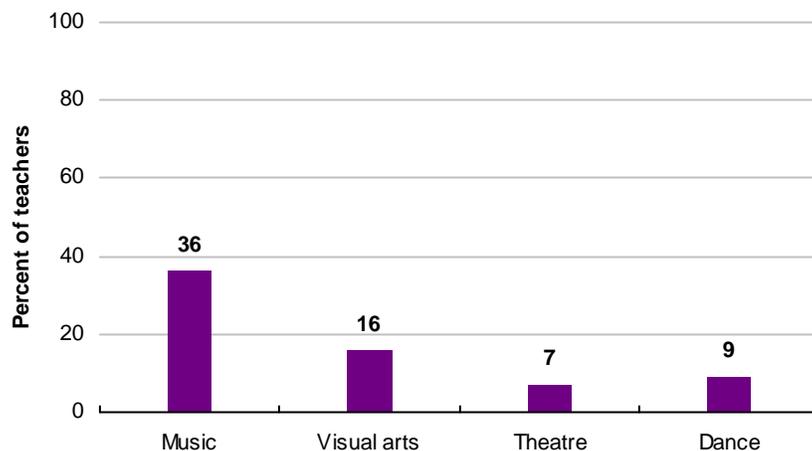
- The focus on improving academic test scores, insufficient instructional and planning time, inadequate funding, and lack of professional development are major barriers to arts instruction in elementary schools across all school poverty and performance levels.

Chapter 2 described the system for preparing elementary school classroom teachers and secondary school arts teachers to provide arts instruction. As highlighted in *An Unfinished Canvas*, arts instruction in most elementary schools depends largely on classroom teachers, yet they receive minimal arts training in their preparation programs and little to no external support in delivering arts instruction. Consequently, most classroom teachers lack the expertise and comfort necessary to provide standards-based instruction in all four arts disciplines. This chapter begins with an overview of the delivery of arts instruction in elementary schools by classroom teachers and the extent to which the curriculum they teach is aligned with California’s VPA standards. It also presents the expectations set by the state for arts instruction in elementary schools. The chapter then discusses the types of resources and supports that classroom teachers receive for arts instruction and concludes with classroom teachers’ assessments of the barriers they face in delivering arts instruction. The data in the chapter are based on the responses of all the elementary teachers who responded to our survey, whether or not their schools had other providers of arts instruction.

DELIVERY OF ARTS INSTRUCTION: AN UNCOMMON EXERCISE

Consistent with the state’s *Visual and Performing Arts Framework (VPA Framework)*, elementary schools in California rely on a variety of providers to deliver arts instruction, including classroom teachers, credentialed arts teachers, and other arts professionals (e.g., artists-in-residence, visiting artists). However, arts specialists are scarce in California elementary schools and, as a result, arts instruction is often left to classroom teachers. In fact, 36% of classroom teachers reported that a credentialed music teacher provides music instruction in their classrooms (see Exhibit 3-1). In visual arts, theatre, and dance, the percentages were much lower (16%, 7%, and 9%, respectively). Despite the scarcity of credentialed arts teachers in California elementary schools, 62% of classroom teachers believe that credentialed arts teachers should provide arts instruction.

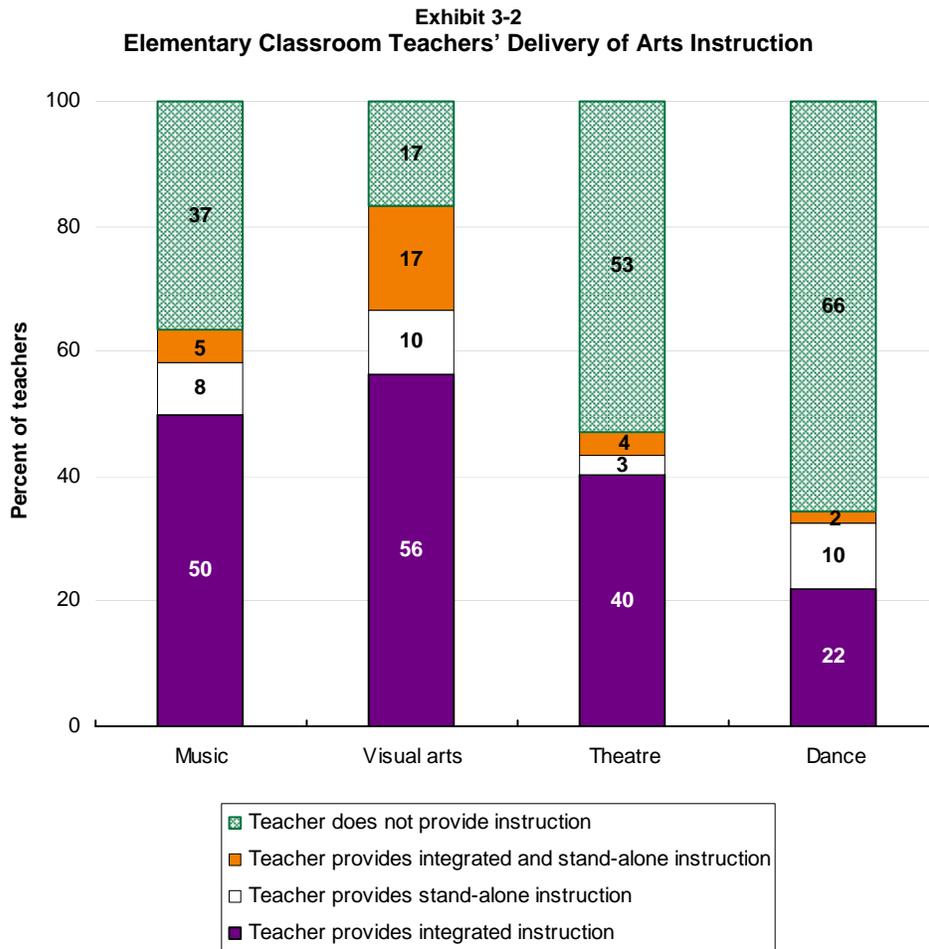
Exhibit 3-1
Elementary Classroom Teachers who Reported that a Credentialed Arts Teacher Provides Arts Instruction to the Students in their Class



As *An Unfinished Canvas* indicated, the extent to which classroom teachers provide arts instruction depends largely on their comfort and expertise with the arts, in addition to other factors such as available time and resources. As a result, arts instruction varies widely in California elementary schools. Overall, 66% of classroom teachers reported that they do not provide instruction in dance, 53% indicated they do not do so for theatre, 37% reported that they do not provide music instruction, and 17% reported they do not provide visual arts instruction (see Exhibit 3-2). In some cases, classroom teachers do not provide arts instruction because a specialist teaches the subject. In other cases, when a classroom teacher does not provide instruction, students are unlikely to receive regular arts instruction.

Integrating Arts Instruction with Other Core Subjects: The Most Common Approach

When classroom teachers do provide arts instruction, they may provide either stand-alone instruction that focuses on one or more arts disciplines or integrated instruction that connects the arts with other core subjects. Most of the classroom teachers who reported teaching arts said that they provided integrated arts instruction, ranging from 22% who reported providing integrated dance instruction to 56% who reported providing integrated visual arts instruction (see Exhibit 3-2). The percentages of classroom teachers who reported providing stand-alone arts instruction were much lower, from 3% in theatre to 10% in visual arts and dance.



Our survey data indicate that when classroom teachers provide arts instruction, they often do so in conjunction with other subjects. Such an integrated approach to arts instruction makes sense for several reasons. First, integrated instruction allows students to make connections across disciplines, which “strengthens the instructional goals” of both subjects.¹⁹ Second, given the time constraints that classroom teachers face, integrated instruction may be the most feasible way to incorporate arts instruction in the school day. As one survey respondent observed, “Arts is integrated into the curriculum due to insufficient time.” Nonetheless, questions remain about the status of arts and the use of the arts standards when the arts are taught in coordination with other subjects. In light of such questions, we sought to better understand the role of the VPA standards in classroom teachers’ instruction.

Standards-aligned Arts Instruction: A Rare Practice in Elementary Schools

Although the state approved the VPA standards in 2001 and calls for the arts as part of the required course of study for grades 1-12, state law does not require adherence to the content standards.²⁰ Instead, as in all other content areas, the standards are to serve as a “framework” for instruction.²¹ As described in Chapter 2, candidates for the multiple-subject credential must now be able to identify strands of the VPA standards through the CSET: Multiple Subjects.²² Despite these policies, few classroom teachers reported being familiar with the arts standards: 65% reported they were either not at all or only somewhat familiar with the standards in the four arts disciplines (see Exhibit 3-3). One respondent explained, “Arts standards haven’t been provided to us. I had to look for them online.” In contrast, just 9% of classroom teachers were familiar or very familiar with the VPA standards for all four disciplines.

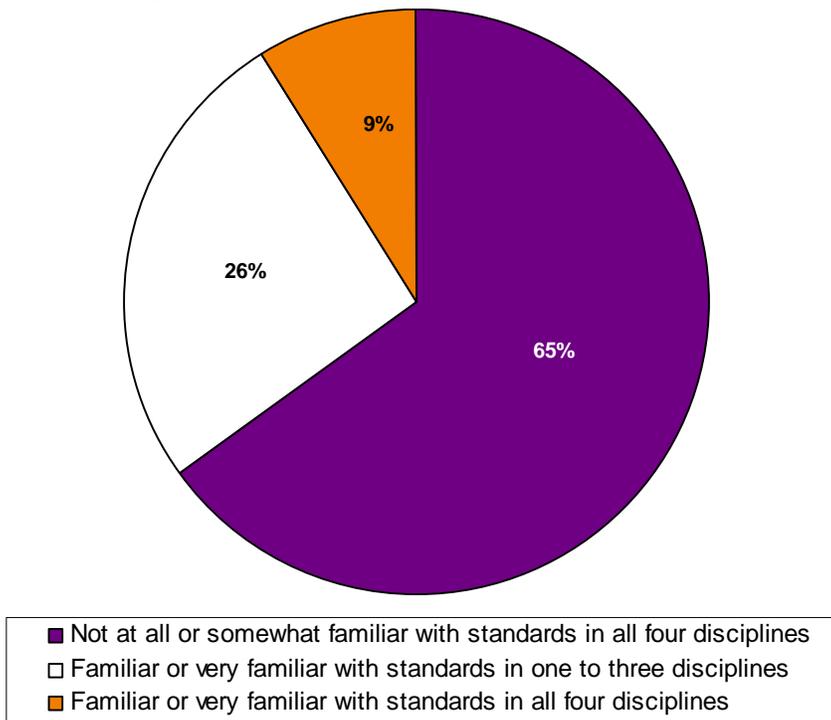
¹⁹ See the *2001 Visual and Performing Arts Content Standards for California Public Schools*, p. xi. Available online at <http://www.cde.ca.gov/re/pn/fd/documents/vpastandards.pdf>

²⁰ See California Education Code sections 51210 and 51220.

²¹ See the *2001 Visual and Performing Arts Content Standards for California Public Schools*. Available online at <http://www.cde.ca.gov/re/pn/fd/documents/vpastandards.pdf>

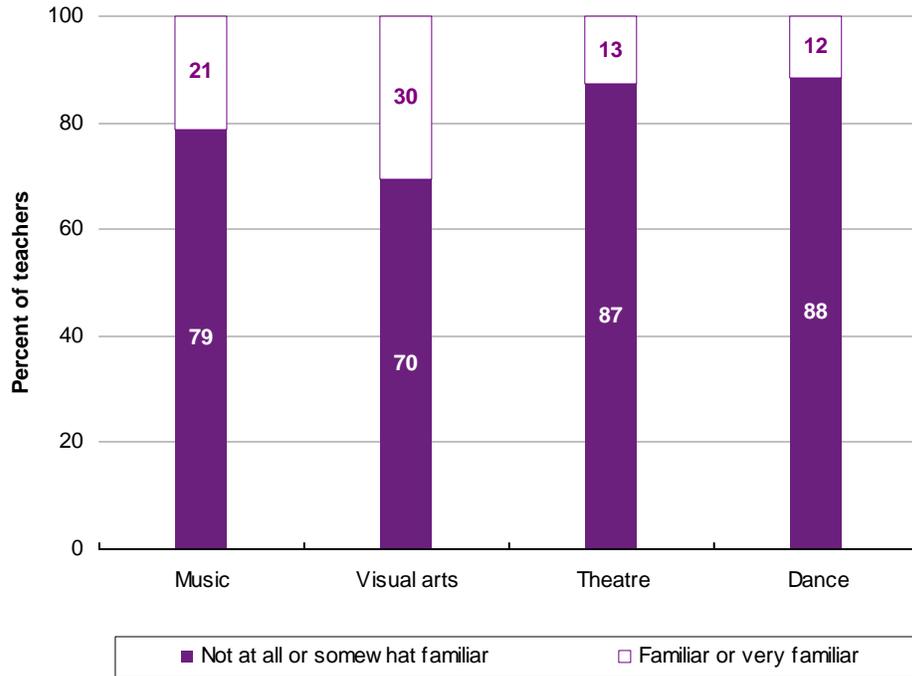
²² Beginning in 2004, the CCTC required elementary subject matter programs to address the state’s *VPA Framework* and content standards in at least two arts disciplines. Likewise, in 2004, in response to NCLB’s teacher quality provisions, teacher candidates were required to pass the CSET to demonstrate subject-matter competency in all core subjects, including the visual and performing arts. Before 2004, candidates for the multiple-subject credential were not required to take any courses in the arts to meet subject matter competency requirements.

Exhibit 3-3
Elementary Classroom Teachers' Familiarity with the VPA Standards



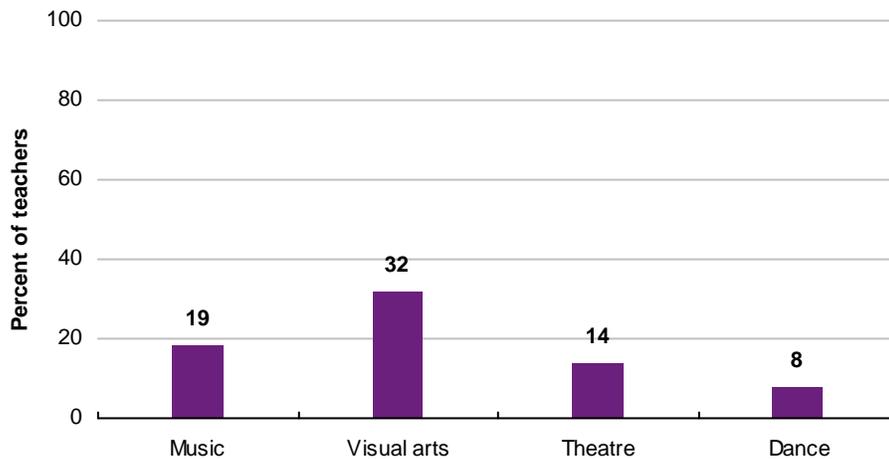
Thirty percent of classroom teachers were familiar or very familiar with the visual arts standards, as were 21% with the music standards; few teachers—13% and 12%, respectively—were familiar with the standards for theatre and dance (see Exhibit 3-4).

Exhibit 3-4
Elementary Classroom Teachers' Familiarity with the VPA Standards in Each Arts Discipline



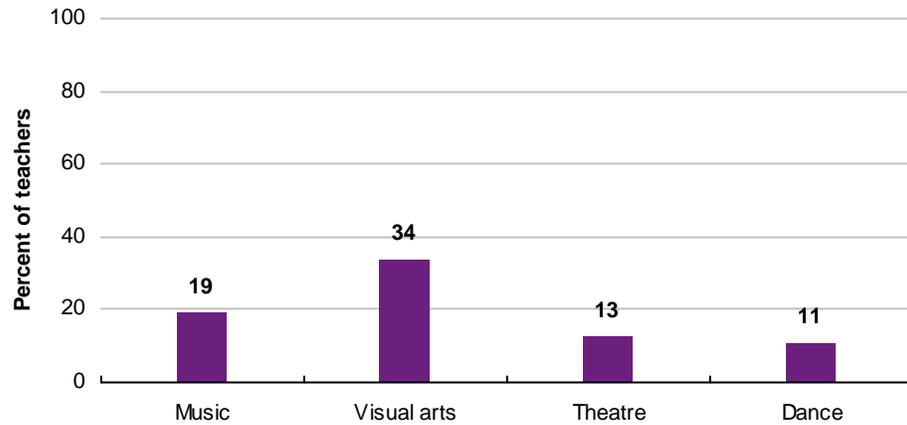
Accordingly, given their lack of familiarity with the VPA standards, most classroom teachers do not teach arts curricula that are aligned with those standards. For example, only 8% of classroom teachers reported teaching a dance curriculum aligned with the standards (see Exhibit 3-5). Consistent with the previous data indicating that about one-third of classroom teachers are familiar with the standards in the visual arts, 32% of teachers reported that they provide visual arts instruction that is aligned with the standards.

Exhibit 3-5
Elementary Classroom Teachers Teaching an Arts Curriculum Mostly or Fully Aligned with the VPA Standards in Each Arts Discipline



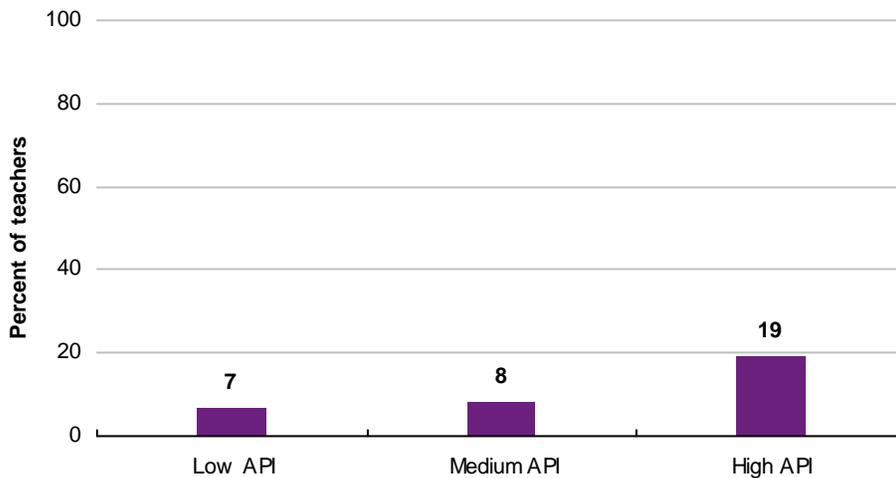
A standards-based approach to instruction involves assessing student learning relative to clearly defined learning goals or standards. *An Unfinished Canvas* reported that, in the absence of a statewide assessment or accountability system for the arts, existing assessment and reporting practices vary substantially. *An Unfinished Canvas* also noted that elementary students are “often graded on participation and effort rather than progress toward specific standards.” Statewide, few classroom teachers reported assessing student learning and progress towards the VPA standards in any arts discipline. The percentages ranged across the disciplines—from a low of 11% in dance to a high of 34% in visual arts (see Exhibit 3-6).

Exhibit 3-6
Elementary Classroom Teachers Assessing Student Learning
and Progress Toward Meeting the VPA Standards in Each Arts Discipline



The overall low percentages of classroom teachers who provide standards-based arts instruction are not surprising, considering that only 11% of classroom teachers reported being evaluated for including such instruction in their curriculum. Moreover, the percentage of classroom teachers who reported that they are evaluated for including standards-aligned arts instruction varied with their school's Academic Performance Index (API). Only 7% of classroom teachers in the lowest performing schools reported being evaluated for including standards-based arts instruction in their curriculum; in the highest performing schools, 19% of classroom teachers reported the same (see Exhibit 3-7). Although the arts are a required part of the elementary curriculum, school administrators do not provide classroom teachers with consistent messages about the place of the arts in the elementary curriculum.

Exhibit 3-7
Elementary Classroom Teachers who Reported Being Evaluated for Including Standards-Based Arts Instruction in their Curriculum, by School API Level

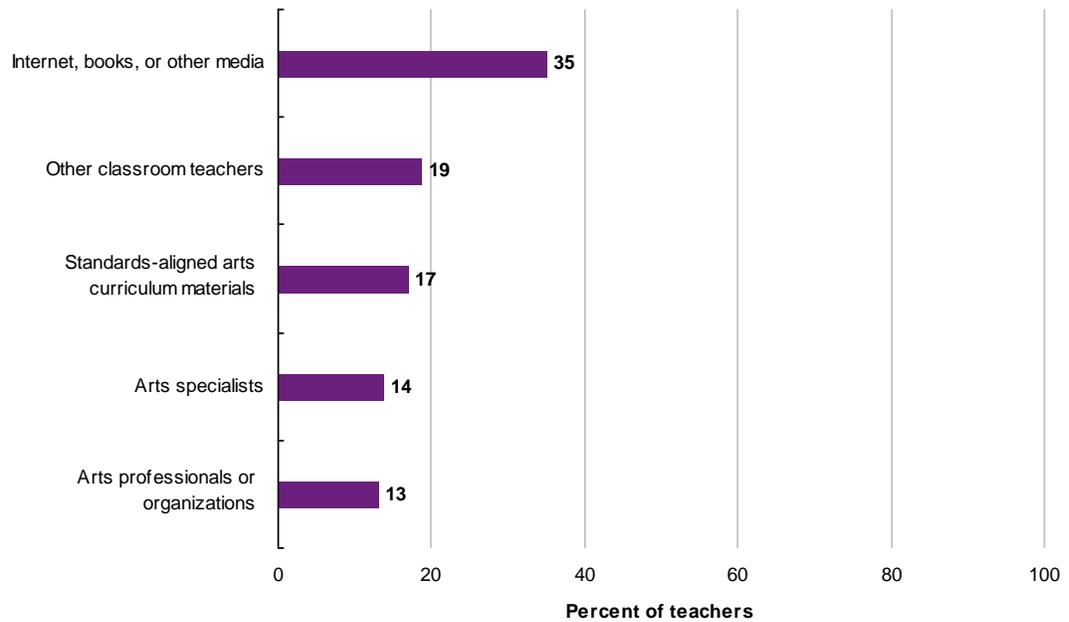


The variation in the percentages of classroom teachers who are evaluated for including standards-based arts instruction may be explained by lower performing schools' focus on tested subjects. Although the focus on testing affects schools across California, the pressure on low-performing schools to raise test scores is likely to be greater than at higher performing schools. Consequently, low-performing schools may focus their attention and internal accountability mechanisms (e.g., teacher evaluation) on tested subjects such as mathematics and English language arts rather than on untested subjects such as the arts.

RESOURCES FOR ARTS INSTRUCTION: FEW AND FAR BETWEEN

Given the lack of arts-specific training classroom teachers receive in their preparation programs, it is crucial that they receive ongoing support and resources if they are to be the primary providers of arts instruction in elementary schools. However, few classroom teachers reported receiving the types of support and resources that their school or district might provide. Instead, to develop their arts curriculum, classroom teachers tend to rely more on resources that they seek out themselves. For example, 35% of classroom teachers reported using the Internet, books, or other media for developing their arts curriculum (see Exhibit 3-8). Just 17% of classroom teachers rely on standards-aligned curricular materials, and 14% rely on arts specialists. As one survey respondent put it, "I am pretty much on my own to provide [arts] to my students," a sentiment echoed by many other respondents.

**Exhibit 3-8
Resources Used to a Moderate or Great Extent by Elementary Classroom Teachers
to Develop the Arts Curriculum They Teach**



CONTEXT COUNTS: POVERTY, API, AND SUPPORT FOR ARTS INSTRUCTION

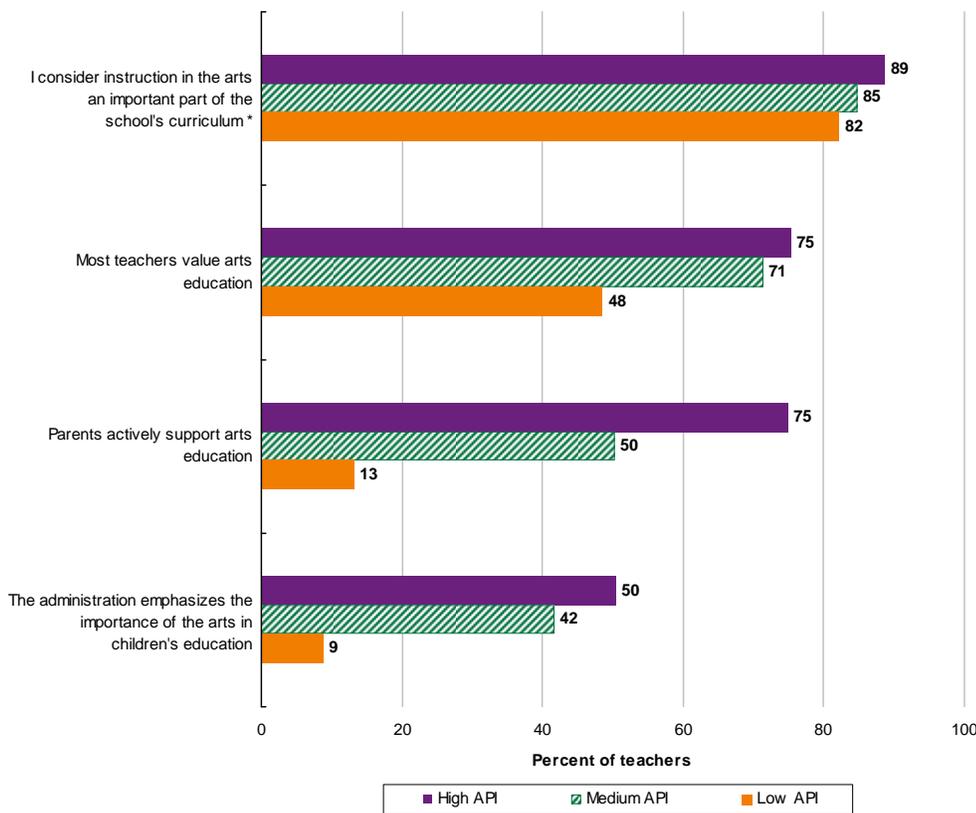
Classroom teachers reported varying levels of support for arts education at their schools from their colleagues, school administrators, and parents. Most classroom teachers (85%) reported that they consider arts instruction an important part of the school curriculum. However, only 64% of classroom teachers reported that their teacher colleagues value arts education, although the percentage varied by school API level. Among classroom teachers in the lowest performing schools, 48% reported that their colleagues value arts education, compared with 75% of classroom teachers in higher performing schools (see Exhibit 3-9).

Similarly, 32% of classroom teachers reported that the school administration emphasizes the importance of arts education; that percentage differed markedly across school API and poverty levels. Only 9% of classroom teachers in the lowest performing schools reported that the administration emphasizes arts education, whereas 50% of classroom teachers in the highest performing schools reported the same. Similarly, 14% of the classroom teachers in the least affluent schools reported that the administration emphasizes arts education, compared with 46% of the classroom teachers in the most affluent schools. One respondent from a low-performing school commented that a school administrator had indicated to the teachers “that there is to be no art taught for art[’s] sake.”

Support from parents also varied greatly by school API and poverty level. Fewer than half of classroom teachers (44%) reported that parents actively support arts instruction. In the lowest performing and least affluent schools, fewer than 2 in 10 classroom teachers (13% and 17%, respectively) reported that parents do so, whereas about three-fourths of classroom teachers in the highest performing and most affluent schools (75% and 72%, respectively) reported that they do so.

An Unfinished Canvas indicated that parent funding and parent volunteers are common sources of support for arts instruction, but that these resources vary substantially across schools and districts. For example, 59% of principals in the most affluent schools reported that parent group funds were a top or significant source of funding, as opposed to only 11% of principals in the least affluent schools. Thus, although classroom teachers in general reported spending their own time and money to make arts education possible, respondents from affluent, high-performing schools indicated that parents supplemented those efforts with time or money. A teacher from an affluent, high-performing school wrote, “Parents are fully supportive... they have been very helpful with their time and money.” As the next section on barriers to arts instruction makes clear, access to these parental resources is less common at poorer, lower performing schools, and as a result, the level of arts instruction provided varies.

**Exhibit 3-9
Elementary Classroom Teachers’ Reports about Support for Arts Education
at their School, by School API Level**



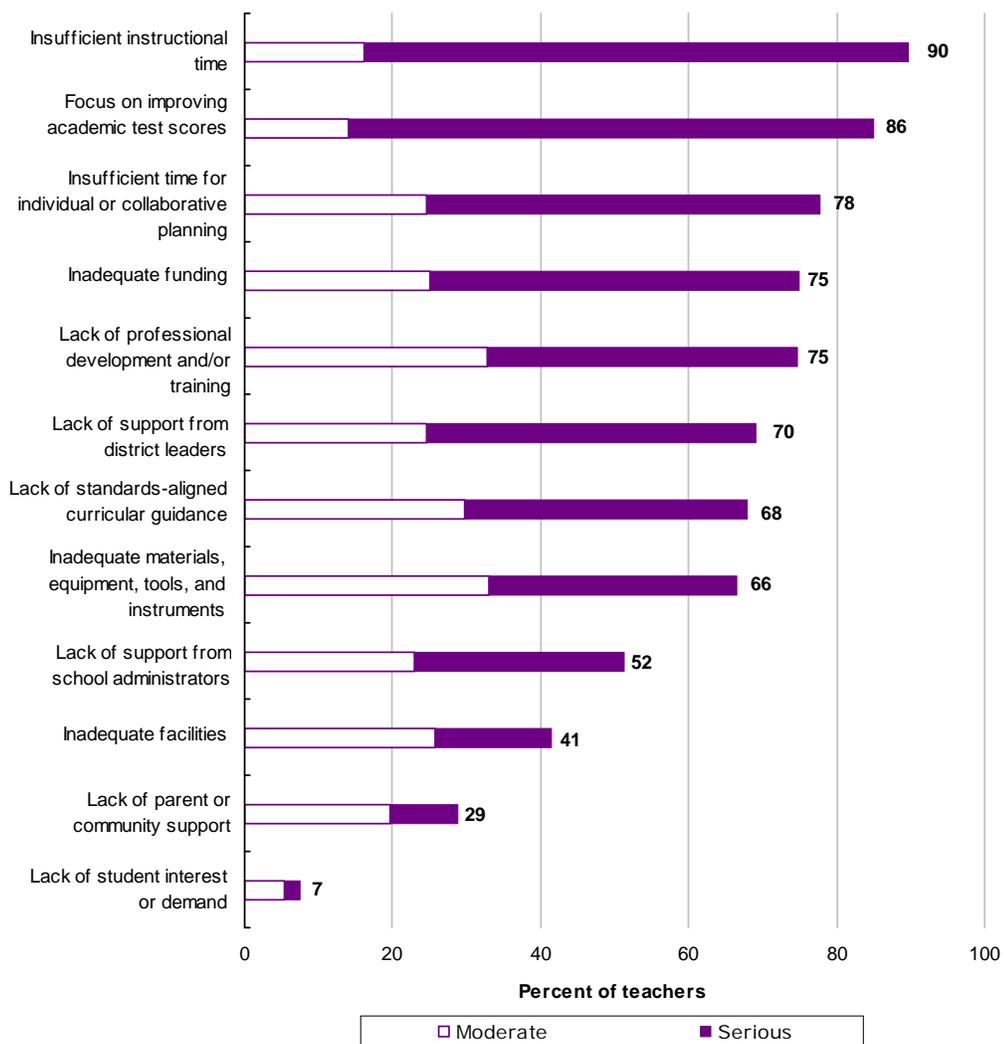
* No statistically significant differences between API categories.
Note: Percent of classroom teachers reporting “agree” or “strongly agree.”

A lack of support for arts education can profoundly impair the delivery of arts instruction at a school. In fact, as we discuss in the next section, classroom teachers identified insufficient support from school and district leaders as barriers to the delivery of standards-aligned arts instruction.

BARRIERS TO THE DELIVERY OF ARTS INSTRUCTION: ACCOUNTABILITY DEMANDS AND TIME CONSTRAINTS

Classroom teachers reported many barriers to arts instruction. Ninety percent of classroom teachers identified insufficient instructional time, 86% indicated the focus on improving test scores, and 78% cited insufficient time for planning as the most important barriers to their delivery of standards-aligned arts instruction (see Exhibit 3-10). However, these barriers did not differ by school poverty level or API level, suggesting that nearly all elementary schools across the state, regardless of their student population or school performance, face major obstacles to ensuring that their students receive standards-aligned instruction in the arts. As reported in *An Unfinished Canvas*, insufficient instructional time and the focus on improving academic test scores are understandably linked. As a result of the focus on tested subjects, teachers have less time to provide or prepare for arts instruction. For example, a classroom teacher described the atmosphere at her low-performing school: “The general feeling is if it’s not tested, we don’t have time for it.”

Exhibit 3-10
Moderate or Serious Barriers to Elementary Classroom Teachers’ Delivery of Standards-Aligned Arts Instruction



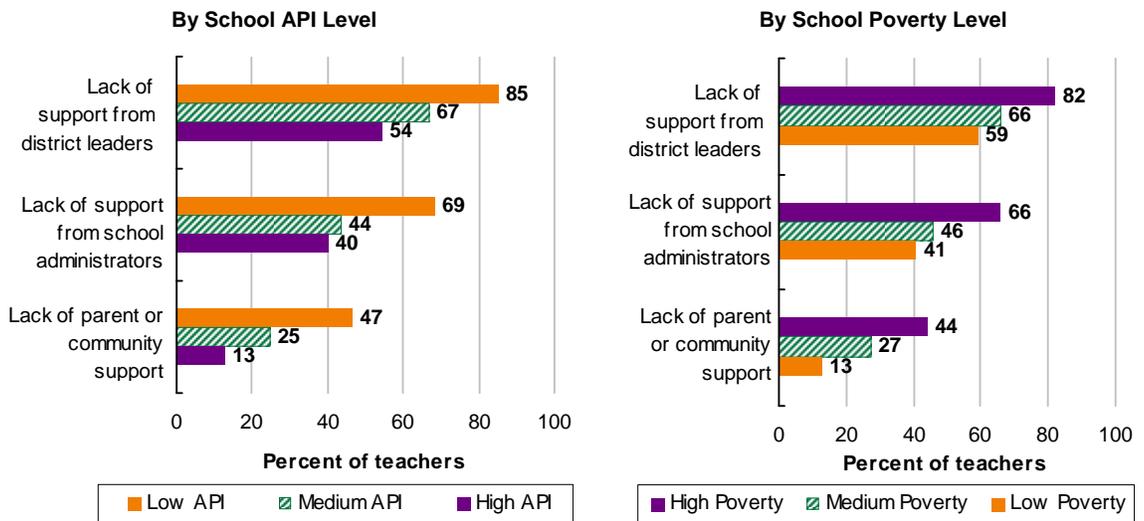
Notable Differences: Poverty, API, and Barriers to Arts Instruction

Elementary school teachers overall reported that time and testing are barriers to their delivery of arts instruction. However, in identifying lack of support from district leaders, school administrators, parents, and the community as a barrier, there was notable variation by school API level and poverty level. Consistent with teachers' reports regarding sources of support, the majority of teachers in low-performing, less affluent schools reported that lack of administrator and parent support for arts education constitute barriers. Although 70% of all classroom teachers reported that a lack of support from district leaders is a moderate or serious barrier, 85% of classroom teachers in the lowest performing schools did so, compared with 54% of teachers in the highest performing schools (see Exhibit 3-11). The trends by school poverty level parallel those for API level: 82% of classroom teachers in the least affluent schools identified a lack of support from the district as a moderate or serious barrier, compared with 59% of teachers in the most affluent schools. A respondent from a low-performing school emphasized that, "our district has made it abundantly clear that we are not allowed to teach 'arts.'"

Just over half of all elementary classroom teacher (52%) identified lack of support from school administrators as a moderate or serious barrier; however, once again, the responses varied by school API and poverty level, with nearly 69% of classroom teachers in the lowest performing schools reporting that the lack of support from their administration is a moderate or serious barrier, as opposed to 40% of teachers in the highest performing schools. Likewise, 66% of classroom teachers in the least affluent schools reported that lack of support from school administration is a moderate or serious barrier, whereas 41% of classroom teachers in the most affluent schools reported the same. Survey respondents from less affluent, lower performing schools reported that arts are "not encouraged, discussed, or provided for" and that "whatever 'art' we do in the classroom is squeezed in, or hidden."

Although a relatively small percentage of respondents overall—29%—reported that lack of parent or community support is a moderate or serious barrier, again differences were stark by school API and poverty level. In the lowest performing schools, 47% of classroom teachers identified the lack of parent or community support as a moderate or serious barrier, almost three times the 13% of teachers in the highest performing schools. These percentages are almost identical to those for school poverty level.

**Exhibit 3-11
Moderate or Serious Barriers to Elementary Classroom Teachers' Delivery of Standards-Aligned Arts Instruction**



SUMMARY

Arts instruction in elementary schools in California largely depends on classroom teachers. However, most classroom teachers are not adequately prepared to teach the arts, and they rarely receive on-the-job support to do so. Consequently, many classroom teachers do not provide arts instruction, and most are not familiar with California’s VPA standards. Classroom teachers are most likely to be familiar with the visual arts standards, and most likely to provide standards-based instruction in the visual arts, rather than music, theatre, or dance. The minimal accountability for providing standards-aligned arts instruction in elementary schools contributes to the relegation of the arts to a status that is less important than that for other, tested subjects.

Overall, classroom teachers are not well-supported by school administrators and parents, although the level of support varies by school performance and poverty level. Classroom teachers in the lowest performing, least affluent schools reported receiving markedly less support from parents and their school administrators than did teachers in the highest performing, most affluent schools.

Classroom teachers indicated that the focus on improving test scores, insufficient instructional time, and insufficient time for planning are the foremost barriers to their delivery of arts instruction. Although the frequency with which teachers identified these barriers did not vary by school poverty or API level, the percentages of classroom teachers who identified a lack of support from district leaders, school administrators, and parents and the community as moderate or serious barriers varied widely in regard to school poverty and API level.

SECONDARY ARTS INSTRUCTION

Standards-based Instruction

- Most, but not all, secondary arts teachers reported that they are very familiar with the state's *Visual and Performing Arts Content Standards* (VPA standards), that their curriculum is aligned with those standards, and that their students are assessed according to the standards.

Supports for Arts Instruction

- Approximately four in five secondary arts teachers reported feeling supported by their administration, their students' parents, and the students themselves; only half reported that their teacher colleagues consider arts education an important part of the school curriculum, however.

Barriers to Arts Instruction

- Insufficient resources—funding, materials, and facilities—and a focus on improving academic test scores are barriers to arts instruction in secondary schools across all school poverty and performance levels.
- Arts teachers are maldistributed across California's secondary schools. In California's poorest schools, the average number of students per arts teacher is 329; in the most affluent schools, the average number is 236.

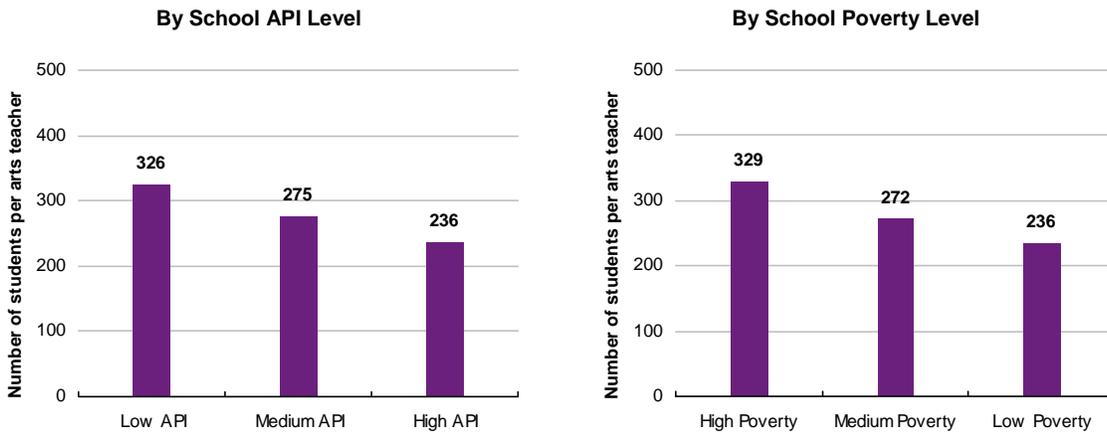
Chapter 3 described the role of classroom teachers in the provision of arts instruction in elementary schools in California. In this chapter, we consider middle and high school arts instruction, which arts teachers generally provide. The chapter begins with an overview of the delivery system of arts instruction and then discusses the alignment of arts instruction with the California VPA standards in middle and high schools. The chapter concludes with a description of the supports available to secondary arts teachers and the barriers to arts instruction at the secondary level.

DELIVERY OF ARTS INSTRUCTION IN SECONDARY SCHOOLS: A DEDICATED FOCUS

Consistent with the California's *Visual and Performing Arts Framework (VPA Framework)*, credentialed arts teachers are the primary providers of arts instruction in secondary schools in the state. In 2006-07, California had more than 14,000 arts teachers, including nearly 4,000 in middle schools and more than 7,000 in high schools. However, these secondary school arts teachers were not equally divided among the four arts disciplines; there were approximately 5,400 visual arts teachers, 2,900 music teachers, 1,600 theatre teachers, 700 dance teachers, and approximately 500 teachers who taught more than one arts discipline. As described in Chapter 2, secondary arts teachers must be appropriately credentialed to teach their respective arts disciplines. Nevertheless, nearly half of theatre teachers and one-third of dance teachers do not hold the appropriate single-subject credential or subject matter authorization; the great majority of music and visual arts teachers (88% and 84%, respectively), on the other hand, are appropriately credentialed.

Secondary arts teachers are not distributed equally across high- and low-performing schools and schools with varying proportions of economically disadvantaged students. For instance, middle and high schools in the bottom one-third on the state's Academic Performance Index (API) have more students per arts teacher than do middle and high schools in the top one-third on the API: an average of 326 students per arts teacher in the lowest performing schools versus 236 students in the highest performing schools (see Exhibit 4-1). This trend is similar for middle and high schools with varying levels of school poverty, with an average of 329 students per arts teacher in the least affluent middle and high schools versus 236 students in the most affluent middle and high schools. In the lowest performing, least affluent schools, the high ratios of students per arts teacher are likely to translate to less access to the arts for the students in those schools.

Exhibit 4-1
Number of Students per Secondary Arts Teacher, 2006-07



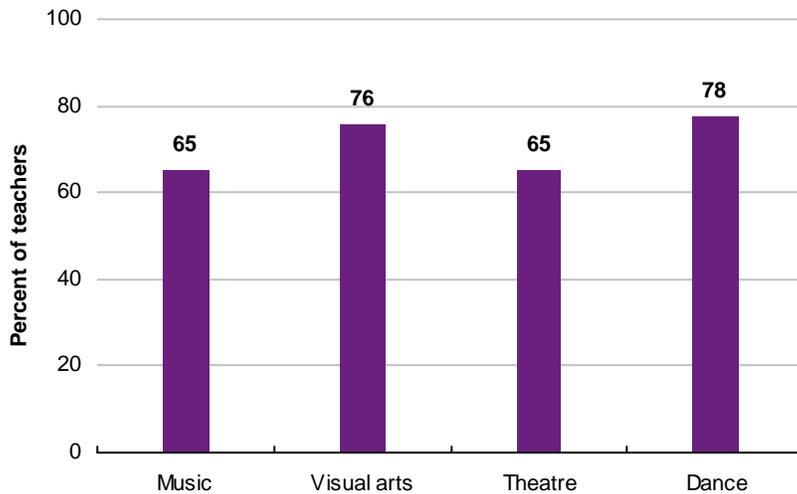
Source: California Basic Educational Data System (CBEDS).

Focus on the VPA Standards: Teaching and Assessing Student Learning

California's VPA standards are intended to serve as a framework for instruction. Although teachers are not required to teach to the standards, the state requires that subject matter and credential programs prepare arts teachers to teach a curriculum aligned with the standards.

Across California, secondary arts teachers vary in their familiarity with the standards. The majority of secondary arts teachers reported that they are very familiar with the standards in their disciplines. More than three-fourths of visual arts and dance teachers reported being very familiar with their standards (76% and 78%, respectively); 65% of music and of theatre teachers reported the same (see Exhibit 4-2). Twelve percent of music teachers, 10% of theatre teachers, 6% of dance teachers, and 5% of visual arts teachers were either not at all familiar or only somewhat familiar with the VPA standards in their disciplines.

Exhibit 4-2
Secondary Arts Teachers who Reported Being Very Familiar with the VPA Standards in their Arts Discipline



Note: Because of the small sample size for dance teachers, the confidence intervals are large, and the distribution of the sample mean may not be accurately approximated by the normal distribution used in the confidence intervals.

Correspondingly, the majority of secondary arts teachers reported teaching a curriculum that is mostly or fully aligned with the VPA standards in their disciplines—67% for dance, 79% for music, 81% for theatre, and 94% for visual arts (see Exhibit 4-3). However, the number of teachers who responded that they teach a fully standards-aligned curriculum is low. For example, only 28% of music teachers, 41% of theatre teachers, and 56% of visual arts teachers reported teaching a fully standards-aligned curriculum.

Although the adoption of the VPA standards did not mandate student assessment in the arts, assessing student learning and progress relative to the standards plays an important role in a standards-based approach to learning. Accordingly, the vast majority of secondary arts teachers reported assessing student learning and progress toward the VPA standards. More than 8 in 10 secondary arts teachers reported assessing student learning and progress toward the standards in all disciplines, ranging from 84% of music teachers to 95% of visual arts teachers (see Exhibit 4-4).

Exhibit 4-3
Secondary Arts Teachers Teaching a Curriculum Mostly or Fully Aligned with the VPA Standards in their Arts Discipline

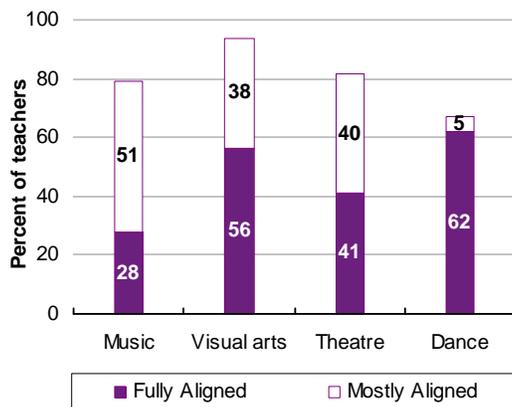
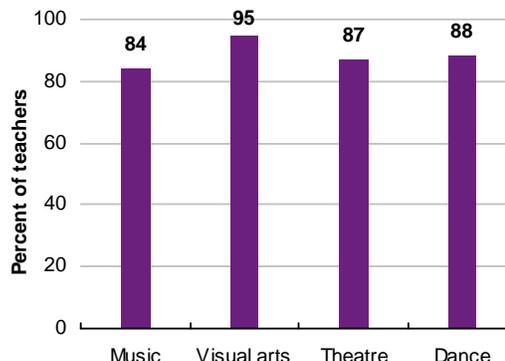


Exhibit 4-4
Secondary Arts Teachers Assessing Student Learning and Progress Toward Meeting the VPA Standards in their Arts Discipline



Note: Because of the small sample size for dance teachers, the confidence intervals are large, and the distribution of the sample mean may not be accurately approximated by the normal distribution used in the confidence intervals.

California high school graduation requirements and the University of California (UC) and California State University (CSU) “a-g” requirements are policy levers that have been used to increase the availability of, and participation in, arts education at the secondary level. The California minimum high school graduation requirements mandate 1 year of coursework in either the arts or a foreign language. More ambitious are the “a-g” requirements that the UC and CSU systems instituted in 1999. The “f” requirement states that to be admitted to a UC or CSU campus students take “One unit (one year-long course)... in any of the following categories: dance, drama/theatre, music, or visual art.”²³ Furthermore, arts courses must be approved by the UC and CSU systems and be aligned with at least the proficiency level of each of the five strands of the VPA standards. Starting in 2003, high school students were required to have taken two semesters of arts to be admitted; the VPA policy was fully implemented in 2006.²⁴

Perhaps in some part due to these policies, the majority of secondary arts teachers report being familiar with, teaching to, and assessing student learning towards the VPA standards. However, providing high-quality arts instruction does not depend on alignment with the standards alone; secondary arts teachers must also receive the appropriate on-going supports needed for delivering arts instruction. The next section addresses those supports.

SUPPORT FOR ARTS INSTRUCTION: AVAILABLE FROM MOST STAKEHOLDERS

The case studies conducted for *An Unfinished Canvas* revealed that some secondary arts teachers feel isolated from their school community. But when asked directly about various sources of support, secondary arts teachers reported feeling well-supported by their school administration and parents, and reported having motivated students in their classes. Seventy-nine percent of secondary arts teachers reported that they feel supported by their administration, and 76% reported feeling

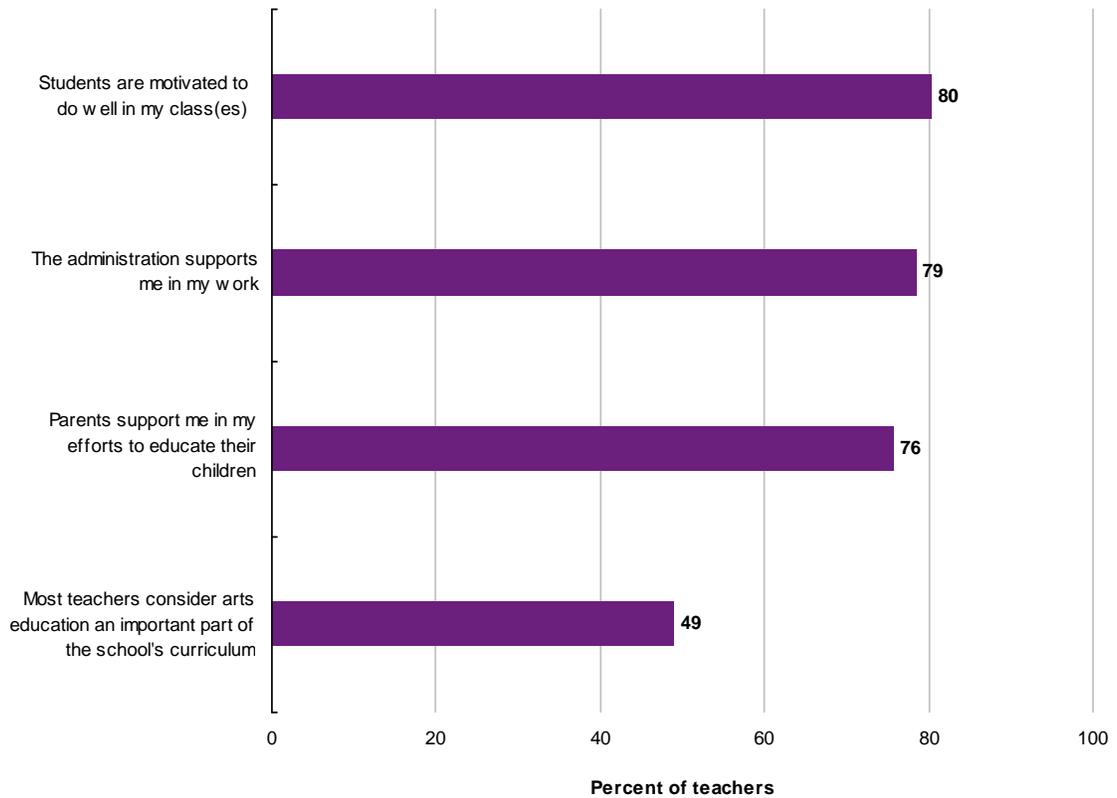
²³ University of California Office of the President. (2007). *2007 guide to “a-g” requirements and instructions for updating your school’s “a-g” course list*. Retrieved December 10, 2007 from <http://www.ucop.edu/doorways/guide>

²⁴ University of California Office of the President, Board of Admissions and Relations with Schools. (2000). *Board of Admissions and Relations with Schools: Annual report 1999- 2000*. Retrieved December 4, 2007 from <http://www.universityofcalifornia.edu/senate/committees/boars/ar/boars99-00ar.pdf>

supported by parents (see Exhibit 4-5). Furthermore, 80% of secondary arts teachers reported having students who are motivated to do well in their classes.

However, just 49% of secondary arts teachers reported that most teachers at their school consider arts education as an important part of the school curriculum, indicating that secondary arts teachers do not feel supported by their colleagues. Some survey respondents commented on that lack of support. One survey respondent reported that “other teachers down-play the importance of [arts],” and another summarized, the “lack of support from other teachers is overwhelming!”

**Exhibit 4-5
Secondary Arts Teachers’ Reports about Support for Arts Education at their School**



BARRIERS TO THE DELIVERY OF ARTS EDUCATION: FUNDING, ACCOUNTABILITY, AND INFRASTRUCTURE

Although secondary arts teachers, in general, feel well-supported in their delivery of arts instruction, they did cite a number of barriers largely related to the lack of resources for the arts. Funding is the top barrier they reported, followed by inadequate materials, equipment, tools, and instruments; focus on improving test scores; and inadequate facilities. The overall percentages of secondary arts teachers who reported these as moderate or serious barriers are relatively low, and there were no significant differences by school poverty or achievement level.

Sixty percent of secondary arts teachers reported that funding is a moderate or serious barrier to arts instruction (see Exhibit 4-6). Arts teachers in secondary schools at all levels of poverty reported that funding is an issue in arts education. Funding also affects individual student access to arts instruction. In many schools, students’ families are asked to pay fees for materials for arts

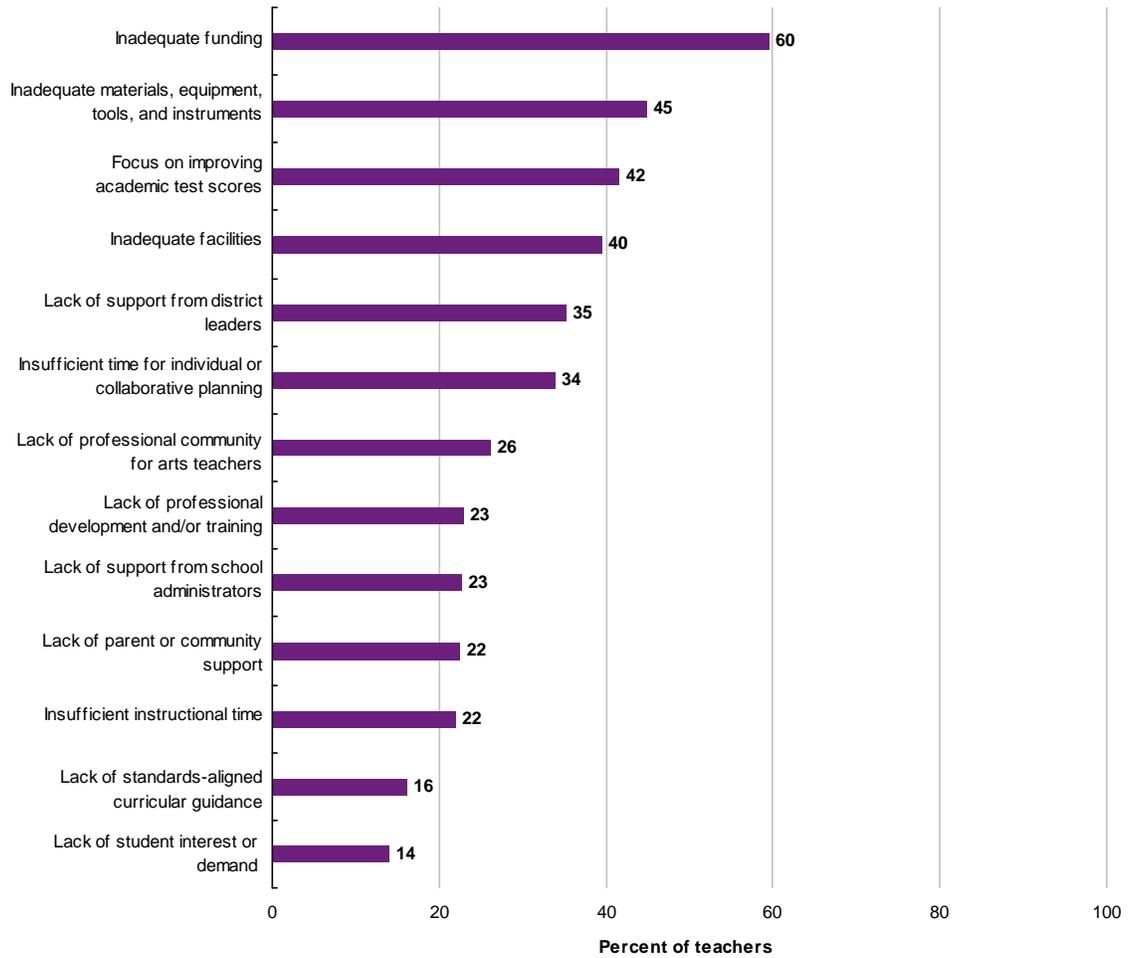
classes. A secondary arts teacher noted that it is “embarrassing to the students who do not have the money to pay” for arts classes.

Understandably, inadequate funding is often related to other barriers, such as inadequate materials, equipment, tools, and instruments and inadequate facilities (cited as barriers by 45% and 40% of teachers, respectively). Secondary arts teachers frequently reported having to pay for arts supplies out of their own pockets as a result of the “very small yearly stipend for materials” allotted as one respondent explained. Regarding facilities, one respondent described that the “classroom is like a warehouse room and is not conducive to teaching.” Another indicated that arts classes “are never a priority” in terms of materials or facilities.

In addition to the resource-related barriers to arts education, the focus on test scores was commonly cited as a barrier, with 42% of respondents reporting it as a moderate or serious barrier. One respondent at an affluent, high-achieving school stated, “Because there is no test score associated with the arts, they treat it as an ‘extra’ or ‘frill’—making no commitment to funding for instruments or other curricular needs.” Although some secondary arts teachers reported that arts classes are used as a “dumping ground” for special needs students, other secondary arts teachers reported that only a select group of students have access to arts instruction. Case studies from *An Unfinished Canvas* revealed that some schools or districts mandate that only students who achieve a certain level on the state’s standardized tests can participate in electives, which include arts instruction. One secondary arts teacher explained, “The arts class I teach is taught as an elective to students who passed math/reading on the CST [California Standards Test] last year. It’s simply an award for doing well.” In these schools, students who have not done well on state tests are typically “doubleblocked” in English language arts and/or mathematics classes. In both cases, the arts are viewed as less important than these two tested subject.

Moreover, many respondents indicated that arts courses are only one option among the many “electives” that students can take. Respondents explained that “all elective teachers are fighting for the same student,” which “forces students to have to make difficult choices between the arts, foreign language, and other interesting elective choices.”

**Exhibit 4-6
Moderate or Serious Barriers to Secondary Arts Teachers'
Delivery of Standards-Aligned Arts Instruction**



SUMMARY

Arts education in middle and high schools in California is delivered primarily by teachers who generally hold appropriate credentials to teach music and visual arts, although a large percentage of theatre and dance teachers are not appropriately credentialed. Most secondary arts teachers reported that they are very familiar with the VPA standards, that their curriculum is aligned with those standards, and that students are assessed according to the standards.

Secondary arts teachers do not face the same challenges and issues as elementary classroom teachers in providing arts instruction. Most secondary arts teachers reported feeling well-supported by their school administration, parents, and students, although fewer reported feeling supported by other teachers. The biggest barriers that secondary arts teachers face are resource-related: inadequate funding; inadequate materials, equipment, tools, and instruments; and inadequate facilities. The focus on improving academic test scores is also viewed as a barrier. All these barriers are similar across school poverty and achievement levels, indicating that insufficient resources and the focus on improving test scores are concerns for arts instruction across all types of secondary schools in California.

PROFESSIONAL DEVELOPMENT

Sources of Professional Development

- Statewide sources of arts-related professional development include The California Arts Project (TCAP) and discipline-specific professional associations.
- At the local level, districts, county offices of education, and arts organizations can be sources of support, but do not necessarily provide teacher professional development in the arts.

Professional Development for Elementary Teachers

- Few elementary teachers participate in arts-related professional development. About one-fourth of teachers participated in any arts-related professional development in the last year, and three-quarters reported that the lack of professional development is a barrier to their delivery of arts education.
- Elementary teachers in higher performing schools are more likely to participate in arts-related professional development than are teachers in the lowest performing schools.
- Only 12% of elementary classroom teachers received professional development in connecting standards-aligned arts learning with other subject areas. Additionally, just 3% of elementary classroom teachers reported receiving professional development focused on student assessment in the arts—a key component of any standards-based system.

Professional Development for Secondary Arts Teachers

- 85% of secondary arts teachers participated in at least some arts-related professional development in the last year.
- Secondary arts teachers tend to seek out professional development on their own rather than relying on their school or district for professional development.
- Fewer than half of secondary arts teachers reported participating in professional development that focuses on incorporating state or district standards into instruction (48%) or on assessing student learning (40%).

Although teacher preparation is important in providing teachers initial training in the arts, teachers also need ongoing professional development to increase their knowledge of the arts and their ability to provide standards-aligned arts instruction. In fact, the state’s *Visual and Performing Arts Framework (VPA Framework)* specifically notes that, “successful implementation of the visual and performing arts content standards depends on effective teacher preparation (i.e., preservice training) and long-term professional development” (p. 180).

This chapter provides an overview of teacher professional development in the arts in California. We first describe the various sources of arts-related professional development. We then focus on classroom teachers’ and secondary arts teachers’ experiences with professional development in the arts.

SOURCES OF PROFESSIONAL DEVELOPMENT IN THE ARTS: A LOOSE NETWORK OF PROVIDERS

In focusing on the primary sources of arts-related professional development in California, we describe the roles that various entities, such as The California Arts Project, partner organizations, county offices of education, districts, and schools play in providing arts-related professional development to classroom teachers and to arts teachers

The California Arts Project: Standards-based Professional Development

The California Arts Project (TCAP), the primary statewide provider of professional development in the visual and performing arts, is one of nine California Subject Matter Projects administered by the University of California Office of the President (UCOP). Since its establishment in 1988, TCAP has provided arts-related professional development to educators from prekindergarten through the postsecondary level. Through a statewide office and six regional sites, TCAP provides summer institutes, school-and district-level professional development, statewide forums, leadership development, and other activities to enhance teacher knowledge and instructional strategies in the visual and performing arts. Although teachers can seek out professional development through TCAP on their own, counties, districts, and schools often partner with their regional TCAP site to offer more structured professional development opportunities for teachers.

TCAP’s central mission is to deepen teachers’ content knowledge and content pedagogy in dance, music, theatre, and the visual arts while developing teachers’ skills in using instructional strategies that support students in meeting the arts standards. All of TCAP’s professional development offerings are built around the state’s *Visual and Performing Arts Content Standards (VPA standards)*, the *VPA Framework*, and the *California Standards for the Teaching Profession*. In fact, many original TCAP staff members helped write the VPA standards. As one TCAP regional director stated:

Since so many TCAP members were involved in writing... [the VPA standards], we were already using a lot of what is included in the standards. What we were already doing was just formalized by the adoption of the standards.

Regional directors reported that the TCAPs focus has traditionally been and continues to be on providing teachers with relevant, standards-aligned, up-to-date professional development in the arts and planning and assessment of programs. However, because of the new state funding for the arts, interest in that type of professional development has been renewed, and schools and districts have recently been turning to TCAP for technical assistance in developing district-wide arts education plans, as well as district and school leadership capacity in the arts. In response, all TCAP sites are engaged in supporting districts and schools in assisting their education programs and offering workshops such as the Planning for the Future Workshop, a 3-day workshop for administrators that provides coaching and guidance in creating comprehensive arts plans.

TCAP’s regional sites offer a variety of institutes and workshops across the state (see Exhibit 5-1). Although the basic framework for TCAP’s offerings is the same, the delivery, duration, content, and fees of these offerings can vary, depending on regional needs and participant requests.

**Exhibit 5-1
Selected TCAP Offerings for Teachers**

	Offerings	Description	Duration
Professional Development Series and Programs	<i>The Visual and Performing Arts Framework</i>	Introduces participants to the California’s <i>VPA Framework</i> . Explores the definitive characteristics of each art discipline.	Minimally 25 total hours delivered in 2–3 hour sessions.
	Arts and Creativity	Aims to have participants explore, come to understand, and apply the relationship among domain skills in the arts, creative thinking and working skills, and intrinsic motivation.	Minimally 25 total hours delivered in 2–3 hour sessions
	Arts Across the Curriculum	Introduces participants to methods of integrating the arts with other subject areas to enhance content instruction while maintaining the integrity of the art used.	Minimally 25 total hours delivered in 2–3 hour sessions
	Arts in a Global Perspective: Experiences, Issues, and Themes	Introduces participants to the approaches of multicultural arts education. Familiarizes participants with cultural artistic themes and their classroom applications.	Minimally 25 total hours delivered in 2–3 hour sessions
	Arts and Technology	Builds understanding of technology tools in arts education. Models instructional strategies for integrating arts and technology, and introduces participants to arts-related resources available via communication technology.	Minimally 25 total hours delivered in 2–3 hour sessions
	Making Meaning Through the Arts* or Arts As Literacy*	Explores how the four arts disciplines act as a part of the language arts curriculum. Participants examine the parallelisms between the arts and literacy while considering how students make meaning through both mediums.	Minimally 25 total hours delivered in 2–3 hour sessions
	Standards and Assessment*	Helps schools and districts understand and implement the VPA standards by deepening participants’ understanding of standards and basic principles of assessment in the arts.	Minimally 25 total hours delivered in 2–3 hour sessions
	Arts Intensive	Introduces participants to the <i>VPA Framework</i> in all four disciplines and the use of standards-aligned arts instruction in their classrooms.	Approximately 45 total hours with ~24 hours of content instruction, usually 1 week in the summer, with school year follow-ups.
Institutes	Pathways to Understanding the Arts Disciplines	Provides participants with the knowledge and skills to teach the K-8 VPA standards. Participants develop a unit of instruction, teach it in their classrooms, and then discuss it at one of the follow-ups.	70–75 hours focused on one arts discipline. Usual format consists of 1 summer week with several 2- to 3- day session blocks during the school year. The institute, as others, can also be district-based.
	Collaborative Design	Uses backward design to create teaching units through collaborative discipline specific learning cadres for participants. Cadres’ units are then field tested and refined through lesson study processes. Participants also engage in creative inquiry and professional reflection and become current on arts education issues and research.	Approximately 130 to 180 hours provided in blocks of time organized over a year to meet regional needs.

*Not available at all TCAP sites.

Source: TCAP web sites and interviews with regional TCAP directors.

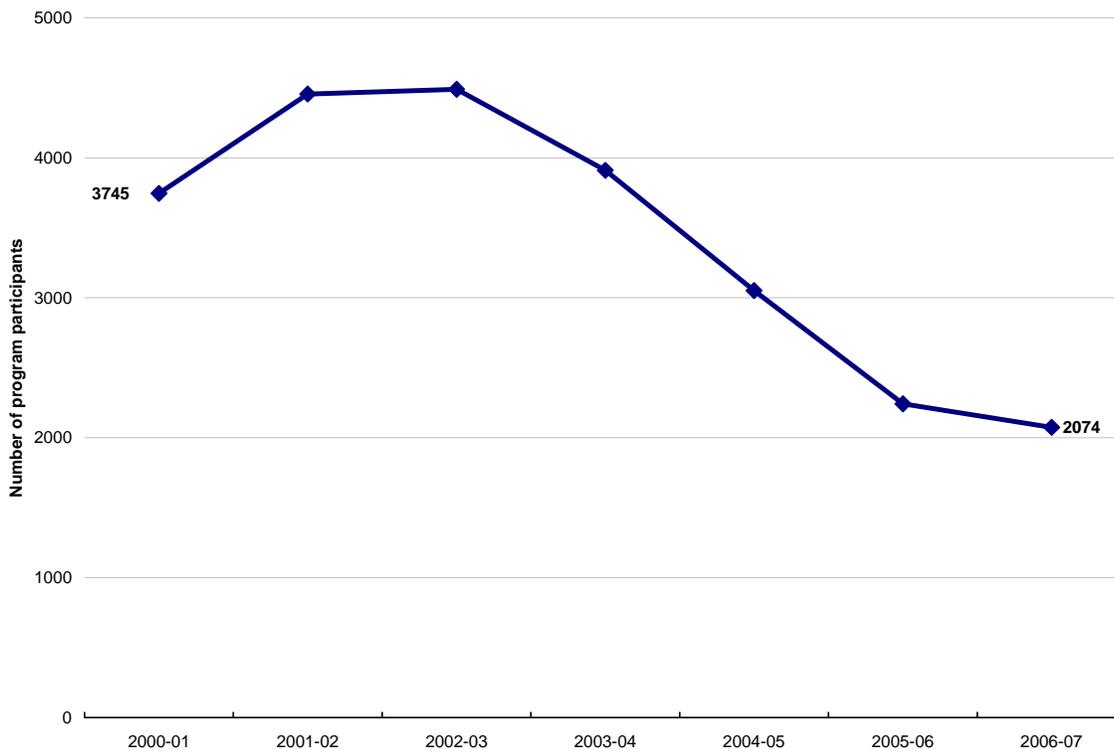
According to TCAP regional directors, elementary classroom teachers tend to participate in TCAP professional development geared toward understanding the VPA standards and developing instructional strategies for using the standards in their own classrooms. Accordingly, the Arts Intensive Institute, Pathways to Understanding the Arts Disciplines Institute, Arts Across the Curriculum Series, The Visual and Performing Arts Framework Series, Standards and Assessment Series, and Arts as Literacy series have higher elementary classroom teacher participation than do other workshops or institutes. Secondary arts teachers, on the other hand, participate in more specialized offerings such as the Collaborative Design Institute, the Standards and Assessment Series, and the Arts and Technology Series; they also occasionally participate in The Visual and Performing Arts Framework Series.

Instructors for TCAP's professional development offerings are typically teacher leaders (K-12 and university educators who have already participated in additional leadership development through TCAP) and regional directors. All instructors have received leadership development in standards-aligned arts instruction through TCAP.

State and federal funding provides the bulk of TCAP's budget. Regional directors explained that state and federal funds cover infrastructure and that participant fees pay for the actual workshop or institute. In addition, TCAP regional directors strive to make TCAP accessible to all teachers by offering participants scholarships and partial fee waivers. TCAP has felt the effects of budget fluctuations over the last few years. For example, when the state's Arts Work Grant Program was established in 1998, some schools and districts had new resources for arts-related professional development; however, funding for the program was eliminated in 2004. These budget fluctuations may be one reason for the decline in the number of educators participating in TCAP programs (see Exhibit 5-2). Another reason may be that schools and districts are increasingly dedicating their professional development resources to English language arts and mathematics. As one TCAP regional director remarked:

My guess is that for elementary teachers, because of NCLB [the *No Child Left Behind Act of 2001*] testing, they don't have the support from principals to teach the arts in the classroom so they don't have the support to attend our programs. The second part is that principals aren't willing to fund professional development in the arts because they are funding professional development in ELA [English language arts] and math.

Exhibit 5-2
TCAP Program Participation, 2000-01 through 2006-07



Source: University of California Office of the President.

Despite the decline in participation, TCAP maintains the capacity to offer more programs and serve more teachers. Moreover, TCAP directors reported that they seek to sustain a high-level of quality in their offerings. As one regional director stated, “We all work very hard to maintain the quality of the program. When funding gets lower, we just stretch our efforts more.” In fact, the average contact hours per participant—approximately 32 hours in 2006-07—has remained fairly constant over the last 7 years.

Partner Organizations: A Limited Focus on Professional Development

TCAP provides standards-aligned professional development statewide. Other arts partner organizations, including museums, theatres, music centers, art studios, universities, and cultural or community arts groups, also provide arts-related professional development although their capacity to do so varies by locale.

However, most partnerships between schools and arts organizations tend not to involve teacher professional development. As reported in *An Unfinished Canvas*, few schools receive arts professional development support from partner organizations. Although 53% of schools in California have formed partnerships with arts organizations, just 7% reported receiving arts-related professional development from those organizations.

The County Role: Building Capacity and Developing a Vision for Arts Instruction

County offices of education also play a role in providing professional development and brokering relationships between arts partner organizations and district or schools. In fact, some of California’s most important initiatives in arts education are taking place at the county level.

Significant programs are under way in several of California’s urban counties, including Alameda, Los Angeles, Orange, San Diego, San Francisco, and Santa Clara. Although these programs encompass various aspects of arts education (e.g., strategic arts planning with districts and schools, creating networks of educators and artists), this chapter focuses on the county role in providing arts-related professional development to classroom teachers.

Counties’ provision of and support for arts-related professional development differs. *An Unfinished Canvas* indicated that only 13% of principals reported that their school received support for arts-related professional development from their county offices of education. Our interviews with county staff suggest that counties’ capacities to provide such support vary, depending on the status of arts education in the county, local priorities, and the amount of prior and current funding. Nonetheless, the goals of the various counties appear to be similar—building teacher and leadership capacity while centralizing information and establishing a county vision for the arts.

Some counties, like Santa Clara and San Diego, create and provide their own arts-related professional development that they offer to teachers across the county (see Exhibit 5-3). Others have targeted professional development in the arts to designated schools. For example, Alameda County Office of Education’s Arts Learning Anchor School Initiative is aimed at building the knowledge, skills, will, and capacity of arts organizations to align arts learning programs with the goals of educators in selected schools and districts. For those schools and districts, the Initiative uses a framework to create a common language across and among arts providers and schools about arts-related curriculum development. Thirty-two “anchor schools” in the county serve as models for arts learning; in turn, school staff receive targeted arts-related professional development and support. For example, in one K-8 anchor school, coaching artists are employed to work one-on-one with all classroom teachers. Coaching artists provide weekly support to teachers in implementing integrated arts instruction until teachers feel comfortable planning and delivering arts instruction independently.

Exhibit 5-3 County-developed Professional Development

Several counties in California have created professional development programs for area teachers. In Santa Clara County, for example, the Creative Education Program of Cultural Initiatives Silicon Valley provided professional development workshops to the county’s elementary classroom teachers starting in 1999. Originally funded through grant money, the Creative Education Program joined with the Santa Clara County Office of Education (SCCOE) in 2006 and continues to provide arts-related professional development through SCCOE. Program staff have developed several professional development series based on the arts standards and plan to broaden their offerings in the 2007-08 school year (e.g., the “Arts 101” series, which will provide a combination of arts content workshops and workshops focused on standards-aligned integrated arts instruction).

Similarly, the San Diego County Office of Education has been providing professional development in the arts since 2001. The county arts coordinator developed a three-part series that includes a session providing an overview of the *VPA Framework* and content standards; a session exploring strategies for designing units of study; and a session on techniques for assessing, evaluating, and revising student work in the arts and on differentiating VPA instruction for English language learners and students with special needs. All three workshops can be modified to accommodate the needs and interests of K-8 classroom generalists and K-12 VPA specialists.

Funding for these county-provided professional development programs comes either from “soft” funds generated through grants and/or participant fees.

Source: County office of education web sites and interviews with county arts coordinators.

Instead of providing direct professional development services to teachers, other counties try to coordinate and centralize professional development resources and broker partnerships between arts organizations and districts or schools. Los Angeles County, for example, is rich in partner resources and has historically relied on its wide base of museums, universities, community arts organizations, and arts centers to provide arts-related professional development for its teachers. Because of its large size and numerous independent professional development providers in the arts,

the county is developing an on-line, searchable database that teachers can use to identify arts-related professional development in the county.²⁵ Orange County provides another example of brokering partnerships between arts organizations and schools in support of teacher professional development. For example, the Orange County arts coordinator worked with the county's Performing Arts Center to select five elementary schools for partnering. The Performing Arts Center also provides professional development to classroom teachers focused on integrating literacy and the arts.

In one rural county with relatively few arts specialists at the elementary level, artists connected to local arts organizations provide much of the arts instruction. County arts staff sponsor professional development workshops that bring classroom teachers and arts partners together to ensure that both classroom teachers and artists are aware of the arts standards and can effectively deliver standards-aligned arts instruction. As the arts coordinator noted, "We want artists going in who... know the standards and how to teach them," in hopes that uniform familiarity with VPA standards will "lead to deliberate collaboration with classroom teachers."

In light of the recent state funding for arts education, many counties are focusing on creating long-term, county-wide arts education plans that focus on building leadership capacity. Counties seek to foster strong arts leadership that leads to sustainable supports for schools and teachers. Although the long-term plans call for arts-related professional development for teachers, most counties developing the plans are not yet providing that professional development. A county arts coordinator explained that administrators "are talking planning at this point, not implementation... They are not quite there yet in thinking about uniform professional development for all teachers." County staff believe that focusing professional development on district and school leaders will eventually result in more effective arts-related professional development for teachers. In the meantime, the Santa Clara County Office of Education, the Los Angeles County Arts Commission, and the San Francisco Arts Commission are jointly developing *Designing the Arts Learning Community: A Handbook for Professional Development Planners* (which will be released in 2008); the handbook will provide information about models and best practices in arts-related professional development to help guide planning efforts.

District and School Professional Development: Limited and Optional

Districts and schools provide arts-related professional development, but as *An Unfinished Canvas* indicated, this professional development is limited; for example, 86% of elementary school principals reported their school did not provide or support any arts-related professional development for teachers in the 2005-06 school year. Similarly, only 26% of schools reported that their district provided support in the form of professional development.

In those districts and schools that do offer professional development in the arts, participation is typically optional. Thus, teachers' time and interest in the arts may dictate whether or not they take advantage of the professional development opportunities available to them. The next section presents teachers' reports of the arts-related professional development they receive, including professional development provided through their school and district. These reports confirm the reports from principals that *An Unfinished Canvas* presented.

TEACHERS' PROFESSIONAL DEVELOPMENT EXPERIENCES IN THE ARTS: UNDERUSED OPPORTUNITIES TO IMPROVE INSTRUCTION

The previous section reviewed the professional development system that helps teachers increase their skills and knowledge of the arts and arts education. But how many teachers actually participate in these various professional development activities? And in what types of activities do

²⁵ The handbook will be available on <http://www.LAArtsEd.org>

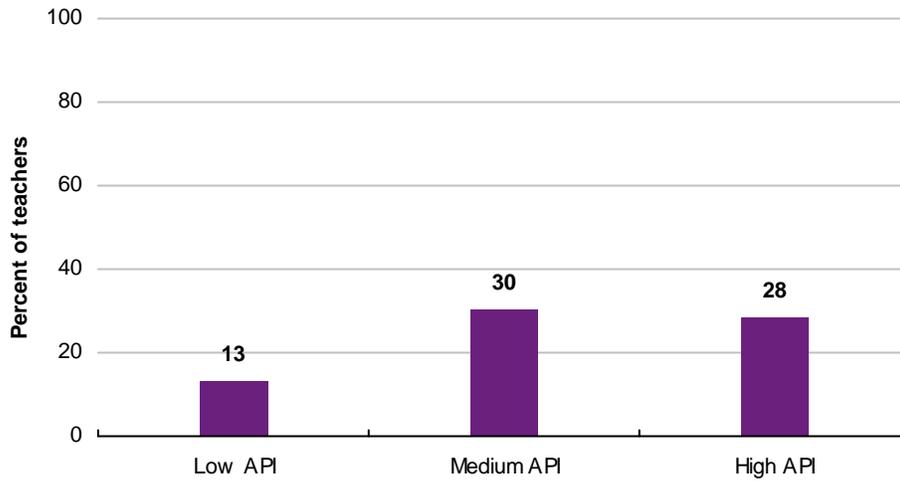
they participate? We first discuss the arts-related professional development classroom teachers reported receiving, and then turn to secondary arts teachers' professional development experiences.

Professional Development for Elementary Classroom Teachers: An Infrequent Exercise

Given the limited preservice training elementary classroom teachers receive in the arts, participation in arts-related professional development is critical to building their capacity to teach the arts. Yet, only 24% of elementary teachers reported participating in any arts-related professional development in the previous 12 months. It is no surprise, then, that 75% of classroom teachers reported that the lack of professional development and/or training is a moderate or serious barrier to their delivery of standards-aligned arts instruction (see Exhibit 3-10).

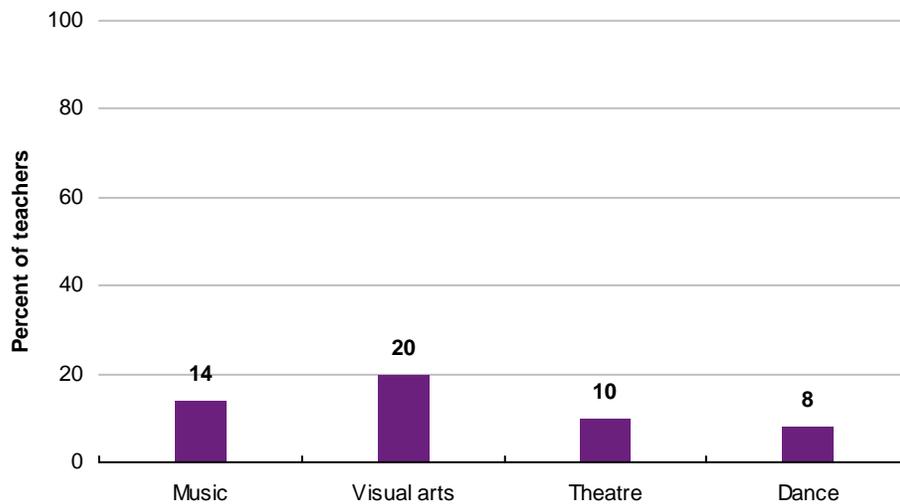
Although professional development is available through organizations such as TCAP, case studies conducted for *An Unfinished Canvas* indicated that low participation in arts-related professional development may be due to competing professional development priorities in other core subject areas, such as mathematics and reading. These competing demands may be felt most acutely in California's lowest performing schools, given that only 13% of teachers in those schools participated in any arts-related professional development; 30% and 28% of their counterparts in higher performing schools (in medium-API and high-API schools, respectively) participated in arts-related professional development (see Exhibit 5-4).

Exhibit 5-4
Elementary Classroom Teachers who Participated in Arts-Related Professional Development During the Last 12 Months, by School API Level



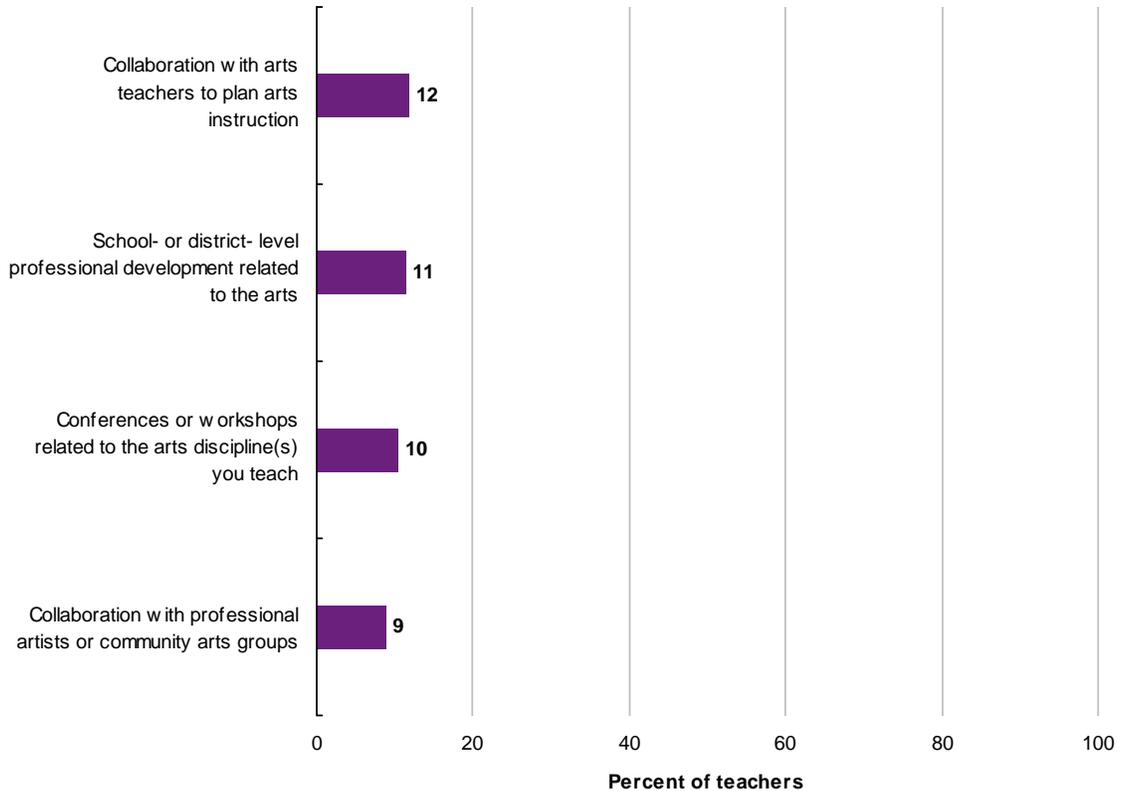
Moreover, classroom teachers’ participation in arts-related professional development is low across all four arts disciplines: just 20% of classroom teachers participated in professional development in the visual arts, and only 8% reported participating in professional development focused on dance (see Exhibit 5-5).

Exhibit 5-5
Elementary Classroom Teachers who Participated in Arts-Related Professional Development During the Last 12 Months in Each Arts Discipline



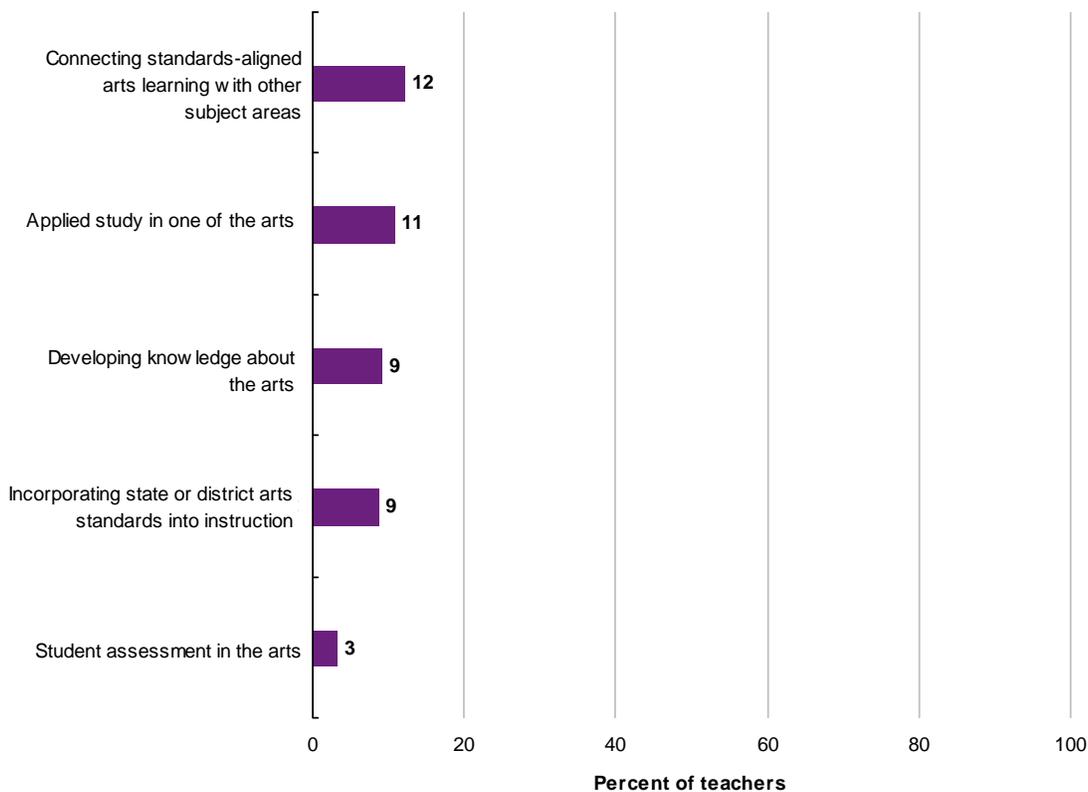
Classroom teachers' participation rates in different types of arts-related professional development, whether school- or district-provided or professional development they seek on their own, are similarly low. Only about 1 in 10 teachers reported that they collaborated with an arts teacher to plan arts instruction (12%), received arts-related professional development through their school or district (11%), attended arts conferences or workshops (10%), or collaborated with professional artists or community arts groups (9%; see Exhibit 5-6).

Exhibit 5-6
Arts-Related Professional Development Activities in which Elementary Classroom Teachers Participated During the Last 12 Months



As reported in Chapter 2, although most classroom teachers who teach the arts provide instruction that is integrated with other core subject areas, the degree of rigor in connecting that arts instruction to the other subjects is unclear, as is the extent to which the arts standards are given equal footing with the standards in other content areas. Although integrated instruction requires skill and expertise to implement well, only 12% of classroom teachers received professional development in connecting standards-aligned arts learning with other subject areas (see Exhibit 5-7). Additionally, just 3% of classroom teachers reported receiving professional development focused on student assessment in the arts—a particularly troubling finding in light of how few classroom teachers report assessing student learning and progress towards the VPA standards (see Exhibit 3-6).

**Exhibit 5-7
Focus of Arts-Related Professional Development in which Elementary Classroom Teachers
Participated During the Last 12 Months**



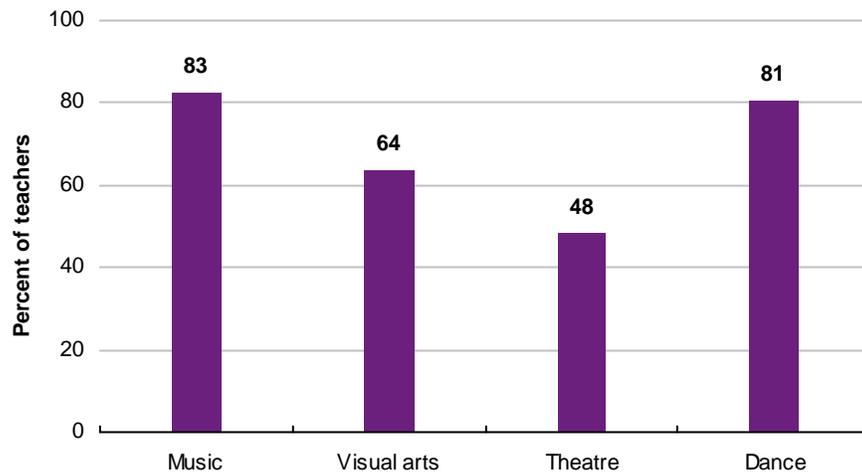
Overall, the participation of classroom teachers in professional development in the arts is low across all arts disciplines and in all types of activities. One explanation for this may be the lack of support and time to participate in arts-related professional development, given the focus on tested subjects. Another explanation may be that classroom teachers are unaware of the professional development opportunities available through TCAP, local arts partner organizations, county offices of education, and even districts.

We turn next to a discussion of the professional development that secondary arts teachers receive. Their experience with arts-related professional development is quite different from that of elementary classroom teachers and often driven by their professional interests.

Professional Development for Secondary Arts Teachers: An Autonomous Practice

An Unfinished Canvas reported that professional development for arts teachers tends to be relatively unstructured; that is, most arts teachers typically seek professional development primarily on the basis of their interests and initiative, and formal district and school support for that development may be limited. In fact, 85% of secondary arts teachers participated in at least some professional development related to the arts in the last 12 months, with 83% of music teachers, 81% of dance teachers, 64% of visual arts teachers, and 48% of theatre teachers participating in more than 8 hours of professional development (see Exhibit 5-8).

Exhibit 5-8
Secondary Arts Teachers who Participated in More than 8 Hours of Professional Development During the Last 12 Months in their Arts Discipline



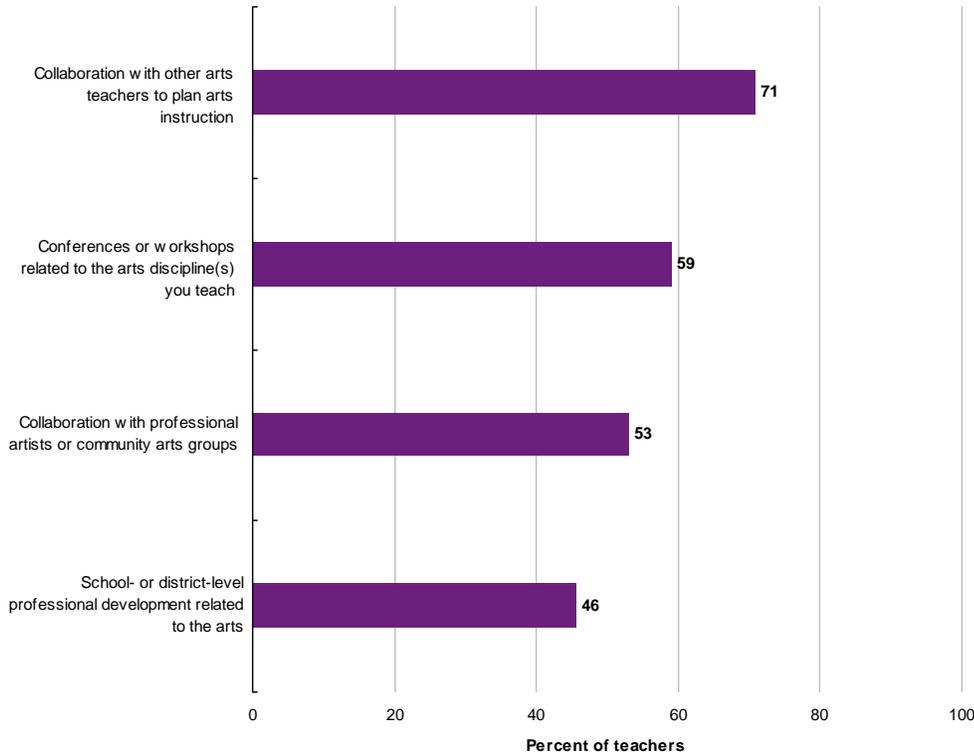
Note: Because of the small sample size for dance teachers, the confidence intervals are large, and the distribution of the sample mean may not be accurately approximated by the normal distribution used in the confidence intervals.

However, just 46% secondary arts teachers reported that they participated in arts-related professional development that their school or district provided (see Exhibit 5-9). A county arts coordinator noted:

For secondary teachers, what's been pointed out is that districts have no scheduled professional development for their secondary teachers and have no idea what quality of professional development their teachers are receiving, or if it even happens.

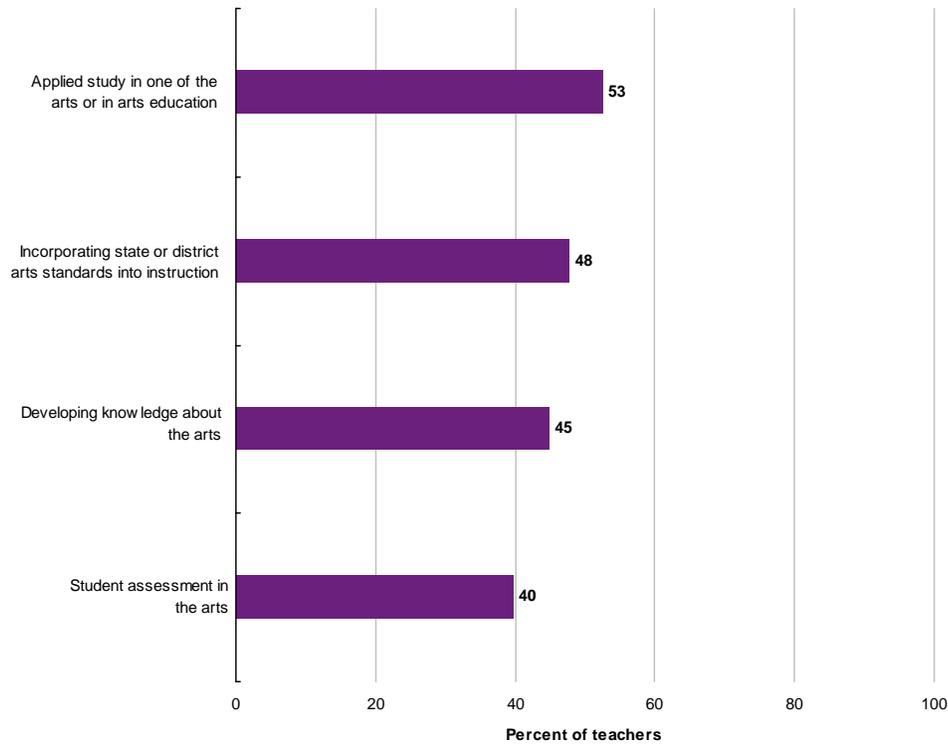
Rather than rely on their school or district for professional development, secondary arts teachers tend to seek professional development activities on their own. The most common sources of these activities are collaboration with other arts teachers (71%) and conferences or workshops related to their arts discipline (59%). Secondary arts teachers may also attend professional development offered through TCAP, as well as workshops and conferences in their respective professional associations. For example, professional associations, such as the California Dance Education Association, California Art Education Association, California Music Education Association, and California Educational Theatre Association, host workshops and annual, discipline-specific conferences for educators, and provide important sources of professional development and networking for secondary arts teachers.

Exhibit 5-9
Arts-Related Professional Development Activities in which Secondary Arts Teachers Participated During the Last 12 Months



The focus of secondary arts teachers' participation in professional development varies. Fifty-three percent of teachers participated in professional development focused on applied study in one of the arts or in arts education (see Exhibit 5-10). Less than half of teachers reported that they participated in professional development focused on incorporating state or district standards into their arts instruction or on assessing students in the arts (48% and 40%, respectively).

Exhibit 5-10
Focus of Arts-Related Professional Development in which Secondary Arts Teachers
Participated During the Last 12 Months



It may well be that the professional development activities in which secondary arts teachers participate often include more than one of these focus areas. It is clear, however, that a large majority of teachers are not participating in professional development that supports the incorporation of the VPA standards and related assessments into arts instruction.

SUMMARY

Professional development for arts teachers in California is an important tool for familiarizing them and keeping them up to date with the arts standards and standards-aligned arts instruction. Systemic supports for the provision of arts-related professional development vary by county-, district-, and school-level capacity in, and commitment to, the arts. Counties, districts, and schools may provide professional development directly or they may turn to partner organizations to provide professional development in the arts. However, contact with arts partners is often determined by the presence of local resources, resulting in uneven access across the state. TCAP is the only major, statewide provider of professional development in the arts.

Although classroom teachers are responsible for much of elementary students' arts instruction, these teachers receive little preservice training in arts instruction. Moreover, although inservice professional development could play a critical role in building classroom teachers' capacity to teach the arts, participation in that development is quite limited. The low rates of participation appear to be primarily related to competing professional development priorities in other core subject areas, such as mathematics and reading.

Although district and school-level systems for the delivery of arts-related professional development targeted toward secondary arts teachers are lacking, the great majority of secondary arts teachers do

participate in professional development. They often take the initiative to participate in professional development through their respective arts communities. Because they focus exclusively on the arts, secondary arts teachers do not face the same barriers stemming from competing demands that elementary teachers face.

New state funding for the visual and performing arts has prompted county, district, and school administrators to initiate long-term planning for arts education. Many of the plans include the eventual provision of high-quality professional development in the arts for teachers, although most counties and districts have not yet begun to provide that professional development.

IMPLICATIONS FOR POLICY AND PRACTICE

The data presented in this report point to a sizable gap between policy-makers' ambitious expectations for standards-aligned arts instruction and the reality of the role the arts play in schools and classrooms across the state. To reduce the gap between expectation and reality in arts instruction, educators at all levels need to assume responsibility for making critical changes to the current mode of teacher preparation and development. Recommendations for helping stakeholders begin thinking through this process follow.

Establish a minimum level of exposure to the arts standards and framework during teacher preparation. Districts and schools expect novice teachers to be able to teach and assess student learning in accordance with the standards on their first day of teaching. Consequently, teachers need to have undergraduate training in the arts, and preparation programs should require at least a minimum level of exposure to the standards and framework. For multiple-subject teacher candidates who lack knowledge of the arts, preparation programs should ensure that they are given opportunities to develop both their arts knowledge and ability to teach the arts.

Include support for arts instruction in elementary induction programs. The arts preparation that teachers receive in their credentialing programs should be reinforced and further developed during their induction period. For example, arts specialists can assist novice classroom teachers with the production of standards-based lessons and increase their comfort with teaching the various arts disciplines. Furthermore, including arts instruction as part of local induction programs can lead to dialogue among this community of teachers that may foster and sustain a culture of arts instruction in schools.

Support arts-related professional development for teachers. In the current high-stakes accountability context, many teachers have neither time to deliver instruction in the arts nor are they encouraged or expected to do so by school and district leaders. Investing in teachers' arts-related professional development would help to develop their skills while clearly indicating that leaders expect the subject to be taught and that teachers will be held accountable for the quality of their instruction and the achievement of their students. Moreover, such professional development would provide those teachers who are uncomfortable with teaching the arts the opportunity to become more familiar with various approaches to arts instruction. At secondary schools, such support would reduce the onus placed on individual teachers to plan their own professional development and would help ensure that the professional development in which teachers participate supports the delivery of a standards-aligned curriculum.

Support district and school leaders' participation in arts-related professional development. Lack of support from school and district leaders has been identified as a barrier to arts-related instruction; this suggests that many district and school administrators would benefit from professional development aimed at equipping them to serve as leaders in developing high-quality arts education programs. Their participation in such professional development would also help reinforce to the district and school community the importance of the arts in the overall curriculum.

Overall, these recommendations must be considered in the context of the larger systemic issues confronting California's educational system, particularly the scarcity of instructional and planning time dedicated to subjects, like the arts, that are not included in the state's accountability system. To achieve meaningful change in arts education, these steps will need to be taken in conjunction with the recommendations outlined in *An Unfinished Canvas*.

RESEARCH METHODS

STATEWIDE SURVEY

The research team conducted two statewide surveys, including a survey of 455 elementary school classroom teachers and another survey of 472 secondary school arts teachers, with a target response rate of at least 60% for each survey. The overall response rate for the elementary school teacher survey was 65%, and the overall response rate for the secondary school teacher survey was 60%.

Sampling Procedures

The research team used a two-stage sampling design to select a stratified random sample of elementary classroom teachers and secondary arts teachers to participate in the survey. The first stage of sampling involved selecting a sample of schools in California, and the second stage involved selecting teachers within these schools.

Stage 1: School Samples. Using the List of California Public School Districts and Schools file available through the California Basic Educational Data Systems (CBEDS) in 2005-06, we drew a simple, random sample of 100 elementary and 150 secondary schools (75 middle schools and 75 high schools) to provide a sufficient number of schools to conduct analyses by school characteristics and at the secondary level, by arts discipline. We stratified the schools on the basis of school level, poverty concentration, and student performance based on the Academic Performance Index (API).

School level was based on school type data from California's Public Schools and Districts Database. School levels were organized into three categories: elementary (elementary school), middle (middle school or junior high school), and high (high school).

School poverty level was based on the percentage of students eligible for the free and reduced-price lunch (FRPL) program. Participation rates in the FRPL program varied between elementary and secondary schools because students at the elementary level were more likely to participate in the FRPL program than students of the same economic status at the secondary level. Taking this difference into consideration for sampling and analysis purposes, the research team created poverty categories at the elementary, middle, and high school levels relative to other schools at the same level. The relative poverty categories were assigned as follows: elementary schools with low poverty (0–38.6%), medium poverty (38.7–74.8%), high poverty (74.9–100%); middle schools with low poverty (0–35.5%), medium poverty (35.6–68.2%), high poverty (68.3–100%); high schools with low poverty (0–25.7%), medium poverty (25.8–54.1%), high poverty (54.2–100%).

School API level was based on the California Department of Education's (CDE's) categorization of schools by API. The state designates API on the basis of a comparison among schools at the same level. Therefore, the research team created API categories at the elementary, middle and high school levels relative to other schools at the same level. The relative API categories were assigned as follows: elementary schools with low API (302–728), medium API (729–804), high API (805–997); middle schools with low API (492–688), medium API (689–770), high API (771–965); high schools with low API (268–667), medium API (668–736), high API (737–981).

The research team restricted the school sample to schools identified as “open” and as elementary, middle, junior high, or high in California’s Public Schools and Districts Database. The sample excluded less traditional schools (e.g., alternative high schools, community day schools) and schools with student enrollments below 20. Using these parameters to restrict the sample allowed the study to focus on arts programs in the state’s more typical school settings. Given the factors of interest, schools missing information about FRPL participation or API information in the CBEDS were excluded. Exhibits A-1 through A-4 summarize the school samples by school poverty level and school API level.

**Exhibit A-1
Elementary School Sample, by School Poverty Level**

	School Poverty Level Relative to Other Elementary Schools			
	Low	Medium	High	Total
Number of elementary schools in California	1,827	1,844	1,822	5,493
Number of elementary schools sampled	26	39	35	100

**Exhibit A-2
Elementary School Sample, by School API Level**

	School API Level Relative to Other Elementary Schools			
	Low	Medium	High	Total
Number of elementary schools in California	1,829	1,836	1,828	5,493
Number of elementary schools sampled	32	38	30	100

**Exhibit A-3
Secondary School Sample, by School Poverty Level**

	School Poverty Level Relative to Other Schools at the Same Level			
	Low	Medium	High	Total
Number of middle schools in California	417	413	416	1,246
Number of middle schools sampled	30	21	24	75
Number of high schools in California	356	371	369	1,096
Number of high schools sampled	21	26	28	75
<i>Total number of secondary schools in California</i>	773	784	785	2,342
<i>Total number of secondary schools sampled</i>	51	47	52	150

**Exhibit A-4
Secondary School Sample, by School API Level**

	School API Level Relative to Other Schools at the Same Level			
	Low	Medium	High	Total
Number of schools in California	412	420	414	1,246
Number of schools sampled	21	26	28	75
Number of schools in California	360	366	370	1,096
Number of schools sampled	25	24	26	75
<i>Total number of secondary schools in California</i>	772	786	784	2,342
<i>Total number of secondary schools sampled</i>	46	50	54	150

Stage 2: Teacher Samples. The second stage of the sampling design consisted of selecting a random sample of elementary school classroom and secondary school arts teachers from the entire population of schools identified during the first stage of the sampling process. We excluded arts teachers who taught at the elementary level in our sample. We did so because, as we reported in *An Unfinished Canvas*, the prevalence of full-time, credentialed arts teachers in elementary schools is low; in addition, many elementary schools rely on part-time arts teachers who travel to more than one school site. Because classroom teachers typically deliver arts instruction in elementary schools, we chose to survey elementary classroom teachers about their arts instruction.

We obtained rosters of teachers and their teaching assignments from every school by using a variety of methods. We acquired rosters on school websites, called schools to obtain rosters, and purchased rosters from Market Data Retrieval Inc. (MDR) for 21 schools for which we were unable to obtain rosters using the first two methods. Once we obtained the rosters for 100 elementary schools, we randomly selected 500 elementary classroom teachers in order to conduct analyses by school poverty and API ranking.

We also collected rosters from 150 secondary schools in order to draw a sample of approximately 500 secondary arts specialists. The school sample yielded a total of 486 secondary arts teachers who taught one or more arts disciplines, divided accordingly: 160 secondary arts teachers taught music, 228 secondary arts teachers taught visual arts, 66 secondary arts teachers taught theatre, 18 secondary arts teachers taught dance, and 14 secondary arts teachers taught more than 1 arts discipline. We included all 486 secondary arts teachers in our arts survey sample.

Instrument Development

The research team developed the survey instruments to address the study's research questions. Both the elementary and secondary teacher surveys asked respondents about their background and preparation in arts education, delivery of arts instruction, professional development in arts instruction, supports for arts instruction, and barriers to arts instruction. The surveys drew on items from the Fast Response Survey System of the National Center for Education Statistics, specifically from the Elementary School Arts Education Survey from Fall 1999 and the Secondary School Arts Education Survey from Fall 1999. After creating the initial survey instruments, the research team piloted the survey with a small sample of elementary classroom teachers and secondary arts teachers to gauge item clarity and the time necessary to complete the surveys. The research team revised the survey instruments using recommendations and feedback from the pilot respondents (see Appendix C for copies of the survey instruments).

Survey Administration

The research team used a multipronged, multistep approach to survey administration. The survey of was administered by mail and online from March 2007 to June 2007.²⁶ Respondents were offered a \$25 gift certificate to Amazon.com as an incentive for completing the survey. In the first paper mailing, teachers received a packet containing an explanatory letter, a survey questionnaire, and a postage-paid reply envelope. For teachers for whom we had e-mail addresses, we sent an e-mail instead of a paper packet. The e-mail contained an explanatory letter and a link to the online survey questionnaire. The initial paper and online surveys were administered at the same time. One week after the initial mailing, reminder e-mails and postcards were sent. One week after the reminders, all nonrespondents received a paper packet containing the explanatory letter, survey questionnaire, and postage-paid reply envelope. Thereafter, the research team sent periodic e-mail and postcard reminders to nonrespondents to encourage their participation in the study.

²⁶ The online host for the survey was Research Data Technology Inc. (RDT). RDT also mailed and received the surveys.

During survey administration, several respondents were eliminated from the sample because they were not currently a teacher at the school. Thus, the total sample was 455 elementary classroom teachers for the elementary survey and 472 secondary arts specialists for the secondary survey. The response rate for the elementary school survey was 65% or 294 elementary teachers. The response rate for the secondary school survey was 60% or 281 secondary arts teachers. Respondents to the secondary survey included 90 middle school arts teachers and 191 high school arts teachers. By discipline, the respondents included 146 visual arts teachers, 76 music teachers, 29 theatre teachers, 11 dance teachers, and 19 teachers who taught more than one arts discipline. Given the small sample size for dance teachers, the confidence intervals were large, and the distribution of the sample mean may not be accurately approximated by the normal distribution used in the confidence intervals.

Teachers were assigned a unique identifier to link them to their school’s stratification information and survey questionnaire. As surveys were returned, researchers logged the surveys by their identifier into a tracking system. Throughout the survey administration, researchers tracked response rates by school level, school poverty level, and school API level. Exhibits A-5 through A-8 summarize the final survey response rates by school level, school poverty level, and school API level.

**Exhibit A-5
Elementary Classroom Teacher Sample, by School Poverty Level**

	School Poverty Level Relative to Other Elementary Schools			
	Low	Medium	High	Total
Number of elementary teachers in California	48,860	49,413	58,204	156,477
Number of elementary teachers sampled	134	159	162	455
Response rate of elementary teachers sampled	64.9%	66.0%	63.0%	64.6%

**Exhibit A-6
Elementary Classroom Teacher Sample, by School API Level**

	School API Level Relative to Other Elementary Schools			
	Low API	Medium API	High API	Total
Number of elementary teachers in California	57,932	49,545	49,000	57,932
Number of elementary teachers sampled	140	159	156	455
Response rate of elementary teachers sampled	66.4%	64.2%	63.5%	64.6%

**Exhibit A-7
Secondary Arts Teacher Sample, by School Poverty Level**

	School Poverty Level Relative to Other Schools at the Same Level			Total
	Low	Medium	High	
Number of middle school arts teachers in California	1,546	1,221	1,058	3,825
Number of middle school arts teachers sampled	76	34	45	155
Response rate of middle school arts teachers sampled	61.8%	55.9%	53.3%	58.1%
Number of high school arts teachers in California	2,542	2,313	1,995	6,850
Number of high school arts teachers sampled	116	90	111	317
Response rate of high school arts teachers sampled	62.1%	57.8%	60.4%	60.3%
Total number of secondary arts teachers in California	4,088	3,534	3,053	10,675
Total number of secondary arts teachers sampled	192	124	156	472
Response rate of secondary arts teachers sampled	62.0%	57.3%	58.3%	59.5%

**Exhibit A-8
Secondary Arts Teacher Sample, by School API Level**

	School API Level Relative to Other Schools at the Same Level			Total
	Low	Medium	High	
Number of middle school arts teachers in California	1,088	1,193	1,544	3,825
Number of middle school arts teachers sampled	35	53	67	155
Response rate of middle school arts teachers sampled	48.6%	60.4%	61.2%	58.1%
Number of high school arts teachers in California	1,927	2,311	2,612	6,850
Number of high school arts teachers sampled	93	94	130	317
Response rate of high school arts teachers sampled	60.2%	55.3%	63.8%	60.3%
Total number of secondary arts teachers in California	3,015	3,504	4,156	10,675
Total number of secondary arts teachers sampled	128	147	197	472
Response rate of secondary arts teachers sampled	57.0%	57.1%	62.9%	59.5%

Survey Analysis

Research Data Technology Inc. (RDT) hand-entered the data from the paper surveys into a data file, with members of the research team manually verifying a subset of the surveys to ensure data entry accuracy. This data file was then merged with data entered from the online survey to limit analysis to one data file. The research team next generated descriptive statistics, including frequencies, means, and measures of variance, for each survey item. Along with descriptive analyses, researchers also ran comparative analyses to examine differences by school level, school poverty level, and school API level.²⁷ Reported contrasts between groups of schools are statistically significant, with a few exceptions noted in the graphs.

²⁷ Comparative analyses were run only for middle school versus high school arts teacher responses.

SECONDARY DATA ANALYSIS

The research team analyzed data from CBEDS available through the CDE to examine the number of dedicated arts staff in the state, across school levels, and across school-level API and poverty.

Researchers drew on data files from the 2006-07 school year from the following sources for these analyses: the Professional Assignment Information Form (PAIF) and the List of California Public Schools and Districts. The PAIF data are broken out into two teacher-level files: PAIF and ASSIGN. The PAIF file contains information on teacher characteristics and credential authorizations, and the ASSIGN file contains up to eight teaching assignments for each teacher. In addition, an assignment code, ASGNCODE, contains information on assignment codes for teaching assignments and is used in conjunction with the PAIF and ASSIGN files.

To identify secondary arts teachers, the research team relied on the assignment code classifications available in the CBEDS *Administrative Manual*. Because course assignment codes in CBEDS are grouped by school level and discipline, our analysis included arts courses categorized under the headings Art, Dance, Drama/Theatre, and Music. We restricted the analysis to those teachers who were at the secondary school (middle, junior high, or high school) level. Exhibit A-9 provides a full list of the course assignment codes by discipline used in the teacher analyses.

**Exhibit A-9
CBEDS Course Assignment Codes Used in Analysis of Arts Teachers**

	CBEDS Code	Course Name
Music	2300	Band
	2302	Stage band
	2303	Orchestra
	2305	Chorus/choir
	2306	Vocal jazz/jazz choir
	2307	Music appreciation/history/literature
	2308	Music theory
	2309	Composition/songwriting
	2310	Instrumental music lessons
	2311	Recorder ensemble
	2313	Swing/show choir
	2314	Chamber/madrigal/vocal ensemble
	2315	Classroom/general/exploratory music
	2316	Voice class
	2317	Jazz/stage band
	2318	Ethnic music ensemble
	2319	Percussion ensemble
	2321	Computers in music
	2322	Musical theatre
	2323	Computers and electronics in music
2398	Other music course	
2361	Middle years program music	
2370	Advanced placement music theory	
2360	International baccalaureate music	
2380	Music (support teaching assignment)	

Dance	2352	Dance choreography and production
	2353	Dance, movement and rhythmic activities
	2354	Folk/ethnic dance
	2355	Dance fundamentals
	2356	Independent or advanced study
	2357	Ballet, modern, jazz dance
	2358	Other dance course
	2501	Dance, all phases
Visual Arts	2800	Ceramics
	2801	Design
	2802	Crafts
	2803	Art history
	2804	Art appreciation
	2805	Photography
	2806	Drawing
	2807	Painting
	2808	Advertising design
	2809	Cinematography
	2811	Jewelry
	2812	Sculpture
	2813	Fashion design
	2814	Fibers and textiles
	2817	Printmaking
	2818	Multicultural art/folk art
	2819	Lettering/calligraphy
	2820	Computer art/graphics
	2821	Yearbook
	2822	Fundamentals of art (elementary)
	2823	Fundamentals of Art (secondary)
	2898	Other art course
2861	Middle years program visual arts	
2870	Advanced placement History of art	
2873	Advanced placement Studio Art	
2860	International baccalaureate art/design	
Theatre	2900	Theatre/play production
	2901	Drama/creative dramatics
	2904	Theatre workshop
	2905	Technical theatre/stagecraft
	2908	Media arts (individual or inclusive)
	2910	History/appreciation of drama/theatre arts
	2998	Other drama/theatre course
	2961	Middle years program drama
	2960	International baccalaureate theatre arts

INTERVIEWS

To understand the system for preparing and training elementary classroom teachers and arts teachers, the research team conducted phone interviews with faculty from six institutions of higher education (IHEs), including faculty from four California State University campuses, one University of California campus, and 1 independent, private university. The IHEs were selected to represent a

broad cross-section of universities across the state that offer undergraduate subject matter preparation programs in the arts, as well as teacher preparation programs that offer multiple-subject credentials for elementary teachers and single-subject credentials for arts teachers. At each campus, the research team interviewed between 1 and 3 faculty members for a total of 15 faculty interviews.

The research team created a semistructured interview protocol for university faculty that addressed the arts education course requirements for subject matter and teacher preparation programs; the extent to which the VPA standards are addressed in those courses; staffing for arts education courses; and challenges to providing arts education courses. Because university staffing structures vary considerably, the protocols were tailored for respondents based on their roles and responsibilities. The respondents included faculty from university music departments, visual art departments, theatre departments, and schools of education. The team also collected data on arts education requirements and course offerings from IHE web sites and course catalogs. Researchers completed a structured debriefing guide for each IHE to synthesize information gathered through the interviews and web sites. After analyzing data for each individual IHE, the research team then conducted cross-case analysis to identify similarities and variation across the IHEs in their arts-specific requirements for multiple-subject teachers and single-subject arts teachers.

The team also conducted phone interviews with the directors of five of the six regional sites of The California Arts Project (TCAP) and with arts education coordinators from six counties across the state. Building on the case studies conducted for *An Unfinished Canvas*, the interviews served to provide in-depth data on the professional development opportunities available through state and county sources. For these interviews, the research team created a semistructured protocol that included the following topics: focus, format, and duration of the professional development; types and numbers of participants served; sources of funding and impact of state funding for the arts; and barriers to providing high-quality professional development in the arts. The team analyzed data from the interviews to identify cross-cutting themes, variation among respondents, and the factors that contributed to the identified commonalities and variation.

STATISTICAL SUPPORT FOR SURVEY DATA

The following exhibits provide supplemental information for the exhibits and quantitative data presented in this report. They are organized, by section, as the data appear in the report. Within these exhibits, the notation SE is used to denote standard error, N_w denotes the weighted sample size, N_{uw} denotes unweighted sample size, and df denotes degrees of freedom.

Chapter 2

Table B-1
Credentials that Secondary Arts Teachers Reported Having
in the Discipline They Teach

		Secondary Arts Teachers	
Music	No credential	%	4
		SE	2.58
	Intern, Emergency, or Supplemental authorization	%	8
		SE	3.40
	Preliminary, Professional Clear, or Subject Matter Authorization	%	88
		SE	4.02
	<i>N_w</i>		3,231
	<i>N_{uw}</i>		88
Visual arts	No credential	%	8
		SE	2.79
	Intern, Emergency, or Supplemental authorization	%	8
		SE	2.87
	Preliminary, Professional Clear, or Subject Matter Authorization	%	84
		SE	3.75
	<i>N_w</i>		5,619
	<i>N_{uw}</i>		152
Theatre	No credential	%	33
		SE	8.69
	Intern, Emergency, or Supplemental authorization	%	12
		SE	6.23
	Preliminary, Professional Clear, or Subject Matter Authorization	%	55
		SE	8.29
	<i>N_w</i>		2,057
	<i>N_{uw}</i>		47
Dance	No credential	%	38
		SE	14.29
	Intern, Emergency, or Supplemental authorization	%	26
		SE	10.80
	Preliminary, Professional Clear, or Subject Matter Authorization	%	36
		SE	12.63
	<i>N_w</i>		893
	<i>N_{uw}</i>		17

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 4

Chapter 3

Exhibit B-2
Elementary Classroom Teachers who Reported that a
Credentialed Arts Teacher Provides Arts Instruction
to the Students in their Class

Elementary Classroom Teachers		
Music	%	36
	SE	4.18
Visual arts	%	16
	SE	3.19
Theatre	%	7
	SE	1.67
Dance	%	9
	SE	2.25
	<i>N_w</i>	156,475
	<i>N_{uw}</i>	294

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 6

**Exhibit B-3
Elementary Classroom Teachers' Delivery of Arts Instruction**

Elementary Classroom Teachers			
Music	Teacher provides stand-alone instruction	%	8
	Teacher provides instruction connecting the arts and other subjects	%	50
	Teacher provides both stand-alone instruction and instruction connecting the arts and other subjects	%	5
	Instruction not provided	%	37
		SE	2.89
	<i>N_w</i>	154,044	
	<i>N_{uw}</i>	289	
Visual arts	Teacher provides stand-alone instruction	%	10
	Teacher provides instruction connecting the arts and other subjects	%	56
	Teacher provides both stand-alone instruction and instruction connecting the arts and other subjects	%	17
	Instruction not provided	%	17
		SE	2.40
	<i>N_w</i>	155,098	
	<i>N_{uw}</i>	291	
Theatre	Teacher provides stand-alone instruction	%	3
	Teacher provides instruction connecting the arts and other subjects	%	40
	Teacher provides both stand-alone instruction and instruction connecting the arts and other subjects	%	4
	Instruction not provided	%	53
		SE	3.95
	<i>N_w</i>	152,644	
	<i>N_{uw}</i>	286	
Dance	Teacher provides stand-alone instruction	%	10
	Teacher provides instruction connecting the arts and other subjects	%	22
	Teacher provides both stand-alone instruction and instruction connecting the arts and other subjects	%	2
	Instruction not provided	%	66
		SE	2.79
	<i>N_w</i>	153,843	
	<i>N_{uw}</i>	289	

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 7

**Exhibit B-4
Elementary Classroom Teachers' Familiarity with the VPA Standards**

Elementary Classroom Teachers		
Not at all or somewhat familiar with standards in all four disciplines	%	65
Familiar or very familiar with standards in one to three disciplines	%	26
Familiar or very familiar with standards in all four disciplines	%	9
	SE	2.90
	<i>N_w</i>	152,687
	<i>N_{uw}</i>	287

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 5

**Exhibit B-5
Elementary Classroom Teachers who Reported Being Familiar or Very Familiar
(as Opposed to Not at all Familiar or Somewhat Familiar) with the VPA Standards
in Each Arts Discipline**

Elementary Classroom Teachers		
Music	%	21
	SE	2.75
	<i>N_w</i>	154,143
	<i>N_{uw}</i>	290
Visual arts	%	30
	SE	2.91
	<i>N_w</i>	155,397
	<i>N_{uw}</i>	292
Theatre	%	13
	SE	1.96
	<i>N_w</i>	153,765
	<i>N_{uw}</i>	289
Dance	%	12
	SE	2.12
	<i>N_w</i>	153,692
	<i>N_{uw}</i>	289

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 5

Exhibit B-6
Elementary Classroom Teachers Teaching an Arts Curriculum Mostly or Fully Aligned
(as Opposed to Somewhat Aligned or Don't Know) with the VPA Standards
in Each Arts Discipline

Elementary Classroom Teachers		
Music	%	19
	SE	2.40
	<i>N_w</i>	<i>155,397</i>
	<i>N_{uw}</i>	<i>292</i>
Visual arts	%	32
	SE	3.51
	<i>N_w</i>	<i>153,393</i>
	<i>N_{uw}</i>	<i>288</i>
Theatre	%	14
	SE	2.77
	<i>N_w</i>	<i>154,015</i>
	<i>N_{uw}</i>	<i>289</i>
Dance	%	8
	SE	1.58
	<i>N_w</i>	<i>154,392</i>
	<i>N_{uw}</i>	<i>290</i>

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 8

Exhibit B-7
Elementary Classroom Teachers who Reported Yes (as Opposed to No or Do Not Know)
to Assessing Student Learning and Progress Toward Meeting the VPA Standards
in Each Arts Discipline

Elementary Classroom Teachers		
Music	%	19
	SE	3.28
	<i>N_w</i>	155,470
	<i>N_{uw}</i>	292
Visual arts	%	34
	SE	3.85
	<i>N_w</i>	154,934
	<i>N_{uw}</i>	291
Theatre	%	13
	SE	2.86
	<i>N_w</i>	154,928
	<i>N_{uw}</i>	291
Dance	%	11
	SE	2.39
	<i>N_w</i>	155,933
	<i>N_{uw}</i>	293

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 10

Exhibit B-8
Elementary Classroom Teachers who Reported Being Evaluated for Including
Standards-Based Arts Instruction in their Curriculum, by School API Level

	All	School API Level			χ^2	df	p-value
		Low	Medium	High			
%	11	7	8	19	6.42	2	0.04
SE	1.64	2.44	3.38	3.88			
<i>N_w</i>	151,540	55,417	48,163	47,960			
<i>N_{uw}</i>	285	89	99	97			

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 11

Exhibit B-9
Resources Used to a Moderate or Great Extent (as Opposed to Some Extent or Not at All)
by Elementary Classroom Teachers to Develop the Arts Curriculum They Teach

Elementary Classroom Teachers		
Internet, books, or other media	%	35
	SE	3.43
	<i>N_w</i>	154,216
	<i>N_{uw}</i>	290
Other classroom teachers	%	19
	SE	2.22
	<i>N_w</i>	153,392
	<i>N_{uw}</i>	288
Standards-aligned arts curriculum materials	%	17
	SE	2.01
	<i>N_w</i>	153,630
	<i>N_{uw}</i>	288
Arts specialists	%	14
	SE	2.22
	<i>N_w</i>	153,306
	<i>N_{uw}</i>	288
Arts professionals or organizations	%	13
	SE	2.20
	<i>N_w</i>	154,130
	<i>N_{uw}</i>	290

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 9

Exhibit B-10
Elementary Classroom Teachers who Reported They Agree or Strongly Agree (as Opposed to Neither Agree nor Disagree, Disagree, or Strongly Disagree) with the Following Statements about Support for Arts Instruction at their School, by School API Level

		School API Level				χ^2	df	p
		All	Low	Medium	High			
I consider instruction in the arts an important part of the school's curriculum	%	85	82	85	89	1.56	2	0.46
	SE	2.46	4.66	3.94	3.02			
	<i>N_W</i>	153,155	56,027	48,626	48,502			
Most teachers value arts education	%	64	48	71	75	10.88	2	<0.01
	SE	3.92	7.30	6.58	5.34			
	<i>N_W</i>	152,528	55,400	48,626	48,502			
Arts instruction should be provided by credentialed arts teachers	%	62	52	63	73	7.16	2	0.04
	SE	3.36	5.82	4.96	5.52			
	<i>N_W</i>	153,155	48,270	48,358	56,527			
Parents actively support arts education	%	44	13	50	75	90.86	2	<0.01
	SE	3.06	2.66	6.76	6.82			
	<i>N_W</i>	152,613	56,027	48,626	47,960			
The administration emphasizes the importance of the arts in children's education	%	32	9	42	50	49.60	2	<0.01
	SE	2.36	3.72	5.50	5.36			
	<i>N_W</i>	153,155	56,027	48,626	48,502			
<i>N_W</i>	288	90	100	98				

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 16

Exhibit B-11
Elementary Classroom Teachers who Reported They Agree or Strongly Agree (as Opposed to Neither Agree nor Disagree, Disagree, or Strongly Disagree) with the Following Statements about Support for Arts Instruction at their School, by School Poverty Level

		School Poverty Level				χ^2	df	p value
		All	Low	Medium	High			
I consider instruction in the arts an important part of the school's curriculum	%	85	87	85	83	0.78	2	0.68
	SE	2.46	4.16	4.76	3.32			
	<i>N_w</i>	153,155	48,270	48,358	56,527			
	<i>N_{uw}</i>	288	86	103	99			
Most teachers value arts education	%	64	74	58	61	3.94	2	0.14
	SE	3.92	6.36	7.64	6.10			
	<i>N_w</i>	152,528	48,270	48,358	55,899			
	<i>N_{uw}</i>	287	86	103	98			
Arts instruction should be provided by credentialed arts teachers	%	62	70	62	56	3.66	2	0.16
	SE	3.36	5.98	4.96	5.62			
	<i>N_w</i>	153,155	48,270	48,358	56,527			
	<i>N_{uw}</i>	288	86	103	99			
Parents actively support arts education	%	44	72	49	17	65.68	2	<0.01
	SE	3.06	7.70	6.10	3.00			
	<i>N_w</i>	152,613	47,728	48,358	56,527			
	<i>N_{uw}</i>	287	85	103	99			
The administration emphasizes the importance of the arts in children's education	%	32	46	40	14	26.68	2	<0.01
	SE	2.36	4.54	5.32	4.24			
	<i>N_w</i>	153,155	48,270	48,358	56,527			
	<i>N_{uw}</i>	288	86	103	99			

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 16

Exhibit B-12

Moderate or Serious Barriers (as opposed to Minor Barrier or Not a Barrier) to Elementary Classroom Teachers' Delivery of Standards-Aligned Arts Instruction, by School API Level

		School API Level				χ^2	df	p value
		All	Low	Medium	High			
Insufficient instructional time	%	90	89	89	93	0.66	2	0.72
	SE	1.62	3.78	3.34	3.06			
	<i>N_w</i>	152,692	56,027	48,163	48,502			
	<i>N_{uw}</i>	287	90	99	98			
Focus on improving academic test scores	%	86	88	84	84	0.44	2	0.80
	SE	1.62	3.72	4.28	3.68			
	<i>N_w</i>	152,777	56,027	48,626	48,124			
	<i>N_{uw}</i>	287	90	100	97			
Insufficient time for individual or collaborative planning	%	78	81	75	77	1.00	2	0.62
	SE	3.16	4.90	5.32	4.52			
	<i>N_w</i>	153,155	56,027	48,626	48,502			
	<i>N_{uw}</i>	288	90	100	98			
Inadequate funding	%	75	77	80	67	4.70	2	0.10
	SE	2.82	4.34	4.00	5.42			
	<i>N_w</i>	151,467	54,790	48,176	48,502			
	<i>N_{uw}</i>	285	88	99	98			
Lack of professional development and/or training	%	75	79	76	68	1.96	2	0.38
	SE	2.72	3.88	4.30	6.06			
	<i>N_w</i>	152,064	55,400	48,163	48,502			
	<i>N_{uw}</i>	286	89	99	98			
Lack of support from district leaders	%	70	85	67	54	18.00	2	<0.01
	SE	2.74	4.14	5.28	6.48			
	<i>N_w</i>	151,687	55,400	48,163	48,124			
	<i>N_{uw}</i>	285	89	99	97			
Lack of standards-aligned curricular guidance	%	68	71	69	63	1.64	2	0.44
	SE	2.64	4.26	5.24	5.02			
	<i>N_w</i>	153,155	56,027	48,626	48,502			
	<i>N_{uw}</i>	288	90	100	98			
Inadequate materials, equipment, tools, and instruments	%	66	73	69	56	5.32	2	0.08
	SE	3.04	5.70	5.42	5.42			
	<i>N_w</i>	153,155	56,027	48,626	48,502			
	<i>N_{uw}</i>	288	90	100	98			

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Exhibit B-12 (concluded)

		School API Level				χ^2	df	p value
		All	Low	Medium	High			
Lack of support from school administrators	%	52	69	44	40	14.00	2	<0.01
	SE	3.38	5.92	6.10	6.34			
	<i>N_w</i>	151772	55,400	48,626	47,746			
	<i>N_{uw}</i>	285	89	100	96			
Inadequate facilities	%	41	47	40	35	2.56	2	0.28
	SE	2.18	3.38	3.66	5.46			
	<i>N_w</i>	151712	56,027	47,725	47,960			
	<i>N_{uw}</i>	285	90	98	97			
Lack of parent or community support	%	29	47	25	13	45.64	2	<0.01
	SE	2.48	4.86	4.14	2.50			
	<i>N_w</i>	153155	56,027	48,626	48,502			
	<i>N_{uw}</i>	288	90	100	98			
Lack of student interest or demand	%	7	10	7	4	3.26	2	0.20
	SE	2.00	3.56	2.98	2.32			
	<i>N_w</i>	152162	56,027	48,176	47,960			
	<i>N_{uw}</i>	286	90	99	97			

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 17

Exhibit B-13

Moderate or Serious Barriers (as opposed to Minor Barrier or Not a Barrier) to Elementary Classroom Teachers' Delivery of Standards-Aligned Arts Instruction, by School Poverty Level

		School Poverty Level				χ^2	df	p value
		All	Low	Medium	High			
Insufficient instructional time	%	90	91	91	89	0.14	2	0.94
	SE	1.62	3.34	3.46	3.66			
	N_w	152,692	48,270	48,358	56,063			
	N_{uw}	287	86	103	98			
Focus on improving academic test scores	%	86	84	84	88	0.52	2	0.78
	SE	1.62	3.84	4.00	3.94			
	N_w	152,777	48,270	47,980	56,527			
	N_{uw}	287	86	102	99			
Insufficient time for individual or collaborative planning	%	78	78	74	81	1.56	2	0.46
	SE	3.16	4.78	4.46	5.34			
	N_w	153,155	48,270	48,358	56,527			
	N_{uw}	288	86	103	99			
Inadequate funding	%	75	75	74	75	0.04	2	0.98
	SE	2.82	5.26	5.24	3.86			
	N_w	151,467	48,270	47,297	55,899			
	N_{uw}	285	86	101	98			
Lack of professional development and/or training	%	75	71	72	80	1.88	2	0.40
	SE	2.72	5.46	3.98	4.76			
	N_w	152,064	48,270	48,358	55,436			
	N_{uw}	286	86	103	97			
Lack of support from district leaders	%	70	59	66	82	11.14	2	<0.01
	SE	2.74	6.30	6.08	4.12			
	N_w	151,687	48,270	47,980	55,436			
	N_{uw}	285	86	102	97			
Lack of standards-aligned curricular guidance	%	68	65	67	71	0.92	2	0.64
	SE	2.64	5.34	5.32	4.1			
	N_w	153,155	48,270	48,358	56,527			
	N_{uw}	288	86	103	99			
Inadequate materials, equipment, tools, and instruments	%	66	63	61	74	3.50	2	0.18
	SE	3.04	5.58	5.50	4.92			
	N_w	153,155	48,270	48,358	56,527			
	N_{uw}	288	86	103	99			

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Exhibit B-13 (concluded)

		School Poverty Level				χ^2	df	p value
		All	Low	Medium	High			
Lack of support from school administrators	%	52	41	46	66	11.78	2	<0.01
	SE	3.38	5.80	6.76	5.56			
	<i>N_w</i>	151,772	48,270	47,603	55,899			
	<i>N_{uw}</i>	285	86	101	98			
Inadequate facilities	%	41	37	42	44	1.12	2	0.58
	SE	2.18	5.24	4.68	3.24			
	<i>N_w</i>	151,712	47,728	47,457	56,527			
	<i>N_{uw}</i>	285	85	101	99			
Lack of parent or community support	%	29	13	27	44	46.36	2	<0.01
	SE	2.48	2.28	5.14	4.52			
	<i>N_w</i>	153,155	48,270	48,358	56,527			
	<i>N_{uw}</i>	288	86	103	99			
Lack of student interest or demand	%	7	5	10	7	1.08	2	0.58
	SE	2.00	2.64	3.64	2.90			
	<i>N_w</i>	152,162	47,728	47,908	56,527			
	<i>N_{uw}</i>	286	85	102	99			

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 17

Chapter 4

Exhibit B-14
Secondary Arts Teachers who Reported Being Very Familiar
(as Opposed to Not At All Familiar, Somewhat Familiar, or Familiar)
with the VPA Standards in their Arts Discipline

Secondary Arts Teachers		
Music	%	65
	SE	5.76
	<i>N_w</i>	3,182
	<i>N_{uw}</i>	87
Visual arts	%	76
	SE	4.41
	<i>N_w</i>	5,590
	<i>N_{uw}</i>	151
Theatre	%	65
	SE	6.84
	<i>N_w</i>	1,953
	<i>N_{uw}</i>	45
Dance	%	78
	SE	12.95
	<i>N_w</i>	893
	<i>N_{uw}</i>	17

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 6

Exhibit B-15
Extent to which Secondary Arts Teachers are Teaching a Curriculum
Aligned with the VPA Standards in their Arts Discipline

		Secondary Arts Teachers	
Music	Fully aligned	%	28
		SE	5.18
	Mostly aligned	%	51
		SE	6.13
	Somewhat aligned	%	17
		SE	4.74
	Don't know	%	4
		SE	2.66
		<i>N_w</i>	<i>3,182</i>
		<i>N_{uw}</i>	<i>87</i>
Visual arts	Fully aligned	%	56
		SE	4.00
	Mostly aligned	%	38
		SE	3.38
	Somewhat aligned	%	4
		SE	1.76
	Don't know	%	2
		SE	1.12
		<i>N_w</i>	<i>5,619</i>
		<i>N_{uw}</i>	<i>152</i>
Theatre	Fully aligned	%	41
		SE	8.87
	Mostly aligned	%	40
		SE	8.76
	Somewhat aligned	%	15
		SE	7.32
	Don't know	%	4
		SE	2.85
		<i>N_w</i>	<i>2,007</i>
		<i>N_{uw}</i>	<i>46</i>
Dance	Fully aligned	%	62
		SE	14.81
	Mostly aligned	%	5
		SE	5.87
	Somewhat aligned	%	27
		SE	12.71
	Don't know	%	6
		SE	5.43
		<i>N_w</i>	<i>893</i>
		<i>N_{uw}</i>	<i>17</i>

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 7

Exhibit B-16
Secondary Arts Teachers who Reported Yes (as Opposed to No or Do Not Know)
to Assessing Student Learning and Progress Toward Meeting the VPA Standards
in their Arts Discipline

Secondary Arts Teachers		
Music	%	84
	SE	6.05
	<i>N_w</i>	3,152
	<i>N_{uw}</i>	86
Visual arts	%	95
	SE	1.99
	<i>N_w</i>	5,555
	<i>N_{uw}</i>	150
Theatre	%	87
	SE	5.63
	<i>N_w</i>	2,007
	<i>N_{uw}</i>	46
Dance	%	88
	SE	7.94
	<i>N_w</i>	844
	<i>N_{uw}</i>	16

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 10

Exhibit B-17
Secondary Arts Teachers who Reported They Agree or Strongly Agree
(as Opposed to Neither Agree nor Disagree, Disagree, or Strongly Disagree)
with the Following Statements about Support for Arts Instruction at their School

Secondary Arts Teachers		
Students are motivated to do well in my class(es)	%	80
	SE	2.51
	<i>N_w</i>	10,509
	<i>N_{uw}</i>	276
The administration supports me in my work	%	79
	SE	2.52
	<i>N_w</i>	10,547
	<i>N_{uw}</i>	277
Parents support me in my efforts to educate their children	%	76
	SE	2.85
	<i>N_w</i>	10,610
	<i>N_{uw}</i>	279
Most teachers consider arts education an important part of the school's curriculum	%	49
	SE	3.35
	<i>N_w</i>	10,581
	<i>N_{uw}</i>	278

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 15

Exhibit B-18
Moderate or Serious Barriers (as opposed to Minor Barriers or Not a Barrier)
to Secondary Arts Teachers' Delivery of Standards-Aligned Arts Instruction

Secondary Arts Teachers		
Inadequate funding	%	60
	SE	3.60
	<i>N_w</i>	10,505
	<i>N_{uw}</i>	276
Inadequate materials, equipment, tools, and instruments	%	45
	SE	2.99
	<i>N_w</i>	10,503
	<i>N_{uw}</i>	276
Focus on improving test scores	%	42
	SE	3.47
	<i>N_w</i>	10,390
	<i>N_{uw}</i>	273
Inadequate facilities	%	40
	SE	3.84
	<i>N_w</i>	10,539
	<i>N_{uw}</i>	277
Lack of support from district leaders	%	35
	SE	3.63
	<i>N_w</i>	10,539
	<i>N_{uw}</i>	277
Insufficient time for individual or collaborative planning	%	34
	SE	3.47
	<i>N_w</i>	10,439
	<i>N_{uw}</i>	274
Lack of professional community for arts teachers	%	26
	SE	2.95
	<i>N_w</i>	10,510
	<i>N_{uw}</i>	276
Lack of professional development and/or training	%	23
	SE	2.80
	<i>N_w</i>	10,445
	<i>N_{uw}</i>	275

continued on the next page

Exhibit B-18 (concluded)

Secondary Arts Teachers		
Lack of support from school administration	%	23
	SE	2.67
	<i>N_w</i>	10,539
	<i>N_{uw}</i>	277
Lack of parent or community support	%	22
	SE	2.54
	<i>N_w</i>	10,539
	<i>N_{uw}</i>	277
Insufficient instructional time	%	22
	SE	2.55
	<i>N_w</i>	10,539
	<i>N_{uw}</i>	277
Lack of standards-aligned curricular guidance	%	16
	SE	2.00
	<i>N_w</i>	10,409
	<i>N_{uw}</i>	274
Lack of student interest or demand	%	14
	SE	2.78
	<i>N_w</i>	10,539
	<i>N_{uw}</i>	277

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 16

CHAPTER 5

Exhibit B-19
Elementary Classroom Teachers who Reported Participating in Arts-Related Professional Development During the Last 12 Months, by School API Level

	All	School API Level			χ^2	df	p value
		Low	Medium	High			
%	24	13	30	28	6.40	2	0.04
SE	3.46	5.46	4.58	6.76			
<i>N_w</i>	153,155	56,027	48,626	48,502			
<i>N_{uw}</i>	288	90	100	98			

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 12

Exhibit B-20
Elementary Classroom Teachers who Reported Participating in Arts-Related Professional Development During the Last 12 months in Each Arts Discipline

Elementary Classroom Teachers	
Music	% 14
	SE 2.33
	<i>N_w</i> 154,301
	<i>N_{uw}</i> 290
Visual arts	% 20
	SE 3.40
	<i>N_w</i> 154,921
	<i>N_{uw}</i> 291
Theatre	% 10
	SE 2.63
	<i>N_w</i> 153,850
	<i>N_{uw}</i> 289
Dance	% 8
	SE 2.10
	<i>N_w</i> 154,301
	<i>N_{uw}</i> 290

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 15

Exhibit B-21
Arts-Related Professional Development Activities in which Elementary Classroom Teachers
Participated During the Last 12 Months

Elementary Classroom Teachers		
Collaboration with arts teachers to plan arts instruction	%	12
	SE	2.79
School- or district- level professional development related to the arts	%	11
	SE	2.33
Conferences or workshops related to the arts discipline you teach	%	10
	SE	1.96
Collaboration with professional artists or community arts groups	%	9
	SE	2.50
	<i>N_w</i>	156,475
	<i>N_{uw}</i>	294

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 13

Exhibit B-22
Focus of Arts-Related Professional Development in which Elementary Classroom Teachers
Participated During the Last 12 Months

Elementary Classroom Teachers		
Connecting standards-aligned arts learning with other subject areas	%	12
	SE	2.52
Applied study in one of the arts	%	11
	SE	2.44
Developing knowledge about the arts	%	9
	SE	2.33
Incorporating state or district arts standards into instruction	%	9
	SE	1.78
Student assessment in the arts	%	3
	SE	0.87
	<i>N_w</i>	156,475
	<i>N_{uw}</i>	294

Source: 2007 SRI Survey of Elementary Arts Education in California, Question 14

Exhibit B-23
Secondary Arts Teachers who Participated in More than 8 Hours
of Professional Development (as Opposed to None or 1-8 Hours)
During the Last 12 Months in their Arts Discipline

Secondary Arts Teachers		
Music	%	83
	SE	3.81
	<i>N_w</i>	2,809
	<i>N_{uw}</i>	79
Visual arts	%	64
	SE	4.37
	<i>N_w</i>	4,572
	<i>N_{uw}</i>	126
Theatre	%	48
	SE	10.31
	<i>N_w</i>	1,369
	<i>N_{uw}</i>	33
Dance	%	81
	SE	10.35
	<i>N_w</i>	736
	<i>N_{uw}</i>	14

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 14

Exhibit B-24
Arts-Related Professional Development Activities in which Secondary Arts Teachers
Participated During the Last 12 Months

Secondary Arts Teachers		
Collaboration with other arts teachers to plan arts instruction	%	71
	SE	3.49
Conferences or workshops related to the arts discipline(s) you teach	%	59
	SE	3.97
Collaboration with professional artists or community arts groups	%	53
	SE	3.71
School- or district-level professional development related to the arts	%	46
	SE	3.30
	<i>N_w</i>	10,673
	<i>N_{uw}</i>	281

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 12

Exhibit B-25
Focus of Arts-Related Professional Development in which Secondary Arts Teachers
Participated During the Last 12 Months

Secondary Arts Teachers		
Applied study in one of the arts or in arts education	%	53
	SE	3.85
Incorporating state or district arts standards into instruction	%	48
	SE	3.24
Developing knowledge about the arts	%	45
	SE	4.01
Student assessment in the arts	%	40
	SE	3.07
	<i>N_w</i>	<i>10,673</i>
	<i>N_{uw}</i>	<i>281</i>

Source: 2007 SRI Survey of Secondary Arts Education in California, Question 13

SURVEY INSTRUMENTS

Arts Education in California's Elementary Schools



Definitions for this Survey

The Arts – The use of the word *arts* in the survey refers to the four disciplines in the visual and performing arts: dance, music, theatre, and visual arts. In each discipline, we include new and mixed media (e.g., computer and networked technologies, video, sound recording, and digital media). Art forms that combine media (e.g., opera, musical theatre, puppetry, animation, film, websites, installations) should be considered as part of any and all disciplines they employ.

Dance – An instructional program that prepares students to express themselves through creative movement in the performance of one or more of the dance disciplines, including ballet, modern, jazz, ethnic, and folk dance, and that describes dance as a cultural phenomenon. Includes instruction in choreography, dance history and criticism, and dance production, using digital/electronic technology when appropriate.

Music – An instructional program for the purpose of helping students learn to perform, create, and respond to (appreciate) music, which can include digital/electronic technology when appropriate. *Performance* studies include voice, choir, and instrumental studies such as guitar, piano, band, and orchestra. *Creating* studies include music improvisation, arrangement, and composition. Music classes typically foster appreciation by developing an understanding of music theory, criticism, and the historical development of music in various cultures.

Theatre – An instructional program that generally describes the study of dramatic works and their performance. Includes instruction in dramatic literature, dramatic styles and types, and the principles of organizing and producing plays. Also includes instruction in acting, directing, designing, and scriptwriting to create and perform in formal and informal theatre, film/videos, and electronic media productions.

Visual arts – An instructional program for the purpose of helping students learn to create and respond to the visual arts. Students create their own artwork in a range of media and processes, including the use of digital/electronic technology when appropriate. Art classes typically foster appreciation by developing an understanding of art history and criticism and the roles visual arts play within various cultures, times, and places.

Arts teacher – An education professional with a state certification in one (or more) of the arts disciplines (including theatre or dance teachers whose primary credentials are in English or physical education, respectively).

Visual and performing arts standards – In 2001, the State Board of Education approved the *Visual and Performing Arts Content Standards*, which set forth what students should know and be able to do within each of the four arts disciplines: dance, music, theatre, and visual arts. The standards consist of five strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. The recommended academic rigor for arts education includes creating and practicing the arts, reading about the arts, researching and writing about the arts, reflecting on the arts, and participating in critical analysis of art.



4. Do you hold any of the following degrees in an **arts** discipline? *(Mark all that apply.)*

Degree	Please specify arts subject
<input type="checkbox"/> Bachelor's (major)	_____
<input type="checkbox"/> Bachelor's (minor)	_____
<input type="checkbox"/> Master's	_____
<input type="checkbox"/> Doctorate	_____

5. How familiar are you with California's Visual and Performing Arts standards in each of the arts disciplines? *(Mark one box per row.)*

	Not at all familiar	Somewhat familiar	Familiar	Very familiar
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. DELIVERY OF ARTS INSTRUCTION

6. Schools often use more than one person (e.g., arts teachers, classroom teachers, other arts professionals) to deliver arts instruction. Which people, if any, provide instruction to your students in each arts discipline? *(Mark all that apply.)*

	Not applicable. This discipline is not provided to my students.	I provide arts instruction.	A credentialed arts teacher provides arts instruction.	Another arts professional or volunteer provides arts instruction.
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



Note: Questions 7-11 are about the arts instruction that **YOU** provide to your students. If arts instruction is provided to your students by you and another person, please **answer only for yourself**. If **only** another person provides arts instruction to your students, check “Not applicable. I do not provide instruction in this arts discipline.” in the appropriate boxes.

7. Please indicate the method of delivery that best describes the arts instruction that **YOU** provide. **(Mark all that apply.)**

	Not applicable. I do not provide instruction in this arts discipline.	Instruction connecting the arts and other subjects	Stand-alone arts instruction
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. To what extent is the arts curriculum **YOU** teach aligned with California’s Visual and Performing Arts standards? **(Mark one box per row.)**

	Not applicable. I do not provide instruction in this arts discipline.	Don’t know	Somewhat aligned	Mostly aligned	Fully aligned
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



9. To what extent do you use the following resources for developing the arts curriculum **YOU** teach? **(Mark one box per row.)**

	Not applicable. I do not provide arts instruction.	Not at all	Some extent	Moderate extent	Great extent
a. Standards-aligned arts curriculum materials	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Arts specialists	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Other classroom teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Arts professionals or organizations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Internet, books, or other media	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Do **YOU** assess student learning and progress towards California’s Visual and Performing Arts standards in each arts discipline? **(Mark one box per row.)**

	Not applicable. I do not provide instruction in this arts discipline.	Don’t know	Yes	No
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

11. Are you evaluated for including standards-based arts instruction in your curriculum?

- Yes
- No



3. PROFESSIONAL DEVELOPMENT IN THE ARTS

12. In the last 12 months, have you participated in any professional development (e.g., collaboration with arts teachers, conferences, workshops, classes, applied study) related to the arts?

Yes

No

→ If no, please skip to **Question 16.**

13. In the last 12 months, have you participated in any of the following activities in support of your arts instruction? **(Mark all that apply.)**

a. Collaboration with arts teachers to plan arts instruction

b. School- or district-level professional development related to the arts

c. Collaboration with professional artists or community arts groups

d. Conferences or workshops related to the arts discipline(s) you teach

e. Other (please specify): _____

14. Were any of the following a major focus of the professional development in which you participated in the last 12 months? **(Mark all that apply.)**

a. Applied study in one of the arts (e.g., composing, performing, creating) or in arts education

b. Developing knowledge about the arts (e.g., historical, cultural, analytical)

c. Connecting standards-aligned arts learning with other subject areas

d. Incorporating state or district arts standards into instruction

e. Student assessment in the arts

15. How many hours of professional development have you attended in the last 12 months for each arts discipline? **(Mark one box per row.)**

	None	1-8 hours	9-16 hours	More than 16 hours
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



4. SUPPORT FOR ARTS EDUCATION

16. Do you agree or disagree with each of the following statements about arts instruction at this school?
(Mark one box per row.)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
a. Parents actively support arts education in this school.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. The school administration emphasizes the importance of the arts in children's education.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Most teachers at this school value arts education.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. I consider instruction in the arts an important part of the school's curriculum.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Arts instruction should be provided by credentialed arts teachers.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. BARRIERS TO ARTS EDUCATION

17. To what extent do you face the following barriers to your delivery of standards-aligned arts instruction? **(Mark one box per row.)**

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
a. Inadequate facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Inadequate materials, equipment, tools, and instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Inadequate funding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Lack of standards-aligned curricular guidance (e.g., lesson plans, written curriculum guides, adopted texts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Lack of professional development and/or training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Focus on improving academic test scores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Insufficient instructional time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Insufficient time for individual or collaborative planning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Lack of support from district leaders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j. Lack of support from school administrators	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k. Lack of parent or community support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
l. Lack of student interest or demand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
m. Other (please specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>





Arts Education in California's Secondary Schools



Definitions for this Survey

The Arts – The use of the word *arts* in the survey refers to the four disciplines in the visual and performing arts: dance, music, theatre, and visual arts. In each discipline, we include new and mixed media (e.g., computer and networked technologies, video, sound recording, and digital media). Art forms that combine media (e.g., opera, musical theatre, puppetry, animation, film, websites, installations) should be considered as part of any and all disciplines they employ.

Dance – An instructional program that prepares students to express themselves through creative movement in the performance of one or more of the dance disciplines, including ballet, modern, jazz, ethnic, and folk dance, and that describes dance as a cultural phenomenon. Includes instruction in choreography, dance history and criticism, and dance production, using digital/electronic technology when appropriate.

Music – An instructional program for the purpose of helping students learn to perform, create, and respond to (appreciate) music, which can include digital/electronic technology when appropriate. *Performance* studies include voice, choir, and instrumental studies such as guitar, piano, band, and orchestra. *Creating* studies include music improvisation, arrangement, and composition. Music classes typically foster appreciation by developing an understanding of music theory, criticism, and the historical development of music in various cultures.

Theatre – An instructional program that generally describes the study of dramatic works and their performance. Includes instruction in dramatic literature, dramatic styles and types, and the principles of organizing and producing plays. Also includes instruction in acting, directing, designing, and scriptwriting to create and perform in formal and informal theatre, film/videos, and electronic media productions.

Visual arts – An instructional program for the purpose of helping students learn to create and respond to the visual arts. Students create their own artwork in a range of media and processes, including the use of digital/electronic technology when appropriate. Art classes typically foster appreciation by developing an understanding of art history and criticism and the roles visual arts play within various cultures, times, and places.

Visual and performing arts standards – In 2001, the State Board of Education approved the *Visual and Performing Arts Content Standards*, which set forth what students should know and be able to do within each of the four arts disciplines: dance, music, theatre, and visual arts. The standards consist of five strands: artistic perception; creative expression; historical and cultural context; aesthetic valuing; and connections, relations, and applications. The recommended academic rigor for arts education includes creating and practicing the arts, reading about the arts, researching and writing about the arts, reflecting on the arts, and participating in critical analysis of art.



4. Do you hold any of the following California teaching credentials? *(Mark all that apply.)*

	Preliminary or Professional Clear Credential	University or District Intern Credential	Emergency Permit, Waiver, or Other Credential Authorization	Subject Matter Authorization	Supplementary Authorization
a. Multiple subject	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. English	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Physical education	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Theatre				<input type="checkbox"/>	<input type="checkbox"/>
g. Dance				<input type="checkbox"/>	<input type="checkbox"/>

5. Do you hold any of the following degrees in an arts discipline? *(Mark all that apply.)*

Degree	Please specify <u>arts</u> subject
<input type="checkbox"/> Bachelor's (major)	_____
<input type="checkbox"/> Bachelor's (minor)	_____
<input type="checkbox"/> Master's	_____
<input type="checkbox"/> Doctorate	_____

6. How familiar are you with California's Visual and Performing Arts standards in the arts discipline(s) you teach? *(Mark one box per row.)*

	Not applicable. I do not teach this discipline.	Not at all familiar	Somewhat familiar	Familiar	Very familiar
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



2. ARTS INSTRUCTION

7. To what extent is the arts curriculum you teach aligned with California’s Visual and Performing Arts standards? **(Mark one box per row.)**

	Not applicable. I do not teach this discipline.	Don't know	Somewhat aligned	Mostly aligned	Fully aligned
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

8. During a typical school week, to how many different classes of students do you teach the arts at this school? (EXAMPLE: If you teach **2** periods of Art I and **3** periods of Art II during a typical school week, you teach **5** different classes of students)

--	--

class(es)

9. Approximately how many total students at this school are you currently teaching your arts discipline(s)?

--	--	--	--

students

10. Do you assess student learning and progress toward California’s Visual and Performing Arts standards in the arts discipline(s) you teach? **(Mark one box per row.)**

	Not applicable. I do not teach this discipline.	Don't know	Yes	No
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



3. PROFESSIONAL DEVELOPMENT IN THE ARTS

11. In the last 12 months, have you participated in any professional development (e.g., collaboration with other arts teachers, conferences, workshops, classes, applied study) related to the arts?

Yes

No

→ If no, please skip to Question 15.

12. In the last 12 months, have you participated in any of the following activities in support of your arts instruction? (**Mark all that apply.**)

a. Collaboration with other arts teachers to plan arts instruction

b. School- or district-level professional development related to the arts

c. Collaboration with professional artists or community arts groups

d. Conferences or workshops related to the arts discipline(s) you teach

e. Other (please specify): _____

13. Were any of the following a major focus of the professional development in which you participated in the last 12 months? (**Mark all that apply.**)

a. Applied study in one of the arts (e.g., composing, performing, creating) or in arts education

b. Developing knowledge about the arts (e.g., historical, cultural, analytical)

c. Incorporating state or district arts standards into instruction

d. Student assessment in the arts

14. How many hours of professional development have you attended in the last 12 months for the arts discipline(s) you teach? (**Mark one box per row.**)

	Not applicable. I do not teach this discipline.	None	1-8 hours	9-16 hours	More than 16 hours
a. Dance	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Music	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Theatre	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Visual arts	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>



4. SUPPORT FOR ARTS EDUCATION

15. Do you agree or disagree with each of the following statements about arts instruction at this school?
(Mark one box per row.)

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
a. Parents support me in my efforts to educate their children.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. The administration supports me in my work.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Most teachers consider arts education an important part of the school's curriculum.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Students are motivated to do well in my class(es).	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

5. BARRIERS TO ARTS EDUCATION

16. To what extent do you face the following barriers to your delivery of standards-aligned arts instruction? **(Mark one box per row.)**

	Not a barrier	Minor barrier	Moderate barrier	Serious barrier
a. Inadequate facilities	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
b. Inadequate materials, equipment, tools, and instruments	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
c. Inadequate funding	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
d. Lack of standards-aligned curricular guidance (e.g., lesson plans, written curriculum guides, adopted texts)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
e. Lack of professional development and/or training	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
f. Focus on improving academic test scores	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
g. Insufficient instructional time	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
h. Insufficient time for individual or collaborative planning	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
i. Lack of support from district leaders	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
j. Lack of support from school administrators	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
k. Lack of professional community for arts teachers	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
l. Lack of parent or community support	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
m. Lack of student interest or demand	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
n. Other (please specify): _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>





SRI International
333 Ravenswood Avenue
Menlo Park, CA 94025

Phone: 650.859.2000

www.sri.com