

**JFK Center-Fundamentals: Big Ideas from the National Core Arts Standards and  
Guiding Principles for Students with Disabilities**  
**Tuesday, July 21, 2015**  
**3 p.m. Eastern Time**

\* \* \* \* \*

**This is being provided in a rough-draft format. Communication Access Realtime  
Translation (CART) captioning is provided in order to facilitate communication  
accessibility and may not be a totally verbatim record of the proceedings.**

\* \* \* \*

>> Good afternoon and welcome to fundamentals, big ideas from the national core arts standards and guiding principles for students with disabilities. I'm Lisa, your moderator and webinar organizer. This series addresses topics related to arts, disability, and education. If you would like to view live-stream captioning of the webinar, you can follow the link you see on the slide and then in the chat box of the control panel on the right-hand side of your screen.

Before we get started, let's take a minute to make sure you're familiar with the control panel. It can be hidden by clicking on the orange arrow in the top-left corner. If you need to leave the webinar early, you can click on the X in the upper right-hand corner. A recording of the webinar will be available afterwards so you can catch up on any parts that you missed. Make sure you have selected speakers or telephone depending on how you've connected to the webinar. You have the ability to submit or answer questions, which is especially encouraged in this webinar, in the bottom part of the control panel. We'll also be doing a couple different chats, so everyone is encouraged to answer the questions that we'll put out to the audience.

If you would prefer to say the question instead of typing it, you can click on the raise your hand icon on the control panel, and I will unmute your microphone. Your questions will come directly to me, and during the designated question and answer time at the end of the presentation, I'll relay them to our presenters.

I want to emphasize that following the presentation, I will send out a follow-up e-mail with a link to the recording of the presentation, a copy of the PowerPoint, a helpful handout, and a copy of the transcript. This means you don't have to worry about frantically worry about taking notes. I invite you to connect with us on social media by using the #VSAWebinar. And Zoe, our intern for the summer, she will be live tweeting on Twitter during the seminar. So if you're on Twitter, pop on there and tweet back at her. You can also join us on Facebook at VSA International. Twitter VSAINTL. Instagram at VSA International.

And with that, I'll turn it over to today's presenters, Marcia McCaffery and Dr. Sharon Malley.

>> MARCIA McCAFFREY: Thank you very much, Lisa. Sharon and I are very pleased to be

here this afternoon on the VSA International Webinar. And for us to get started, I am looking Lisa for how I do the -- here we go -- so let me pull up the PowerPoint we have for today.

>> LISA DAMICO: Looking for me to get my act together and send you the request.

>> MARCIA McCAFFREY: (Laughing) Welcome to fundamentals, big ideas from the National Core Arts Standards. I'm from the New Hampshire division, and I'm the president of the directors of arts education. And joining me today is Sharon Malley. Sharon, would you like to say hello?

>> SHARON MALLEY: Yes. I'm an arts and special education consultant. I'm located in Arlington, Virginia. And I've worked with VSA on a number of initiatives. I'm happy to be here.

>> MARCIA McCAFFREY: Sharon is going to tell us a little bit more about what to expect during today's session.

>> SHARON MALLEY: Okay. We're going to provide an overview of the National Core Arts Standards, incorporate elements of the website [NationalArtStandards.org](http://NationalArtStandards.org), bridge principles and practices that are fundamental to working with students with disabilities in arts education to the core art standards, and examine how the standard supports are forming for all students.

So the National Core Arts Standards is a process that guides educators in providing a unified quality arts education for students in pre-K through high school. So the core arts standards identify what is important for students to know and be able to do in the artistic disciplines of dance, media arts, music, theater, and visual arts. They identify pathways for students to be creative thinkers, creative makers, and creative responders to the world around them. They emphasize the collaborative nature of artistic production and reaffirm the importance of a comprehensive education that extends beyond reading and math.

>> MARCIA McCAFFREY: 10 national organizations spent three years designing and writing these new national voluntary arts standards. The writers and the leadership team came together in person, but most of the work was done virtually, actually over a system similar to this, WebEx, for virtual meetings that occurred over this length of time. Here's a list of the national organizations that were part of the leadership team. When you look at the list, you'll see many common and recognizable organizations related to arts education. And you'll see a few of our unexpected partners in this work. The team listed here is also known as the Coalition. And I would like to point out that our two partner organizations, as well, the Kennedy Center, and also Lincoln Center. So some of those usual suspects that you'll see include the National Association for Music Education, The National Art Education Association, and also my organization down there on the bottom left, the State Education Agency Directors of Arts Education, representing states Department of Education. Some of those unexpected players that you might see in the list could include Americans for the Arts, Young Audiences for Arts Learning and The College Board. And these organizations of course weren't involved in prior standards development, so we were happy to have them come on board with the leadership team. The Coalition drove the work, charging writers to create standards based on a set of conditions described in a document entitled The Conceptual Framework for Arts Learning. This presentation will highlight the major

concepts and organizing features of the arts standards.

But before we begin, I would like to share a couple of facts. The standards while they were in the process, the standards, were viewed by tens of thousands of people. The first set of standards included P-K through 8 standards. And you can see there were over 23,000 views for visual arts and 24,000 views for music. And then we released the high school standards and the model cornerstone assessments, and there were tens of thousands of viewers along the way giving us feedback. Among these viewers, 6,000 people completed feedback, which gave us standard by standard feedback along the way. Next, this work is identified as national because of the national organizations that make up the leadership team and the combination of CDAY representing the nation state by state throughout the nation. These organizations provided the backing for the work, not the federal government. None of this work was supported by federal funds. It's not the result of a federal mandate or a request by the US Department of Education, The National Endowment for the Arts. Other than that, no federal dollars were used in the writing of these standards. So they're really a national set of standards, not a federal initiative whatsoever.

The reason they're called "core" arts standards is that core is maintained in the title to remind people that the arts are a core academic subject in federal legislation. So yes, now I am talking about the federal government and federal legislation. Specifically the Elementary and Secondary Act or ESA or currently known as No Child Left Behind. Therefore the term core in the term National Core Arts Standards is a reference to arts as a core subject, not as a tie-in to the common core state standards.

Something else that is important to remember is the relationship then between national, state, and local in the context of writing standards. And this slide underscores that important relationship.

Because our U.S. constitution identifies education as a states' right, it is at the state level that the standards are actually adopted. Therefore state boards of education or state legislatures make the final determination about state standards, and then standards are put into practice at the local level, the local school district or the charter school classroom, by those teachers in the classroom. The new national art standards are being scrutinized by states currently, looking into refreshing their state arts standards. The standards give them a model, but no state is required to adopt these standards.

To date, both Arizona and Kentucky have adopted the National Core Arts Standards as their state standards with little or no change. And other states, as I mentioned, are in various places along the way or looking in the future for when they might do that. So again, standards are sort of created at the national level, reviewed, vetted, rewritten, but at last adopted at the state level and enacted at the local level. We've got a little group chat we've inserted right now. So if you go to your chat option on the right-hand side of the screen, if you haven't moved that. That is a movable box, as well. Here's a question for you. By participating in this webinar, what's something that you learned that you didn't already know about the National Core Arts Standards?

And the second part to that is "How has it changed the way that you think about the new standards?" And Lisa, these are coming into you, is that correct?

>> LISA DAMICO: Yes. I don't see any answers yet. Um ...it looks like we have one person who has raised their hand. We have a couple of people who have raised their hand. Erica says I didn't know that core related to No Child Left Behind. Katie: Using the word "core" can be confusing. Valerie say excited to know that hear in Kentucky they have adopted them already. Christina said I didn't know about the large number of reviewers. One of our participants has raised her hand. Barbara, I'm going to unmute your microphone for you to say your response. Are you there Barbara? It looks like you're on mute. Um, I'll see if Barbara comes back later.

>> MARCIA McCAFFREY: Let me jump in and say yes, indeed, that word "core" to use that word "core" in the title of these National Core Arts Standards, as well as then making some assumptions that there's a relationship between these and the common core state standards because they share that one word. And it's an important word "core." So the standards having been written over three years of time, and identified early on, what are we going to call these things, we came up, we felt that identifying core in relation to No Child Left Behind, ESEA, and reminding people that Core is a core academic subject in No Child Left Behind was kind of worth the tradeoff. But it does depend on all of you being able to share that with people when you talk about the National Core Arts Standards. So that's part of that elevator speech as you go along and talk about these standards. Oh, and did you know that core is, or the arts are a core academic subject under No Child Left Behind? And that's why these standards are referred to the National Core Arts Standards, because the arts are core.

>> LISA DAMICO: We also have Sandy who said I didn't know only two states had officially adopted these standards so far. How much leeway do these states have to adapt to these standards because they lose the integrity to the original.

>> MARCIA McCAFFREY: That's a great question. That's where the director of arts education from your state, and most states have someone who is designated to be in charge of arts if you will, or follow arts policy, or lead work at the state level that's related to the arts, where that CDAY member oversees the committees and the group who are part of the process of vetting and writing the review process at the state. States have complete leeway. If they didn't want to do this model at all, they don't have to. And yet, they're being recognized and valued as a very strong set of standards, and as states begin to examine them and the committees and the teachers, they begin to see the value in these standards. So it's really an initiative that grows state by state. But the CDAY members are well versed in the standards. Great question.

So Lisa, I think we should go on.

>> LISA DAMICO: Okay.

>> MARCIA McCAFFREY: Thanks, Lisa. The new core arts standards identify artistic literacy as the overall outcome of an education in the arts. The conceptual framework identifies a set of philosophical foundations and life-long goals of arts learning that form the basis of defining

artistic literacy. As I mentioned, the conceptual framework for arts learning is the narrative, descriptive document that provides context, definitions, and a rationale for the standards. It's available on the national arts standard website.

I'll show you how to access it in a bit, and your handout, which is loaded into the Citrix platform here called the National Core Arts Standards resource guide, we have three handouts up there. So that resource guide also shows you how to get to the conceptual framework for arts learning. It's brief. It's only 27 pages long. And it's loaded with good information. If you read one document related to the standards, this should be that one. This document may also be used as an advocacy tool. You'll see lots of gems sort of embedded in there as advocacy material.

Anybody of work and education these days needs to be backed up by research. The College Board provided much of the new and necessary research. Their research was created for the process, providing new insights into arts standards nationally and internationally. One interesting finding is one framework for the National Core Arts Standards; the artistic process model is used internationally in countries around the world. Therefore these standards do not set a new pathway for arts instruction; rather they follow a trend already established by the global arts education community. All of it is available on the website using the resources link, and you'll see that at the bottom of this page. But again, everything is provided in handouts for you.

Now, onto the standards.

I'll be using the simple visual organizer to highlight three aspects of the standards. First I would like to address the artistic process model. Artistic processes are regarded as the big buckets, or main structural design behind the standards. The artistic processes for our purposes identified as defined, and connecting, defining art making and the learner. Unlike the prior art standards of 1994, held together by the binding of the printed book, truly. Of these standards are held together across arts disciplines, through this artistic process model, creating a set of unified standards and unified goals which help students organize their learning, and teachers organize their curriculum, and assessments. The artistic processes are creating, conceiving and developing new artistic ideas and work, responding, understanding and evaluating how the arts convey meaning, connecting, relating artistic ideas and work with personal meaning and external context.

And in this slide, because it's a slide I borrowed from the Educational Theater Association, we're looking at the word "performing," however I'll talk about how the "P" artistic process, has three different definitions depending on which arts discipline you're in. So for theater and the performing arts, performing is realizing artistic ideas and work through interpretation and presentation. Something about creating the three P's: Creating is specifically about creating and developing pieces of work in other words, the making of the art. As director, producer, and painter, these three P's, performing, presenting, or producing, is about the realizing, presenting or the doing of the art as the actor, curator, or technician.

Connecting and responding. Connecting is connecting arts and work in context. It's specifically beyond arts integration or defining other subject matters through arts understanding.

Connecting is really an internal process mechanism that synthesizes various bodies of knowledge for use in developing multiple entry points for personal expression. This is where we

get to the personal expression of the arts.

Responding then is a reflection on an external set of information. It's generally focused through comparison and critical analysis or critique. Using our visual organizer, let's now add the next layer, anchor standards. Anchor standards are shared among the five disciplines. Again, another unifying feature to these standards. They deconstruct the artistic processes and describe the actions required for each of the artistic processes. They provide meaningful, cross-curricular linkages among and beyond the arts disciplines and they help others understand of what is required of each artistic discipline, and how in general terms what's required to be successful in the arts. So often we hear "Oh, arts, you teachers have the fun subjects" or "Aren't you lucky to be an arts teacher?" Of which yes, we are. But it's not magic what we do; it's good teaching and good instruction, and engagement with the artistic processes.

This chart shows each artistic process with its definition there across the top portion of the page, and the accompanying anchor standards along the bottom portion of the page. Please note here you can see three definitions of performing, presenting, and producing, and how closely and similar they are.

What I learned through this process is that writing standards is an awful lot about negotiating language. And this is one place that we affectionately refer to as the three P's, where the leadership team and the writing chairs held steadfast to the terms that they most identify with in relationship to their particular arts discipline. The performing arts gravitate to performing, the visual arts to presenting, and media arts, producing. We tried very much to get everybody to agree to one of these words. And it's really okay that we're showing here the nuances within all of our arts disciplines. That we share a lot, but that we're also unique in our own media, in our own art form. I think that we're just fortunate that all of these words begin with a "P."

Finally the performance standards. The performance standards are unique to each of the arts disciplines and translate the anchor standards into measurable goals that articulate student achievement. Now we can see how these three components of the National Core Arts Standards fit together by design like nested Russian dolls. Across these five disciplines, there are a lot of performance standards. These are written as developmental progressions, P-K through grade 8 at grade level. PK, 1, 2, 3, 4, 5, 6, 7, 8. And then there's a conversion at high school to an expression of achievement at three levels: proficient, accomplished, and advanced.

Taking another view starting at the top left-hand corner of your screen, you can see how we move from the top processes, to anchor standards, to performance standards. But that's not all we have in these new standards. This body of work also includes a set of discipline specific instructional resources, which include enduring understandings and essential questions if you're familiar with Understanding by Design curriculum model. They use Enduring Understanding, essential questions, model cornerstone assessments for assessing student learning against the standards, and process components, which are like power verbs. All of these are described in that document.

Here's another view. These additional resources then are here to assist teachers who enact the

standards in the classroom, and curriculum writers who use the standards to develop local curriculum. These resources function as a bridge to their teaching curriculum lessons and assessments. They also provide a variety of entry points into the standards. If you organize your classrooms around EQs and EUs, here you go. You can modify these, and use them as they are. If you want to begin with an assessment, we provide those models for you, as well, through the model cornerstone perspective.

If you want to look at these from a student's point of view, you'll find those in the process components. These instructional resources are a way to connect you with the standards. When we put this all together, our next screen will show you what that looks like in a scope and sequence. So let me point these out one at a time. This is a view. It's called standards at a glance. It's available on the website. We show you how to get there in the resource guide as well as a few clickthroughs on the PowerPoint for the website. So hang in here with me as I go through this. First of all, we know we're in the theater. It's up there at the top. Next we're looking at the artistic process of creating, as well as anchor standard one. Generate and conceptualize artistic" and work.

Now we move into theater-specific information with the enduring understanding and the essential questions. So for theater, this EU is theater artists rely on intuition, curiosity, and critical inquiry. The essential question that goes along with that is what happens when theater artists use their imaginations and/or learned theater skills while engaging in creative investigation and inquiry and all the performance standards underneath. PK, grade level up to grade 8 and then three proficiency levels in high school. Proficient, accomplished, and advanced. All of these performance standards relate back to anchor standard one and this EU and EQ.

Over here on the left-hand side, this is where you'll find that process component or that power verb. This is what students really need to be able to do to be successful with this line of standards. And there we go. It's the scope, as I said, PK up through high school. And any of these terms that you see in red, they are glossary terms. Here's a snapshot of the first page of a theater model cornerstone assessment. These are supplied for all of the arts disciplines at grades 2, 5, and 8 and each of the high school proficiency levels. You can also just download a template. All of these boxes are empty and you get to fill them in. These performance tasks, and that's what they are, performance tasks, are aligned to the standards and are provided as a tool for teachers to document student growth and outcomes. These tasks are intended to serve as models to guide the development of local assessments and illustrate how student learning may be assessed through rich performance tasks with clearly-identified criteria. These elementary-level assessment tools are currently be piloted and the student work has recently as of last week undergone a benchmarking process. What we hope to do with that benchmarking process, is identify student work at proficiency or above and demonstrate then, have those, that student work as benchmark or anchor papers, or anchor student work to illustrate the expectations of the standards. And I want to share the National Endowment for the Arts for supporting the benchmarking process and piloting the model cornerstone assessments. And next year we'll do the same thing with the high school model cornerstone assessments. As I mentioned, these standards are available from the website. The handout that I keep talking about, the resource that I keep talking about takes through some of these through the standards.

You're able to sort based on your particular setting and context based on your student needs and your local curriculum.

So let me run through a few brief highlights of the website. This is the home page. So this is what you see when you enter the web address and click into the site. The artistic processes now should be familiar to you and they're at the forefront of the work and shown right up at the top. Each of the artistic processes breaks down into the anchor standards underneath each of those icons for the artistic processes. And along the bottom, you'll see a set of I think I have arrows here. Here they are! Yes. Oh, let me go back to the first arrow. That is where you're going to find, click for the conceptual framework for arts learning. These are the artistic processes, and the anchor standards underneath, and now with this last click and arrow, you'll see along the bottom a series of handbooks. Some of these are preselected such as standards at a glance, which is that view that we looked at in theater. You can just look at the anchor standards. Another pre-selected handbook is a grade band view. And then you've got a handbook for those model cornerstone assessments, or a link that takes you to those assessments.

Finally, the ribbon at the bottom of the page provides links to a series of resources offering several useful tools to support you and your work. And Sharon is now going to be taking us deeper into the section on inclusion, which is a most valuable contribution to the overall body of work and was supported by the Kennedy Center and VSA International.

Sharon? Take it away.

>> SHARON MALLEY: Thanks. So this is moving into a slightly different topic, but it's all connected. Inclusion of students with disabilities in the standards was the focus of a team created through VSA and Accessibility at the Kennedy Center. Our team consisted of leaders from around the country in each of the arts disciplines who are also highly knowledgeable in providing educational supports to students with disabilities.

The slide indicates the team with two individuals for each of the arts differences.

So how are students with disabilities included in the standards? Well, we first reviewed the standards during the writing process that Marcia has referred to with particular attention paid to the wording of the standards to assure inclusiveness. For example, a standard might have indicated that the students will write a response to a lesson. Better wording is that students will demonstrate understanding of the lesson. And some students might not be writing, but are still capable of understanding a particular concept, and conveying that understanding in a communication mode that works best for them. So after reviewing the standards, after our team reviewed the standards during the two major review processes, we were better able to determine other needs that would be a benefit to arts teachers working with students with disabilities.

So along with the language for each of the standards being inclusive, we also have a set of general guidelines and resources and those are the guiding principles that I'll be talking about. And we have a separate resource list for each of the arts disciplines with an emphasis on

universal design for learning. This is all on the website. And we also have inclusion guidelines and differentiation strategies for each model cornerstone assessment again on the website. So the inclusion strategies are ways to broaden lessons, to include a wide array differences, and the differentiation strategies are more specific for specific characteristics.

So on the home page of the National Core Arts Standards website, you will see the word "inclusion" at the bottom. When you click on it, you will come to this page. Now this has a link to the guiding principles up at the top. And for each of the arts disciplines, there is an introduction to including students with disabilities in that discipline. There's another arrow. And so for instance, if you click on "grade two" you will see an introduction to including students with disabilities in that discipline, at that grade level, a list of resources, and the inclusion differentiation strategies for each of the cornerstone assessments.

Okay. So this is the guiding principles document, and these overall guidelines provide our teachers with a foundation for working with students with disabilities in their classes. And to note, they're based on a thorough research of practice and policies in education. Well, why include students with disabilities? Well, taken together the Individuals with Disabilities Education Act, and ESEA, the Elementary and Secondary Education Act or No Child Left Behind provide the inclusion of all children with disabilities in education, with expectation for their achievement in high-quality education programs.

Well, but who are students with disabilities? Well first of all they're a heterogenous group. It's important to remember that their only commonality is a condition that requires specialized support to benefit from the general curriculum. And disability categories enable the determination of eligibility for services, and they inform the overall educational program planning, and implementation, but the focus of teachers should be on individual characteristics and not so much on the label.

Well, that said, here are the labels. This is so you know the 13 categories. This is basically a chart of the 13 categories that are identified under IDEA. So the most prevalent disability category is that of a specific learning disability. As you can see, it encompasses 41% of all students identified with a disability. So again this column of numbers is the percentages of students with that particular identification within the number of students who have an identification, a disability identification.

Anyway, looking at specific learning disabilities, 41% of all students identify with that disability. However, each student's specific learning disability is manifested uniquely. And educational supports require an understanding of each student's area of need.

So the same assertion applies to all of the other disability categories. So teachers can have a broad understanding of a student's possible support needs based on disability category or label, knowledge of the student's unique characteristics, and needs for successful inclusion in the general education curriculum.

And for full description of each disability category, you can see the center for parent information

and resources library, which is the [parentcenterhub.org](http://parentcenterhub.org). And that resource and many others are listed in this guiding principle resource.

So all students should be challenged! Students with disabilities should be challenged to excel so that they are well prepared for successful post-secondary school education, careers, and lives in the community. Even if students are in elementary school, we are working toward those goals. It's never too late.

So the responsibilities of all teachers, regardless of their content area expertise, are that they are required to teach students with disabilities. So according to guidelines or the council of chief state school officers, the licensing general and special education teachers, teachers must have core knowledge of their subject matter. Right? As well as specific knowledge and skills from the field of special education. Now what are art teachers' responsibilities? To deliver appropriate and meaningful instruction and assessments within the framework of the standards. The responsibility art teachers working with students with disabilities is first they possess the core knowledge of a broad range of disabilities and how to implement general strategies and framework for inclusion. That they share and collaborate in evidence-based practices with the special educators and related personnel assigned to the students they teach.

So collaboration with special ed and related personnel, special education teachers and related personnel is key. It's really important. That they know specific information about each student's abilities and disabilities, and they know and utilize the content of the individual education program, the IEP, including learning strengths and needs and goals and accommodations required for each student. You should be included in the IEP process, contributing to the content if you are an arts teacher.

Also create a positive learning environment, inclusive of all students and remember that arts teachers are not expected to work in isolation. You can best adhere to all of these when schools and districts support the achievement of all students. Maintaining high expectations for all. So there are six guiding principles for using the National Core Arts Standards for children with disabilities. The general framework of these is from the work of special educators responding to the common core standards, drawing on policies and current practices. These are described in detail in the guiding principles book with resource provided for each principle, and these are resources can see online.

So they are to maintain high expectation. Promote communicative competence. Use the principles for universal design for learning. Know how to select and use appropriate accommodations for individual students. Make use of evidence-based practices. Give instruction, and use targeted indicators of students' performance.

I'm going to go over each one just briefly.

The first one: Maintain High Expectations.

So high expectations should apply to all students regardless of ability or disability. I keep

stressing that. If some are not achieving at expected levels, change the services, supports, and specialize instruction rather than lower expectations.

In other words, design instruction and materials so that all students can fully interact with the content. And according to Martha Thurwell, when students with disabilities leave school they should have the ability to use technology, understand a variety of perspectives, and communicate effectively. All teachers, regardless of discipline contribute to the future of children with disabilities.

So the second is to promote communicative competence. Most students, regardless of severity of disability possess a means to communicate. Communication is a foundational priority for all other educational activities! Think about it! Students should be able to express their needs, desires, questions, and comments about their lives and their work. Art teachers should understand and make full use of all student communication supports effectively.

Working collaboratively with special education and related service personnel can facilitate this process. As you can see in the photograph, some students make use of augmented and alternative communication devices. And working with speech and language pathologists and assistive technology specialists, art teachers can learn how to work with their students using these devices.

Okay! Number three is to use the principles of universal design for learning.

Universal design for learning establishes the framework for creating learning environments in which all students can thrive. Designing instruction and assessment, accessible for all, will alleviate the need for most individual accommodations. So know there is a continuum of learning differences in the classroom and use the three guiding principles which are on the next slide.

And they are represent information in multiple formats and media. And this encourages teachers to provide options for perception, language, and symbols, and comprehension in the transfer of learning. Provide multiple pathways for students' actions and expressions. So provide options for physical action, for expressive skills, and fluency, and particular instruction. That's easy to do in arts education. Also, provide multiple ways to engage students' interests and motivation.

Okay. So number four is to know how to select and use the appropriate accommodations for individual students. Some students with disabilities might require additional individualized approaches and supports. So teachers should know how to select and use appropriate accommodations for individual students. These allow teachers to preserve instructional and assessment content, but alter the way in which students interact with the content. So the same set of accommodations should remain in place for both instruction and assessment. The IEP provides, whoops, stay back. Not finished with that one yet. Thank you. Marcia is advancing the slides for me. Thank you Marcia.

The IEP provides the format for addressing most accommodations for students' general

education needs. Accommodations are identified and developed by team members and the arts teacher is often a member of the IEP team. So input from the arts teacher is essential because if you're not included, if the arts teacher is not included, the IEP accommodations list is not likely to identify specific arts-related needs. Special designs and/or assistive technology. Okay.

So number five. Make use of evidence-based practices. Okay, so that sounds kind of daunting. But evidence-based practices are programs and practices demonstrated by research to positively affect student outcomes. Identified and adopted by one or more members of the IEP team that can include specific strategies and interventions for individual students. Arts teachers should know and use the practices in place for their students. Such practices often involve a strategy to improve a performance and simple data collection procedures and monitoring. It could be like a star chart. So the data collection procedures are usually really simple because all students are using them in the classroom so don't let that keep you from using them. The benefits from implementing such strategies often outweigh the limitations.

Okay. Number six. Target instruction and use formative indicators of student performance. So this means that you are assessing continuously and scaffolding. When you're scaffolding, arts teachers can monitor progress throughout teaching and constantly adjust based on student responses. Teachers can target specific areas of need and instruct based on those needs. In other words, teachers are being responsive to students in an ongoing exchange. And this is really important for students with disabilities.

Okay. So considerations for students with expansive support needs. You might question the application of the guidelines to students with significant disabilities. However, the guidelines were written for students across a broad range of abilities in mind. Research related to instruction, however, provides evidence that students with extensive support needs can acquire skills and content knowledge in general education settings when provided appropriate supports and instruction. They can be responsive to both UDL-based adoptions, general instruction when in general education settings. And they are best served when collaborative educational teams approach their education in general education settings with the intent of finding solutions to potential barriers to access and learning. Okay! And this is the last slide. The arts and students with disabilities.

So we know from research, testimonies, and descriptions of successful projects and programs that students with disabilities benefit, and I'm sure many of you attending this webinar today know this, they benefit from well-designed, inclusive arts education, both academically and socially and emotionally.

Students with disabilities participating in the arts can exercise cognitive processes, find and develop their unique voices, and tell their stories. Sometimes the arts provide the only means of success and full expression for some students with disabilities. Responsive and proactive inclusion of students with disabilities in arts education is paramount to their overall wellbeing and future success. So with the guiding principles, the guidelines, in conjunction with those in the model cornerstone assessment for each arts discipline, arts teachers can address the needs of students with disabilities in their classroom in ways that are respectful of differences and fully

inclusive.

So that is it! Thank you!

>> LISA DAMICO: All right. So we will open up to questions. I've had some people typing in questions as you've been presenting. Marjorie, in response to the chat that we did earlier, I too agree that there could be a problem with core as well as common core, especially with states who have yet to adopt the arts standards. Will there be places, websites, et cetera that we can refer parents to when they ask?

>> Certainly. The National Arts Standards.org website is one website. Another website NCAS.wiki.org. It's not pretty. Wiki sites are free. We were working with as small a budget as we could muster. It's not a pretty site. It's not like the final National Arts Standards website. I think, too, as well the naming of the standards gets changed when they're adopted at the state level. So those Arizona Standards aren't going to be called National Core Arts Standards. They're going to be called Arizona State National Core Arts Standards or something like that. Kentucky is going to call them something like Kentucky Arts Standards. That word "core" will go away as states start to adopt these standards and brand them with their own titles. All right. Next question.

>> LISA DAMICO: This goes back. The responsibility of arts teachers, Sharon. Who identified those criteria of responsibilities? They would like to know.

>> SHARON MALLEY: The guiding principles, I wrote them, and these were based on, you know I would have to look back in the references. But I did quite a bit of research with a Chief Council for State -- what is it?

>> MARCIA McCAFFREY: Chief State School Officers.

>> SHARON MALLEY: Thank you. They provide guidelines for licensing teachers. That was one. And there were several other references..

>> MARCIA McCAFFREY: And the Council of Chief State School officers is like the professional organization for commissioners of education, or some states call them their state superintendents or their Chief State School Officer. So that's the organization that they do a lot of these guiding principles around a plethora of educational issues. So they also of course have a website. CCSSO.org if you want to go poke around their website. They've really also been instrumental in helping states roll out the Common Core State Standards.

>> LISA DAMICO: Thank you. Suzy would like to know are there any visual arts core standards for high school. Proficient, accomplished, advanced? Or do they stop at grade eight?

>> MARCIA McCAFFREY: The model converts between grade 8 and high school from that grade by grade progression of standards to high school standards that are expressed as proficient, as performance standards that identify proficient, accomplished, or advanced. So let me talk a little bit about that. The reason that we convert to a different model at that place is it's

based on the common delivery system across the United States. So when students go to high school, they may have one requirement or two requirements in the arts. And they also identify those as electives, or they get to select an art form. And you might have a junior in high school who finally adds arts to their schedule. They may have had lots of arts experience outside of school and they come into this classroom as a junior, but they may really be advanced in their skill level. Or you could have a freshman who is advanced or accomplished in their skill level. Or you could have a senior who is proficient in their skill level. So we decided to lay the standards out in this other format at high school because of the delivery system, and the variety of levels of experience students come with at high school. It's not to say they don't come with different levels at the elementary level, but so often students move in cohort groups from grade to grade. I hope that answers your question. So yes, they're there. They just are at these three proficiency levels.

>> LISA DAMICO: Rebecca says thanks for breaking down what can seem like an overwhelming document.

Sandy says I support the work of music teaching artists who work in inclusive school environments. One teacher shared she does not know how to teach the recording instrument. Do you have any tips where I can go to learn more?

>> SHARON MALLEY: Yes, I don't have a specific accommodation, because I would have to be with the student and the recorder and so on. However, there are several people in music and special ed who do this work specifically. One person I'm thinking of is Kim Mccord. And she has a book. And it might be listed in the guiding principles. I'm not sure. Actually, I think it might be. It's listed on the website where we have a list of resources for music educators. And her book is on, you know, accommodations in music. And it's Kim McCord.

>> LISA DAMICO: Thanks Sharon.

>> SHARON MALLEY: Mm-hmm.

>> LISA DAMICO: One of the other webinar participants, Walter, offered a suggestion. What about EWI for the recorder question. Electronic wind instruments can be set to play without blowing into the instrument. All you have to do is change the finger positions.

Community help.

>> MARCIA McCaffrey: That is how we get so many of our solutions working with students with individual needs. Working with our community to help us find solutions.

>> LISA DAMICO: So I'm going to read this one out as our last question because we're just a little bit over 4 o'clock. This comes from Avelon. Many high schools in our state still offer classes outside of the art department for classes that are weak. Will the adoption of the standards affect this?

>> MARCIA McCaffrey: I'll take that one! That would be also an issue, I know Avelon is from

New Hampshire, but it's an issue across other states in the nation, as well. We try very hard at the state level to define what constitutes the arts. There is some monkeying around at the local level. And tracking that school by school is a challenge. There is a difference state by state. Some states require high schools to approve each of their high school courses. And the state provides a list of course titles and course descriptions. And the high schools are only allowed to provide credit in those content areas based on those course descriptions and course codes. So as the state education agency, directors of arts education, we're really looking at providing all of our states with guidelines that then will be provided as guidelines to local schools and districts. So that's where the policy and the practice don't always fit together as envisioned. So how do you, how do I, how do all of us working together sort of track that and advocate for those changes to support arts education more specifically at the local level by identifying what does and what doesn't constitute credit in the arts at high school.

>> LISA DAMICO: That was a good question! All right.

>> Always! (Laughing)

>> MARCIA McCaffrey: They were all good questions. And I also want to thank people for submitting some questions ahead of time, as well. I know we didn't get to all of your questions. Some of them got answered either through the presentation or they were questions that were asked again here at the end. And some of those questions when you filled out the registration form become excellent prompts for Lisa to look at for other topics to provide these webinars with. Some of those were really big questions that you could spend a whole hour on. I just wanted to thank everyone for submitting those questions ahead of time. They did help guide us today, as well.

>> LISA DAMICO: Well thank you very much Sharon and Marcia. I think has been, you know the overwhelming response that I've had from the participants has been that you really helped them break down into an overwhelming, complex document into something much more digestible.

>> MARCIA McCaffrey: Excellent. I'm so glad to hear that because when you have these, you understand the conceptual framework and how the pieces fit together. You have some visual organizers to carry around in your head. You understand why they are called National Core Arts Standards. And then all of you can help us bring these standards closer to the field, closer to students, where we really think they engage students and they do great service to the arts and great service to all students in our educational systems.

>> LISA DAMICO: And with that, I'm going wrap up today's webinar. So I would like to ask you, our webinar participants, to stay on the webinar for a few minutes longer and complete a short evaluation survey that opens when you close the window. I read through what you write, I share it with our presenters. It helps us to give you the best possible webinar experience. And thank you for joining us. Thank you again Sharon and Marcia. This was really great. I hope it's part one of perhaps a part two, couple more. I think there's so much content for us to look at with this.

>> MARCIA McCaffrey: Thank you so much Lisa. Thank you everyone.

>> SHARON MALLEY: Thank you Lisa. And thank you all for attending. I feel like I could feel people's vibes today.

>> LISA DAMICO: You had an attentive audience. All right. So with that if you have any questions or comments, please feel free to reach out to me. You all have my e-mail address, my phone number. I'll be sending out in the next week all of the follow-up materials. And I hope to see you on next month's webinar. Thank you. Bye-bye.

>> MARCIA McCAFFREY: Thanks, bye-bye!

>> SHARON MALLEY: Thank you, bye!

(The webinar ended at 4:07 p.m. Eastern Time)