



January 9, 2020

Legislative Reference Library
645 State Office Building
100 Rev. Dr. Martin Luther King Jr. Blvd.
St. Paul, Minnesota 55155

Re: In The Matter of the Proposed Amendment to Rules of the Department of Education Governing the K-12 Academic Standards in the Arts, *Minnesota Rules*, 3501.0820-3501.0865; Repeal of Rules 3501.0800, 3501.0805, 3501.0810 and 3501.0815; Revisor's ID Number R-04531

Dear Librarian:

The Minnesota Department of Education intends to adopt rules governing the K-12 academic standards in the arts. We plan to publish a Dual Notice of Hearing in the January 13, 2020, State Register.

The Department has prepared a Statement of Need and Reasonableness. As required by Minnesota Statutes, sections 14.131 and 14.23, the Department is sending the Library an electronic copy of the Statement of Need and Reasonableness at the same time we are mailing our Notice of Intent to Adopt Rules.

If you have questions, please contact me at (651) 582-8583.

Yours very truly,

A handwritten signature in cursive script that reads "Kerstin Forsythe Hahn".

Kerstin Forsythe Hahn
Rulemaking Coordinator

Enclosure: Statement of Need and Reasonableness



Minnesota K-12 Academic Standards in the Arts

STATEMENT OF NEED AND REASONABLENESS (SONAR)

December 2019

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Statement of Need and Reasonableness (SONAR)

Proposed Amendments to Rules Governing Minnesota K-12 Academic Standards in the Arts, Minnesota Rules 3501.0820-3501.0865; and Repeal of Minnesota Rules 3501.0800, 3501.0805, 3501.0810 and 3501.0815; Revisor’s ID Number: RD4531

Introduction

For more than two decades, states across the nation have been developing, implementing, measuring and revising K-12 academic standards. In doing so, our nation is building the foundation of a new approach to educational improvement based on state and national standards for academic content areas. This new approach focuses student learning on the most important knowledge and skills of each discipline. Once these learning targets are established and understood, educators can effectively plan instruction, curriculum, assessments, and other educational supports to help their students achieve and succeed in all areas of their life, including higher education and chosen career paths.

A standards-based system for academic achievement has positive implications and significant benefits not only for instruction, but accountability, as well. This educational approach shifts the traditional accountability focus from education *inputs*, such as number of school days or credit hours, to student achievement of the academic standards. A system that is “standards-based,” therefore, shines a spotlight on the *outcomes* of school: student learning. In doing so, all education stakeholders, including the Minnesota education community, can better understand what students are learning and help ensure that all students have access to high-quality education that prepares them for success in college and careers.

An educational approach based on academic standards establishes high-quality state expectations for what Minnesota students should know and be able to do in each content area. This approach is a foundation for improving student achievement, while still allowing local districts to determine the curriculum, instructional methods, assessment tools and learning environments that will best help their students achieve the standards. Academic standards are also key to fostering equity within our education communities and creating equitable access to high-quality education statewide. A standards-

based education system helps ensure that there are common baseline education expectations for all students regardless of their background or where they live in Minnesota, a rural town or a large city.

The first step in creating a standards-based education system is the development of *academic standards*—the learning targets or, more specifically, the statements of the most important knowledge and skills in a discipline. Minnesota’s current academic standards in the arts were established in 2008 after several years of standards-based reform initiatives at the state and federal levels. The proposed rules revise the state’s current arts academic standards to better target the most important knowledge and skills in the arts, and better support an equitable, standards-based education system for Minnesota.

The History of Academic Standards in Minnesota

Minnesota’s history with standards-based initiatives spans more than 20 years. Public schools in the state implemented state academic standards for the first time in 1997 with the state-mandated *Profile of Learning*. The development of the Profile standards was spurred, in part, by the Elementary and Secondary Education Act (ESEA) re-authorization that occurred in 1994. The ESEA re-authorization required the establishment of statewide academic standards in core content areas.

Over the last 16 years, Minnesota has created or adopted academic standards in nine content areas.¹ In 2003, the Minnesota Legislature repealed and replaced the Profile of Learning with required state academic standards in mathematics, language arts, science and social studies. This new state law also required state or locally developed academic standards in the arts and locally developed standards in vocational and technical education and world languages.² The Legislature required these new academic standards in order to maintain Minnesota’s commitment to rigorous educational expectations for all students, as well as to comply with the 2001 re-authorization of the ESEA, now widely known as the *No Child Left Behind Act of 2001*.³ In 2004, the Minnesota Legislature adopted legislation that required

¹ Minnesota has standards in Arts, Science, Language Arts, Social Studies, Mathematics, Physical Education, Health, Career and Technical Education and World Languages. See [Minnesota Rules Chapter 3501](#).

² [2003 Minnesota Laws, chapter 129, article 1, section 3](#); [Minn. Stat. § 120B.021 \(2003\)](#); and [Minn. Stat. § 120B.022 \(2003\)](#).

³ *No Child Left Behind (NCLB)*, [Pub. L. 107-110](#) (2002).

districts to develop local standards in health and physical education.⁴ Most recently, in 2016 the Legislature required state standards for physical education beginning in the 2018-19 school year.⁵

Minnesota state law also requires supporting benchmarks for academic standards in core content areas in grades K-12, including the arts.⁶ Academic standards describe the expectations in learning that all students must satisfy to meet state requirements for credit and graduation.⁷ The benchmarks supplement the academic standards, and provide details about “the academic knowledge and skills that schools must offer and students must achieve to satisfactorily complete” the standards.⁸ Essentially, the benchmarks set forth grade-level specifics for the learning described by the standards.

In 2006, the Minnesota Legislature added supplemental requirements to be embedded in academic standards in all content areas. This law required that Minnesota’s academic standards be revised to include technology and information literacy standards and college and work-readiness skills and knowledge.⁹ The following year, in 2007, the Legislature also added a requirement that standards must also include the contributions of Minnesota American Indian tribes and communities.¹⁰ With the addition of these new elements, the Legislature required all existing academic standards to be reviewed and revised beginning in the 2007-2008 school year. The Legislature further required that students satisfy the revised standards which incorporated the new requirements beginning in the 2010-11 school year.

Regular review of the academic standards and the related benchmarks is required in all content areas. State law requires the Minnesota Department of Education (department) to revise the state academic standards in each subject on a 10 year review cycle. A timeline for the review of each content area’s standards is set forth in statute. The most recent review of the arts standards occurred in the 2017-18 school year. The next review period for this content area is scheduled for 10 years later in the 2027-28 school year.¹¹ In 2013 the Minnesota Legislature also removed set implementation dates from state

⁴ [2004 Minnesota Laws, chapter 294, article 2, section 2,](#)

⁵ [2016 Minnesota Laws, chapter 189, article 25, section 4.](#)

⁶ [Minn. Stat. § 120B.021, subd. 1\(6\).](#)

⁷ [Minn. Stat. § 120B.02.](#)

⁸ [Minn. Stat. § 120B.023, subd. 1.](#)

⁹ [Minn. Stat. § 120B.023, subd. 2 \(2006\)](#) and [2006 Minnesota Laws, chapter 263, article 2, section 3.](#)

¹⁰ [Minn. Stat. § 120B.021, subd. 1;](#) and [2007 Minnesota Laws, chapter 146, article 2, section 3.](#)

¹¹ [Minn. Stat. § 120B.021, subd. 4.](#)

statute and gave the authority for the implementation timeline of revised standards to be determined as part of the standards review process.¹² This change allows for implementation timelines that are more appropriate for each content area instead of requiring the same implementation timeline for each subject.

The Role of Quality Standard and Benchmark Statements

The department has criteria for quality standard and benchmark statements in all content areas. These were developed in 2003 by the department to provide guidance to standards review committees regarding important qualities of standards and benchmarks so that the standards and benchmarks are ultimately clear, consistent, and useable. These are reviewed prior to each standards revision cycle used by all content standards committees to ensure coherence and consistency. These criteria apply to both the standards and benchmarks because the Commissioner must supplement required state academic standards with grade-level benchmarks.¹³ In order for the standard and benchmark statements to work as a unified whole, these criteria apply to both levels. The Minnesota Department of Education's (MDE) quality criteria for standards and benchmarks are:

- The standards should reflect a *developmental progression*, meaning that they provide a clear sense of increased knowledge and sophistication of skills from one grade level to the next.
- Standards should be useful for defining and supporting good instruction.
- All standards and benchmarks should be *assessable* at the classroom or district level (e.g., paper and pencil tests, projects, teacher observations, and other classroom-based assessments). Standards and benchmarks should have verbs that indicate assessable action. If an anchor standard approach is utilized, only the benchmarks, rather than the standards *and* benchmarks, should be assessable at the classroom or district level.
- Standards and benchmarks should be an *appropriate "grain size:"* Standards should be specific enough to provide direction for assessment and to guide curriculum, but broad enough to capture the "big ideas" (i.e., the major concepts and essential skills) and to allow for a variety of curriculum approaches. Each benchmark should be limited to one concept or skill, and the concept or skill should be substantive enough to require more than one class period to teach it.
- The knowledge and skills of the content should be reflected in a *manageable number of standards and benchmarks*.
- There should be *consistency in the "grain size"* of standards and benchmarks.
- There should be *consistent use of terminology* within a content area.

¹² [2013 Minnesota Laws, chapter 116, article 2, section 3](#). Note that during this legislative session Minn. Stat. § 120B.021 was renumbered to Minn. Stat. § 120B.023.

¹³ [Minn. Stat. § 120B.023, subd. 1](#).

History of Arts Academic Standards and Arts Education Requirements in Minnesota

Prior to the repeal of the Profile of Learning in 2003, Minnesota law did not require academic standards in the arts. The Minnesota Legislature added the arts to the list of content areas that required academic standards for the first time in 2003, and in doing so they positioned arts as a core academic subject.¹⁴ In Minnesota, core academic subjects are required of all students and must have academic standards. As a result the arts were now considered an academic subject for statewide accountability.

School districts can choose whether to follow the statewide academic standards in the arts or, in the alternative, implement locally developed academic standards in the arts.¹⁵ If locally developed standards are implemented, the department has interpreted Minnesota Statutes, section 120B.02, which states that the standards are intended to “raise academic expectation for students, teachers, and schools” to mean they must be as rigorous as state standards.¹⁶ Regardless, arts academic standards are a required accountability measure for all school districts.

State arts standards were first adopted in Minnesota in 2003, following the addition of the arts to the list of core content areas. These standards were revised in 2008 and implemented statewide in 2010-2011. The 2008 state arts standards have been in effect since that time and are the existing state arts standards in place today. For the purposes of academic standards, the arts in Minnesota are currently defined as being made up of five arts areas: dance, media arts, music, theater and visual arts.¹⁷ The proposed rules include arts standards for kindergarten through eighth grade and high school.

Although there are no state assessments for the arts content area, all Minnesota students must receive instruction in the arts and complete arts education coursework in order to satisfy graduation requirements.¹⁸ Minnesota Statutes also sets minimum requirements for the number of arts areas offered and required in public schools. Elementary and middle schools must offer at least three and require at least two of the arts areas, selecting from dance, music, theater and visual arts. High schools

¹⁴ [Minn. Stat. § 120B.021, subd. 1\(5\) \(2003\)](#); and [2003 Minnesota Laws, chapter 129, article 1, section 3](#).

¹⁵ [Minn. Stat. § 120B.021, subd. 1\(7\)](#).

¹⁶ [Minn. Stat. § 120B.02, subd. 1\(b\)\(1\)](#).

¹⁷ [Minnesota Department of Education K-12 Academic Standards in the Arts webpage](#),

<https://education.mn.gov/MDE/dse/stds/Arts/>; and [Minnesota Rules, Chapters 3501.0800-3501.0815](#).

¹⁸ [Minn. Stat. § 120B.02, subd. 2](#).

must offer at least three and require at least one of the arts areas, selecting from dance, music, theater, visual arts and media arts.¹⁹ Credits in the arts are also required for graduation from public schools in Minnesota. Students must take one credit of the arts in high school in order to graduate. One credit is the equivalent of one year of study. That credit must be “sufficient to satisfy” all standards in an arts area at the high school level.²⁰

Minnesota’s 2018 K-12 Academic Standards in the Arts Review and Revision Process

The Minnesota arts standards review and revision process was driven by the work of a dedicated and talented Arts Standards Review Committee (the Committee). The Committee relied on many different resources during its review process, including past and current research, the Commissioner’s guiding assumptions,²¹ a gap analysis, review of national and other state standards, department criteria for quality standards and benchmarks, public meetings, and public and expert feedback. This section will outline the creation of the arts standards review Committee and the review and revision process the Committee followed for the proposed academic arts standards.

The Minnesota K-12 Academic Standards in the Arts Review Committee

The Minnesota K-12 academic standards in the arts revision process began with the formation of an Arts Standards Review Committee, a group consisting of K-12 arts teachers, postsecondary arts and arts education instructors and faculty, business and community representatives, and parents. Applications for the committee were submitted online and the Commissioner selected 37 committee members in the spring of 2017.²² As part of the application process, applicants were required to agree to guiding assumptions set by the Commissioner. These assumptions were a combination of statutory requirements and content-specific parameters within which the Committee would work. Examples of

¹⁹ [Minn. Stat. § 120B.021, subd. 1\(7\)](#). Because media arts is an option at the high school level, media arts standards exist for kindergarten through eighth grade as well. This helps support rigor, integrity, and sequential learning in media arts.

²⁰ [Minn. Stat. § 120B.024, subd. 1\(6\)](#).

²¹ See Appendix A for the [Commissioner’s Assumptions for Guiding the Standards Committee’s Work](#).

²² See Appendix B for the Committee member list.

arts-specific parameters include that the Committee would determine how to incorporate foundation knowledge and skills and the artistic processes, and developing grade-level benchmarks for K-8 grades.

In addition to knowledge of arts content and pedagogy spanning the K-12 grade levels and higher education, members brought to the Committee expertise that included teaching students with special needs, English Language Learners, low-income students, American Indian students, and both urban and rural students. Committee members represented a variety of geographical locations around the state, as well as a range of school district sizes. Staff from the Perpich Center for Arts Education, a state agency dedicated to arts education in Minnesota, and MDE facilitated the Committee.

Three co-chairs were named by the Commissioner, all of whom had leadership roles in the implementation of the 2008 Minnesota K-12 Academic Standards in the Arts in Minnesota schools. These co-chairs also represented the five arts areas. One co-chair had visual and media arts teaching experience, another co-chair had theater and dance teaching experience, and the third co-chair had music teaching experience.

The Committee met from October 2017 through May 2018. Several members of the Committee served on Technical Writing Teams, sub-sets of the Committee charged with writing initial drafts of the revised standards. The Committee met nine times to review feedback and provide direction to the Technical Writing Teams. The Technical Writing Teams met during and in-between meetings of the full Committee and revised the draft standards according to direction provided by the Committee.

The Role of Feedback and Research

The Committee did not rely solely on its extensive collective experience and expertise to make decisions about the standards during the review and revision process. The Committee also carefully considered arts education research, arts academic standards from other states, and public and expert feedback.

Once the Committee was formed, it began its official review of the 2008 Minnesota K-12 Academic Standards in the arts by conducting a gap analysis. The gap analysis involved comparing the 2008 Minnesota K-12 Academic Standards in the Arts with other documents in order to determine content, knowledge, skills, and philosophies that the current standards lacked (i.e., gaps.) This process involved analyzing contemporary research and best practices in the field of arts education. A large part of this analysis was a careful review of the National Core Arts Standards (NCAS) in all of the arts areas. The Committee also carefully compared Minnesota's 2008 arts standards with recently developed arts

standards from other states, including Utah, Illinois, Virginia, and Florida. These state standards were also carefully reviewed independently and as a whole. The standards from Utah,²³ Illinois,²⁴ and Florida²⁵ were selected for review because they were adaptations of the NCAS; Virginia's²⁶ standards provided an example of recently developed standards which were not adapted from NCAS. The Committee also relied on significant research in arts education throughout its standards development process, including national and well-respected bodies of current research²⁷ in the arts education community from the National Coalition for Core Arts Standards,²⁸ the National Assessment of Educational Progress (NAEP),²⁹ and the College Board.³⁰

Public and Expert Feedback

To support the development of these proposed rules, the department solicited feedback on the drafts of the arts academic standards from different sources in the following ways:

- The department invited the public to submit suggestions for revising the standards through an online process that was completed prior to the first meeting of the Committee. The feedback was collected and submitted to the Committee for consideration;

²³ Utah Core Standards in Fine Arts, Utah State Office of Education, <https://www.schools.utah.gov/File/d6b779b6-9cb4-46cb-9588-c15e0a633489> (last visited October 28, 2019).

²⁴ Illinois Fine Arts Learning Standards, Illinois State Board of Education, <https://www.isbe.net/Pages/Fine-Arts.aspx> (last visited October 28, 2019).

²⁵ Next Generation Sunshine State Standards for the Arts, Florida Department of Education (2014), <https://www.flrules.org/gateway/readRefFile.asp?refId=3100&filename=1.%20Proposed%20NGSSS%20for%20Arts.pdf> (last visited October 28, 2019). See also Florida Department of Education Fine Arts webpage, http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/index.shtml (last visited October 28, 2019).

²⁶ Standards of Learning Documents for Fine Arts, (Adopted 2013), Virginia Department of Education, available at http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/index.shtml (last visited October 28, 2019).

²⁷ See Appendix D for a list of some of the research and resources the Committee analyzed.

²⁸ The [National Coalition for Core Arts Standards](#) is a group of leading national education and arts education organizations who facilitated the creation of the 2014 National Core Arts Standards (NCAS.)

²⁹ The [National Assessment of Educational Progress \(NAEP\)](#) project is operated by the National Center for Education Statistics at the U.S. Department of Education. It is charged under federal law with conducting primarily voluntary nationwide assessments in various academic subjects, including the arts. See also <https://www.nagb.gov/content/nagb/assets/documents/publications/frameworks/arts/2016-arts-framework.pdf> for the framework document.

³⁰ The College Board is one of 10 organizations that make up the National Coalition for Core Arts Standards (NCCAS), and conducted extensive research to support the development of the NCAS.

- The public was invited to submit online feedback following the release of the first and second drafts of the revised standards. The public was invited to provide feedback online via MDE’s website, the Superintendent’s mailing, email lists of arts educators, and collaborating partner emails and newsletters. The first public feedback period was February 15 – March 1, 2018, and 100 detailed responses were received to the online survey. The second public feedback period was March 27 – April 16, 2018, and 35 responses were received to the online survey;
- The public was invited to ask questions and submit comments at regional meetings hosted by MDE Director of Academic Standards and Instructional Effectiveness, Doug Paulson, and Perpich Center Arts Standards Liaison, Alina Campana. The meetings were held between February 20 and March 1, 2018, across the state of Minnesota in Rochester, Marshall, Fergus Falls, Duluth, Bemidji and Roseville; and
- Presentations were made at the Minnesota Music Educators Association conference and ongoing communication was made with other arts professional organizations and the Perpich Center Board of Directors.

The Committee analyzed all feedback and determined how to respond to it in each successive draft of the 2018 arts standards.

Expert input was also sought and considered throughout the process. At the beginning of the review process, Beth Aune, former MDE Director of Academic Standards and Instructional Effectiveness, conducted a thorough review of the NCAS from the lens of the department’s quality criteria for standard and benchmark statements.³¹ This review helped the Committee determine how to use the NCAS in the revision process. It also provided some guidance on areas that could be strengthened in the NCAS if they were adapted to become Minnesota’s 2018 arts standards.

In addition, the department solicited detailed feedback on the second draft of the 2018 arts standards from several reviewers³² widely considered to be experts in K-12 standards and arts education. Each expert recommended improvements to the overall draft, paying close attention to the arts area(s) for which they had particular expertise. The expert reviewers were:

- Marcia McCaffrey (Dance reviewer), Arts Consultant, New Hampshire Department of Education;
- Dain Olsen, (Media Arts reviewer), Media Arts Writing Chair, National Coalition for Core Arts Standards (NCCAS); Media Arts Instructor and Specialist, Los Angeles Unified School District;
- Julie Palkowski (Music reviewer), Fine Arts and Creativity Education Consultant, Wisconsin Department of Public Instruction;

³¹ See the SONAR section titled “The Role of Quality Standard and Benchmark Statements” on p. 9 of this document for the department’s quality criteria for standard and benchmark statements.

³² See Appendices D and E for full expert reviewer bios. Full expert reviewer recommendations and supporting documents are available from MDE upon request.

- Dale Schmid (Theater reviewer), Visual and Performing Arts Content Coordinator, New Jersey Department of Education; State Education Agency Directors of Arts Education, President-Elect; and
- Debora Hansen (Visual Arts reviewer), Education Associate for Visual and Performing Arts, Delaware Department of Education.

Finally, a group of experts on equity and bias in arts education reviewed the standards from this important perspective, looking for areas of potential bias and inequity in the proposed standards. They provided feedback to the Committee on areas of the standards that might include bias, and made recommendations for ensuring that the standards did not exclude any group or perspective.³³ These expert reviews uncovered a number of aspects related to equity and bias for the Committee to address, including broadening terminology and concepts that are distinctly rooted in Western traditions,³⁴ “balancing the personal with the sociocultural,”³⁵ and attention to socio-economic diversity and inclusion.³⁶ This group of reviewers were:

- Amelia Kraehe (Media Arts and Visual Arts equity/bias reviewer), Associate Professor, Art, University of Arizona;
- Lynnette Overby (Theater equity/bias reviewer), Professor, Department of Theater; Director ArtsBridge Scholars; Chair, Community Engagement Commission; Dance Faculty; and Deputy Director, Community Engagement, Office of the Provost, University of Delaware;
- Juliet Hess (Music equity/bias reviewer), Assistant Professor of Music Education, College of Music, Michigan State University; and
- Crystal Davis (Dance equity/bias reviewer), Head of MFA Dance Program, University of Maryland.

The Committee carefully reviewed all public and expert feedback, and made revisions to the standards in response to each round of feedback.

The Role of the National Core Arts Standards (NCAS) in the Review and Revision of Minnesota’s K-12 Academic Standards in the Arts

The National Core Arts Standards (NCAS) played an important role in the review and revision of Minnesota’s existing arts academic standards. This section outlines the background of the NCAS, how

³³ Appendix E.

³⁴ Expert Reviewers Davis, Hess, and Kraehe.

³⁵ Expert reviewer Kraehe.

³⁶ *Id.*

Minnesota influenced their development, and how the NCAS became a foundation for the development of Minnesota’s 2018 K-12 Academic Standards in the Arts.

Background of the National Core Arts Standards (NCAS)

The first national arts standards were created over 20 years ago, in 1994. These standards included four arts areas: dance, music, theater, and visual arts. They were highly influential on arts education in the country. Since that time, research and best practices in arts education have significantly evolved. Responding to these shifts, ten national organizations³⁷ recognized that the national arts standards should be updated, and formed the National Coalition for Core Arts Standards (the Coalition) in 2012. The Coalition facilitated the creation of new standards that reflect and guide current arts education. The updated NCAS now include five, instead of four, arts areas: dance, media arts, music, theater, and visual arts. Each arts area had a writing team that spent approximately three years designing these standards. The NCAS were finalized and published online in 2014.³⁸

The NCAS are organized into 11 anchor standards and four creative processes. The NCAS have several purposes. These standards:

- “Are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating;”
- “Inform policy-makers about implementation of arts programs for the traditional and emerging models and structures of education;”
- Incorporate commitment to quality education, equitable opportunities, and comprehensive expectations;”
- “Are designed to encourage excellence” within current educational structures; and
- “Acknowledge the value of assessment to evaluate curriculum, instruction, student achievement, and teacher effectiveness.”³⁹

³⁷ American Alliance for Theatre and Education (AATE), Americans for the Arts, Educational Theatre Association (EdTA), The College Board, National Association for Music Education (NAfME), National Art Education Association (NAEA), National Dance Education Organization (NDEO), National Coalition for Core Arts Standards (NCCAS) Media Arts Committee, State Education Agency for Directors of Arts Education (SEADAE), and Young Audiences Arts for Learning.

³⁸ [National Core Arts Standards](https://www.nationalartsstandards.org/), <https://www.nationalartsstandards.org/> (last visited October 28, 2019).

³⁹ [National Coalition for Core Arts Standards \(NCCAS\), *National Core Arts Standards: A Conceptual Framework for Arts Learning*](#), p. 4 (July, 2016) (last visited October 28, 2019).

The NCAS committees crafted standards that communicate key concepts, processes and traditions of practice in the arts. They also built these standards on a foundation of current research and best practices, including numerous national studies by the College Board.⁴⁰

These new national arts standards are voluntary, meaning states can choose whether they adopt them in whole or in part or modify or amend them to suit their own needs. As of spring of 2019, 32 states have revised their standards informed by the model of the national core arts standards.⁴¹

Minnesota’s Contributions to the Development of the National Core Arts Standards (NCAS)

Minnesota played several important roles in the development of the NCAS. First, Minnesota arts educators were involved in the creation of the national standards. Representatives from Minnesota participated in the dance, media arts, music, and visual arts writing committees. In addition, a Minnesotan served as a member of the Governing Board, and as the co-chair of the media arts committee. This member worked with the other media arts co-chair to select the media arts writing chair and team, who developed the media arts standards with the co-chairs’ oversight.

In addition, Minnesota’s 2008 K-12 Academic Standards in the Arts were an influential resource on the NCAS standards as the Coalition researched and analyzed arts education standards from various states. The Coalition used Minnesota’s art standards as a model for organizing standards based on artistic processes. Artistic processes are fundamental to working in the arts and central to artistic literacy in each arts area. Minnesota was one of the first states to use the artistic processes of creating, performing or presenting, and responding as a framework for describing arts learning (see the next section for more details on the evolution of artistic processes from the 2008 Minnesota arts standards, to the 2014 NCAS, to the 2018 Minnesota arts standards). Further, standards in media arts were being created at the national level for the first time. Minnesota was one of only a few states that had media arts standards

⁴⁰ See Appendix F.

⁴¹ [National Coalition for Core Arts Standards \(NCCAS\), *The Status of Arts Standards Revision in the United States Since 2014, \(2018\)*](https://www.nationalartsstandards.org/sites/default/files/NCCAS-State-Reports-Since-2014.pdf), <https://www.nationalartsstandards.org/sites/default/files/NCCAS-State-Reports-Since-2014.pdf> (last visited October 28, 2019). See also email communication between Alina Campana, MDE Arts Specialist, Pam Paulson and other NCCAS members, dated May 1, 2019, discussing NCAS adoption and adaptation across the country. Full text of email is available from the department upon request.

and the Committee looked to Minnesota’s language for guidance. The resulting NCAS are representative of current thinking and practice in arts education, and also forward-thinking.

NCAS Contributions to the Development of the 2018 K-12 Minnesota Academic Standards in the Arts

The NCAS played an important role in the revision of the 2008 Minnesota K-12 Academic Standards in the Arts. Early in the review process, the Committee knew that the 2008 arts standards would need to be revised because of the statutory requirement to create arts standards that include grade-level benchmarks.⁴² The existing 2008 arts standards have grade-banded benchmarks that do not satisfy this requirement. The Committee noted that there were other examples of arts standards with grade-level benchmarks that could be useful in this revision process, including the NCAS.

After completing a review of research, reports, and a sample of other state standards, one of the first decisions the Committee made was how to use the recently-developed national standards in the arts in the revision process of the existing Minnesota arts standards. The Committee considered both adoption *and* adaptation of the NCAS. Since 2014, many other states have adopted or adapted the national arts standards.⁴³ The Committee determined that adoption of the NCAS as written would not be possible because of Minnesota’s contexts and unique statutory requirements. Two of the specific rationale for adaptation of the NCAS were the requirements that the standards must “appropriately embed technology and information literacy standards” and must include “the contributions of Minnesota American Indian tribes and communities.”⁴⁴ In addition, NCAS has three levels of benchmarks at the high school level, whereas Minnesota’s high school benchmarks must describe the learning for only one arts credit. Finally, the NCAS music standards have a much more complex structure at the secondary level for multiple music learning contexts (composition and theory, traditional and emerging ensembles, harmonizing instruments, and technology) which for Minnesota needed to be combined into one set of benchmarks for all learners at each grade level.

As it considered adapting the NCAS, the Committee thoroughly analyzed the NCAS. It carefully weighed the benefits and challenges of starting with them to develop Minnesota’s revised arts standards. Trends

⁴² [Minn. Stat. § 120B.023, subd. 1.](#)

⁴³ National Coalition for Core Arts Standards (NCCAS), *supra* note 41.

⁴⁴ [Minn. Stat. § 120B.021, subd. 4.](#)

emerged as the Committee conducted its analysis, and the Committee's findings generally fell into the following areas: Organization; Quality; Knowledge and Skills; and Minnesota-Specific Considerations. The main points highlighted by the Committee in each area of analysis are discussed in the following section.

Organization

The Committee noted these benefits to starting with the NCAS and then adapting them to Minnesota's requirements:

- They contain differentiated, grade-level benchmarks for each arts form. These would aid in Minnesota's legislatively required shift from grade-banded to grade-level benchmarks that support and supplement the statewide academic standards.
- The anchor standards approach provides cohesion and alignment across arts areas.
- The anchor standard statements are generally clear.
- The structure of the four artistic processes aligns with the Committee's vision for College and Career Readiness and Success. These processes build on Minnesota's 2008 arts standards organization, and as a result they share a similar philosophy.
- The new Connect process reflects key learning that was previously not fully present in Minnesota's standards. It would be a useful addition for a more comprehensive view of arts education.
- They include the same five arts areas required by the Commissioner's Assumptions for the Committee's work. Minnesota currently has arts standards for these 5 arts areas as well.

The Committee also identified areas related to organization that would need further attention if the NCAS were adapted to meet Minnesota requirements:

- The NCAS music benchmarks have five separate strands for different types of courses. To adhere to Minnesota requirements, the Committee would need to combine those into one set of standards and supplemental benchmarks.
- The NCAS high school grade-band contains three levels of proficiency for each arts area. These would need to be adapted to describe the learning for one full arts credit/year of study in order to meet Minnesota requirements.

Quality

Beth Aune, former Director of Academic Standards and Instructional Effectiveness, conducted a thorough review of the National Core Arts Standards from the lens of the department's quality criteria for standard and benchmark statements discussed later in this document.⁴⁵ She highlighted areas of

⁴⁵ See Appendix G. Aune, Beth, *The National Core Arts Standards: An Analysis of Issues for Minnesota's Arts Standards Review* (November 12, 2017). See also p. 8 of this SONAR document for the department's quality criteria for standards and benchmark statements.

strength and areas for improvement in the NCAS based on each criteria. This review was an essential resource during the initial review and gap analysis process that the Committee conducted. Later in the process, through public and expert feedback on drafts of Minnesota’s arts standards, the Committee determined that there were many NCAS benchmark statements that could be improved in at least one of these areas of quality.

Committee members noted the following areas of quality in the NCAS:

- The standards are based on current research and best practice;
- The standards are both relevant and aspirational;
- Many supplemental benchmark statements are clear, specific, and detailed; and
- Many areas of the supplemental benchmarks are sequential and age-appropriate.

The Committee noted that while the NCAS are strong and vetted, in some cases the national standards and benchmarks do not meet the department’s criteria for quality standards and benchmarks. The Committee also outlined the following areas as opportunities for improvement:

- Ensuring that the amount of learning described is realistic for the amount of time spent in courses;
- Improving some standards and benchmarks with regards to assessability, clarity, rigor, specificity, and neutrality regarding curriculum; and
- Building a clear and developmentally appropriate progression of learning.

Knowledge and Skills

The Committee noted the following positive aspects of the knowledge and skills encompassed in the NCAS:

- Many supplemental benchmarks set rigorous expectations for students; and
- Many areas of overlap with the Committee’s vision of Career and College Readiness for Minnesota, including:
 - an emphasis on artistic literacy;
 - a focus on “process” in addition to “product” and foundational knowledge and skills; and
 - cultivation of higher order thinking skills; and
 - explicit attention to the social-emotional skills that are built through the arts, such as risk-taking, perseverance, using personal voice, and 21st century skills.

The Committee also noted a possible adaptation of the NCAS could be to have more explicit inclusion of foundational knowledge and skills.

Minnesota-Specific Considerations

The Committee noted that the NCAS do not address all Minnesota-specific considerations that are required by state statute and outlined in the Commissioner’s assumptions. Several requirements in statute for academic standards and graduation impact the design of standards. The Minnesota-specific considerations that are not sufficiently addressed in the NCAS included:

1. The revised academic standards and supporting benchmarks must be aligned with the knowledge and skills needed for career and college readiness;⁴⁶
2. Relevant knowledge and skills from technology and information literacy standards must be identified and embedded into the revised academic standards;⁴⁷
3. The revised academic standards “must include the contributions of Minnesota American Indian tribes and communities as they relate to the academic standards...”;⁴⁸ and
4. In order to graduate, students must earn one arts credit “sufficient to satisfy all of the state or local academic standards in the arts”.⁴⁹ Therefore, the amount of content specified in the revised academic standards for grades 9-12 will not exceed what can be reasonably taught in one year of arts courses.⁵⁰

Decision to Adapt the NCAS and Incorporate Other Resources

Based on this analysis, the Committee decided to adapt the NCAS to create Minnesota’s revised K-12 academic standards in the arts. The Committee determined that this was preferable to modifying the existing 2008 Minnesota arts standards and creating grade-level benchmarks from scratch. Beginning with the NCAS would allow the Committee to build on and refine recently developed, vetted, and research-based standards. In their process of adapting the NCAS, the Committee incorporated or referenced other resources as discussed above, such as various states’ standards, current research, best practices, MDE’s Criteria for Quality Standards and feedback from the public and expert reviewers.

⁴⁶ [Minn. Stat. § 120B.021, subd. 4\(a\).](#)

⁴⁷ *Id.* Standards from the following sources were consulted to ensure this requirement is met: Information and Technology Educators of Minnesota (ITEM), the International Society for Technology in Education (ISTE) and the International Technology and Engineering Educators Association (ITEEA).

⁴⁸ *Id.*

⁴⁹ [Minn. Stat. § 120B.024, subd. 1\(6\).](#)

⁵⁰ The [National Core Arts Standards \(NCAS\)](#) include three levels of proficiency at the high school level.

After careful consideration of the academic research, the Commissioner’s assumptions, national reports, standards from other states, national level standards and framework documents, public and expert feedback, the department’s quality criteria, and much discussion on specific arts and education issues and opportunities, the Committee prepared a total of three drafts of the revised arts academic standards. The first draft was released to the public on February 15, 2018. The second draft, which was created in response to public feedback, was released to the public on March 27, 2019. The third draft was created in response to additional public and expert feedback and was released on May 15, 2018 after being reviewed and approved by the Commissioner of Education. This third draft is the language proposed in this rulemaking. The department firmly believes the Minnesota K-12 academic standards in the arts resulting from this extensive review and revision process are an improved roadmap for arts education across the state.

Alternative Format

Upon request, this information can be made available in an alternative format, such as large print, braille, or audio. To make a request, contact Kerstin Forsythe at the Minnesota Department of Education, 1500 Highway 36, MN 55113; Phone: (651) 582-8583; or Email: Kerstin.Forsythe@state.mn.us.

Statutory Authority

The department has statutory authority to adopt rules in the academic standards in the arts under Minnesota Statutes, section 120B.02, subd. 1; Minnesota Statutes, section 120B.021, subds. 1 and 3; and Minnesota Statutes section 120B.023. Under these statutes the department has the necessary statutory authority to adopt the proposed rules.

Regulatory Analysis

Minnesota Statutes, section 14.131, identifies eight factors for a regulatory analysis that must be included in the SONAR of the proposed rule. Paragraphs (1) through (8) below quote these factors and then give the agency’s response.

“(1) A description of the classes of persons who probably will be affected by the proposed rule, including classes that will bear the costs of the proposed rule and classes that will benefit from the proposed rule.”

The following classes of persons are affected by the proposed rules: Minnesota parents and students; Minnesota school districts, including charter schools; arts educators and teachers implementing the arts academic standards in their discipline; and curriculum specialists and directors. The department does not believe that there will be significant costs associated with the proposed rules, as discussed in this SONAR; however, if there are any minimal costs they are likely to be borne by the department and by Minnesota school districts and charter schools. The classes that will benefit from the proposed rules include Minnesota students who will achieve greater levels of arts competency preparing them for college as well as future employment opportunities in Minnesota's economy and in creative industries. Creative Minnesota states, "without access to the skills and experiences that a strong arts education provides, students will be unprepared to take on creative sector jobs, as well as other jobs that require the creative skills that the arts develop."⁵¹

“(2) The probable costs to the agency and to any other agency of the implementation and enforcement of the proposed rule and any anticipated effect on state revenues.”

The proposed rules will create, at most, minimal costs for the department during implementation of the proposed rules. The department, in collaboration with the Perpich Center for Arts Education, is already staffed to provide training and support regarding the arts content area. Staff assignments and resources will be reallocated accordingly within the agency as necessary. There will be no anticipated effect on revenue.

Other state agencies are not fiscally impacted by these proposed rules.

“(3) A determination of whether there are less costly methods or less intrusive methods for achieving the purpose of the proposed rule.”

Given that establishing state academic standards in the area of the arts is a legislative requirement, there is no less costly or less intrusive method for achieving the purpose of the proposed rules. Because the arts standards were adapted from the NCAS, the department will likely be able to improve future cost savings for districts as access to classroom resources, assessment, and professional development tools that have been developed across the country for the NCAS are adapted for Minnesota specific use.

⁵¹ Creative Minnesota, *Creative Minnesota: Comprehensive Research About the Arts in Minnesota*, (2019), https://www.creativemn.org/wpcontent/uploads/2019/03/MCA_2019Report_pages.pdf (last visited October 28, 2019.)

Currently 35 states and the Department of Defense have adopted or adapted the National Core Arts Standards.

Districts that choose not to adopt the statewide arts academic standards must develop their own local arts academic standards. This approach could also minimize both the cost burden and the intrusion on local policy and curriculum.

“(4) A description of any alternative methods for achieving the purpose of the proposed rule that were seriously considered by the agency and the reasons why they were rejected in favor of the proposed rule.”

Because adopting rules containing state academic standards in the arts are a legislative requirement, there is no alternative method for satisfying this requirement or achieving the purpose of the proposed rule. However, districts may choose to adopt the statewide arts academic standards, or to develop and implement their own local arts academic standards. Thus, an alternative method for achieving the Legislature’s purpose of requiring arts academic standards already is available.

“(5) The probable costs of complying with the proposed rule, including the portion of the total costs that will be borne by identifiable categories of affected parties, such as separate classes of governmental units, businesses, or individuals.”

School districts may face initial increased costs to implement the new rules. However, school districts typically anticipate and undertake a regular six- or seven-year curriculum adoption cycle, so many of these costs would be borne regardless of the adoption into rule of the proposed arts standards.

“(6) The probable costs or consequences of not adopting the proposed rule, including those costs or consequences borne by identifiable categories of affected parties, such as separate classes of government units, businesses, or individuals.”

The primary costs and consequences of not adopting the proposed rules are the potential impact on students and the business community. The existing arts standards lack the specificity, depth and clarity of the proposed standards, so all students will receive a less rigorous, complete and competitive arts education if these proposed rules are not adopted. In addition, the existing arts standards are grade-banded, whereas the new proposed arts standards are grade-level specific and as such provide additional opportunities and choices for students to engage in a rigorous and complete arts education. If the proposed arts rules are not adopted, students with artistic potential and interest will be at an additional disadvantage because they are most likely to benefit from improvements to the arts standards. Furthermore, because the arts is a subject area that often keeps otherwise unmotivated

students interested in school, strong arts standards are important to continue to engage these at-risk students and motivate them to stay in school. Finally, a significant segment of the Minnesota economy is founded on the creative potential of its citizens, and arts education is key to helping students develop creativity. If students are not learning the arts, businesses will not be able to draw on local talent, and the local economy will suffer.

“(7) An assessment of any differences between the proposed rule and existing federal regulations and a specific analysis of the need for and reasonableness of each difference.”

There is not a significant difference between the proposed rule and existing federal regulations that govern state academic standards. The Minnesota Legislature’s decision to require statewide academic standards in the arts is permissible and consistent with current and applicable federal laws. The new *Every Student Succeeds Act* (ESSA)⁵² requires for the first time that all students in the United States be taught to high academic standards that prepare them for success in college and careers. As a part of the state plan that Minnesota submitted for the *Every Student Succeeds Act*, the state provided an assurance that the state has adopted or has a process for adopting academic standards required under the federal law for mathematics, reading or language arts, and science as well as standards for other subjects determined by the state, including physical education, social studies, and the arts.⁵³ Minnesota has academic standards in these content areas, including the arts which satisfies both state and federal requirements.

ESSA also builds on earlier federal legislation. The previous definition of core academic subjects in the *No Child Left Behind Act* (NCLB) included the arts. The new ESSA law expanded “core academic subjects” to “well-rounded education” meaning “courses, activities, and programming in subjects such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, *arts (emphasis added)*, history, geography, computer science, music, career and technical education, health, physical education, and any other subject, as determined by the State or local educational agency, with the purpose of providing all students access to an enriched

⁵² [Every Student Succeeds Act \(ESSA\) of 2015, Pub. L. No. 114-95, § 114 Stat. 1177 \(2015-2016\).](#)

⁵³ See [The Minnesota Department of education Minnesota State Plan webpage](https://education.mn.gov/MDE/dse/ESSA/mnstp/), <https://education.mn.gov/MDE/dse/ESSA/mnstp/> (last October July 28, 2019).

curriculum and educational experience.”⁵⁴ Thus, the proposed rules comply with existing federal law and state law requiring state academic standards in specific content areas, including the arts.

“(8) An assessment of the cumulative effect of the rule with other federal and state regulations related to the specific purpose of the rule. . . . ‘[C]umulative effect’ means the impact that results from incremental impact of the proposed rule in addition to other rules, regardless of what state or federal agency has adopted the other rules. Cumulative effects can result from individually minor but collectively significant rules adopted over a period of time.”

The department is proposing these rule amendments to improve and to provide clarity and consistency in arts education, for both teachers and students. The proposed amendments update the existing rules governing the K-12 academic standards that have been in effect for 10 years based on the last decade of academic research and best practices in this content area and high-quality academic standards as a whole. The proposed standards and supporting benchmarks also now comply with state law requiring grade-specific benchmarks in the arts. The proposed rule amendments are intended to align with state laws that govern academic standards and with the new federal legislation, ESSA, which requires states to submit a state plan that provides assurances that the state has adopted challenging academic standards aligned with academic achievement (see question seven above). The proposed standards do not establish overlapping or additional requirements; rather they comply with existing requirements related to academic standards that are permitted (and required) by federal and state law. The cumulative effect of the proposed standards in combination with state statutes and the new federal regulation under ESSA, is a higher quality education in the arts for all Minnesota students with better outcomes related to college and career readiness and success. The department believes the proposed rules governing arts standards and the supporting benchmarks will benefit all Minnesota families, students, educators and school communities in their understanding of and implementation of the updated K-12 academic standards in the arts.

Performance-Based Rules

The SONAR must also describe how the agency, in developing the rules, considered and implemented

⁵⁴ [*Every Child Succeeds Act \(ESSA\) of 2015, Pub. L. No. 114-95 §114 Stat. 1177, Title VIII, § 8002, paragraph 52 \(2015-2016\).*](#)

the legislative policy supporting performance-based regulatory systems set forth in Minnesota Statutes section 14.002, which requires state agencies, whenever feasible, to develop rules and regulatory programs that emphasize superior achievement in meeting the agency's regulatory objectives and maximum flexibility for the regulated party and the agency in meeting those goals.

Throughout the development of the proposed rules and this SONAR, the department made every attempt to develop rules that will be understandable to and workable for education practitioners and families, ensuring efficient and effective delivery of services while achieving the best possible education results for students. The department believes the proposed rules clarify and improve the arts standards, helping Minnesota educators provide a higher quality arts education and promoting positive education outcomes for all students. The proposed rules and supporting benchmarks help Minnesota teachers, curriculum developers and other district staff craft high-quality arts education and help ensure Minnesota students are receiving a robust fine arts education which will lead to career and college readiness and success. The department believes the proposed rules are performance-based to the extent possible because the proposed rules extend duties and burdens no further than is necessary to meet the state's academic standard requirements in the content area of the arts. Flexibility still remains as districts can choose to utilize the state standards in the arts or implement their own high-quality and rigorous standards in this content area.

Additional Notice Plan

This Additional Notice Plan was reviewed by the Office of Administrative Hearings and approved in a May 23, 2018, letter by Administrative Law Judge Jim Mortenson. This notice plan contains a description of the department's efforts to provide additional notice to persons who may be affected by the proposed rules governing the Minnesota K-12 academic standards in the arts.

In addition to mailing the proposed rules and the appropriate notice to all persons who have registered to be on the department's paper and email rulemaking mailing lists under Minnesota Statutes, section 14.14, subd. 1a, the Additional Notice Plan includes notifying the following groups and organizations:

General Education-Related Organizations/Entities

- African American Leadership Forum (AALF);
- Association of Metropolitan School Districts (AMSD);
- Board of Indian Education (BIE) Schools;

- Board of School Administrators (BOSA);
- Bridges Workplace Connection;
- Charter School Partners;
- Early Childhood/Community Education;
- Education Minnesota;
- Equal Employment Opportunity Commission (EEOC);
- Generation Next;
- Integration Districts, including East Metro Integration and N.W. Suburban Integration District;
- Intermediate School Districts;
- Learning Disabilities Association (LDA);
- Mentoring Partnership of Minnesota (MPM);
- Metropolitan Library Service Agency (MELSA);
- EdAllies;
- Minneapolis Urban League;
- Minnesota Administrators for Special Education (MASE);
- Minnesota Association for the Education of Young Children (NAEYC);
- Minnesota Association of Charter Schools (MACS);
- Minnesota Association of Colleges for Teacher Education (MACTE);
- Minnesota Association of School Administrators (MASA);
- Minnesota Association of Secondary School Principals (MASSP);
- Minnesota Association of Special Educators (MASE);
- Minnesota Business Partnerships (MBP);
- Minnesota Career College Association (MCCA);
- Minnesota Chamber of Commerce;
- Minnesota Citizens League;
- Minnesota Council on Foundations;
- Minnesota Department of Employment and Economic Development (DEED);
- Minnesota Developmental Adaptive Physical Education (MNDAPE);
- Minnesota Elementary School Principal's Association (MESPA);
- Minnesota Independent School Forum (MISF);
- Minnesota Office of Higher Education (OHE);
- Minnesota Parent Teacher Student Association (MNPTA);
- Minnesota Private College Council (MPCC);
- Minnesota Professional Educator Licensing and Standards Board (PELSB);
- Minnesota Rural Education Association (MREA);
- Minnesota School Boards Association (MSBA);
- Minnesota State Colleges and Universities (MnSCU);
- Minnesota State High School League (MSHSL);
- Minnesota Tribal Nations Education Committee (TNEC);
- National Association for the Advancement of Colored People (NAACP)-St. Cloud, St. Paul, and Minneapolis branches;
- PACER Center;
- Parents United;
- Schools for Equity in Education (SEE);
- Service Cooperatives/Regional Service Cooperatives;
- University of Minnesota/University of Minnesota College of Education and Human Development;
- Other relevant education organizations or parent and student advocacy groups;

- Arts Standards Review Committee members; and
- Posting on MDE’s arts academic standards webpage and arts academic standards rulemaking webpage.

Arts Specific Education Organizations/Entities

- COMPAS
- Minnesota State Arts Board
- Minnesota Educational Theater Association
- Communications and Theater Association of Minnesota
- Arts Educators of Minnesota
- Dance Educators Coalition (DEC)
- Minnesota Music Educators Association
- Minnesota Society of Health and Physical Educators (MNSHAPE)
- Minnesota Council of Teachers of English (MNTE)
- Perpich Center for Arts Education
- American Choral Directors Association of Minnesota (ACDA-MN)
- Minnesota Orff-Schulwerk Chapter (MnORFF)
- Minnesota Band Directors Association (MBDA)
- Kodaly Chapter of Minnesota (KCM)
- Minnesota String and Orchestra Teachers Association (MNSOTA)
- Minnesota Society of Music Teacher Educators (MNSMTE)
- VSA Minnesota

MDE Listservs

- MDE Superintendents listserv
- MDE Minnesota Special Education Directors listserv
- MDE Charter School Directors listserv
- MDE Achievement and Integration listserv

Our Additional Notice Plan also includes giving notice required by statute. We will mail the Notice of Intent to Adopt to everyone who has registered to be on the Department’s rulemaking mailing list under Minnesota Statutes, section 14.14, subdivision 1a. We will also give notice to the Legislature per Minnesota Statutes, section 14.116. Notifying the Legislature will include sending the proposed rules and appropriate Notice to the chairs and ranking minority members of the legislative policy and budget committees with jurisdiction over the subject matter. Our Additional Notice Plan did not include notifying the Commissioner of Agriculture because the rules do not affect farming operations per Minnesota Statutes, section 14.111.

Consultation with MMB on Local Government Impact

As required by Minnesota Statutes, section 14.131, the department consulted with Minnesota Management and Budget (MMB). The department sent MMB copies of the documents that were sent to the Governor's Office for review and approval on the same day the documents were sent to the Governor's office. This was done prior to the department's publishing of the Dual Notice of Intent to Adopt. The documents sent to MMB included: the Governor's Office Proposed Rule and SONAR Form; the proposed rules; and the SONAR. The department will submit a copy of the cover correspondence and the response received from MMB to OAH at the hearing or with the documents it submits for ALJ review.

The department received a letter detailing the review from MMB on December 18, 2019. MMB determined that although there is no fiscal impact to local government because a school district is not included in the statutory definition of local government, school districts may experience increased costs when implementing the new arts standards due to the development of new curriculum that complies with these standards.

Determination About Rules Requiring Local Implementation

As required by Minnesota Statutes, section 14.128, subdivision 1, the agency has considered whether these proposed rules will require a local government to adopt or amend any ordinance or other regulation in order to comply with these rules. The agency has determined that they do not because the proposed rules do not affect any of the local governments included in the scope of Minnesota Statutes, section 14.128.

Cost of Complying for Small Business or City

Agency Determination of Cost

As required by Minnesota Statutes, section 14.127, the department has considered whether the cost of complying with the proposed rules in the first year after the rules take effect will exceed \$25,000 for any small business or small city. The department has determined that the cost of complying with the proposed rules in the first year after the rules take effect will not exceed \$25,000 for any small business

or small city. This determination was made because the proposed rules do not affect small businesses and small cities.

List of Witnesses

If these rules go to a public hearing, the department anticipates having the following witnesses testify in support of the need for and reasonableness of the rules:

1. Doug Paulson, Director, Minnesota Department of Education Division of Academic Standards and Instructional Effectiveness. Mr. Paulson will testify about the history of academic standards in Minnesota, the history of arts standards in Minnesota, the Arts Standards Review Committee formation process, and the rule review and revision process.
2. Mary Catherine Ricker, Commissioner, Minnesota Department of Education, will testify about the role of academic standards in Minnesota's education community and how the national standards impact MDE's process.
3. Pam Paulson, Director of Professional Development and Resources, Perpich Center For Arts Education. Ms. Paulson will testify about the National Core Arts Standards, the history of arts education in Minnesota, and the support the Perpich Center provides in the development and implementation of the standards.

Organization and Structure of the Proposed Rules

The organization and structure of the proposed rules illustrate how arts education is conceptualized for Minnesota students. This section outlines important organizational and structural elements of the revised arts standards. The main points are:

1. A definition of artistic literacy and a vision of career and college readiness and success guided the design of these standards;
2. The standards are organized into five strands. These describe artistic processes and foundational knowledge and skills;
3. There are 10 anchor standards. They articulate the big picture of arts learning across five arts areas and all grade levels; and
4. Benchmark statements describe the learning in the anchor standards for each grade level. They are unique to each arts area.

Artistic Literacy for Career and College Readiness and Success

The overarching goal of the proposed arts standards is the development of artistic literacy for all Minnesota students. One of the Commissioner’s assumptions was that the arts standards will identify learning expectations leading to artistic literacy. Artistic literacy is the goal of both the 2008 and 2018 Minnesota arts standards, as well as the NCAS. Artistic literacy is directly tied to career and college readiness and success, as with literacy in any content area. This focus on artistic literacy and career and college readiness and success guided the design of the revised arts standards and supporting benchmarks.

Defining Artistic Literacy

The Committee defined artistic literacy as “the ability to combine foundational knowledge and skills in an art form with four artistic processes fundamental to the arts: Creating, Performing or Presenting, Responding, and Connecting.” These artistic processes are defined as follows:⁵⁵

- Creating: Generating original art, including conceiving and developing new artistic ideas and work;⁵⁶
- Performing (dance, music, theatre): Realizing artistic ideas and work through interpretation and presentation; or
- Presenting (media arts and visual arts): Interpreting and sharing artistic work;
- Responding: Understanding and evaluating how the arts convey meaning; and
- Connecting: Relating artistic ideas and work with personal meaning and external context.

In order for all students to have a balanced understanding of the arts, they must master important concepts and skills in all four processes. Foundational knowledge and skills alone do not add up to a full arts education. No single artistic process represents a complete arts education. The intersection of authentic artistic processes with foundational knowledge and skill is where students demonstrate

⁵⁵ [National Coalition for Core Arts Standards, *National Core Arts Standards: A Conceptual Framework for Arts Learning* \(2014\)](http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf), p. 11, available at <http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf>, (last visited, June 20, 2019).

⁵⁶ In addition to the NCAS Conceptual Framework, this definition is informed by the [NAEP Framework](https://www.nagb.gov/content/nagb/assets/documents/publications/frameworks/arts/2016-arts-framework.pdf), <https://www.nagb.gov/content/nagb/assets/documents/publications/frameworks/arts/2016-arts-framework.pdf>, p. 9 (last visited October 29, 2019).

artistic literacy. The artistic processes and foundational knowledge are explained more in depth in this SONAR below.

Career and College Readiness and Success

In Minnesota all academic standards must align with the knowledge and skills needed for career and college readiness and success.⁵⁷ The Committee created a vision statement for career and college readiness and success in the arts to guide the revision process.⁵⁸ It drew on substantial research regarding the benefits of arts education to craft this vision statement. The Committee’s vision for college and career readiness and success not only describes what it looks like to be ready for a career in the arts, but also how the arts help all students prepare for life beyond K-12 education. This vision recognizes that artistic literacy is central to a career in the arts and is valuable to a variety of career, college, and life paths. In addition, arts education helps students develop the Habits of Mind⁵⁹ necessary for achievement in the arts, as well as readiness for college and careers and personal growth. Learning in the arts also builds the creative thinking, problem-solving, decision-making, perseverance, collaboration, and communication skills critical to success in higher education, many career paths, and ongoing civic engagement.

Expert feedback on the draft standards indicated that they are well aligned to career and college readiness knowledge and skills. For example, Marcia McCaffrey, arts consultant for the New Hampshire Department of Education and expert reviewer, noted in her review that “the standards and benchmarks do an excellent job embedding the cognitive, creativity, self-awareness, and relationship skills and social awareness identified... Critical thinking, problem-solving, creativity, collaboration, self-direction are all necessary skills for college readiness and as such are embedded in the standards and benchmarks. The high school benchmarks are especially supportive of college and career readiness knowledge and skills.”

⁵⁷ [Minn. Stat. § 120B.021, subd. 4\(a\).](#)

⁵⁸ The vision statement is listed in Appendix H.

⁵⁹ [Costa, A. L., & Kallick, B., *Learning and leading with habits of mind: 16 essential characteristics for success*, Alexandria, Va, Association for Supervision and Curriculum Development \(2008\), \[http://www.faculty.umb.edu/peter_taylor/Costa08.pdf\]\(http://www.faculty.umb.edu/peter_taylor/Costa08.pdf\) \(last visited October 29, 2019\).](#)

Literacy in the arts is an important aspect of career and college readiness. The 2018 arts standards provide a clear guide for learning in kindergarten through twelfth grade to help all students achieve artistic literacy and become prepared for later success.

Strands: Artistic Processes and Foundational Knowledge and Skills

The Committee’s definition of artistic literacy and vision of career and college readiness also guided the organization of the standards into strands. Strands are big concepts or practices into which standards are grouped. They help communicate some of the most important aspects of learning in a content area. The four artistic processes, in addition to foundational knowledge and skills, are all components of artistic literacy, therefore they became the five strands in the proposed rules. This structure is adapted from the NCAS and is also a facet of the 2008 Minnesota arts standards.⁶⁰

The organization of strands based on artistic processes helps communicate and reinforce the importance of approaching arts education in this comprehensive way. To achieve artistic literacy, it is important for students to learn foundation knowledge and skills that are applied in all four artistic processes. In order to emphasize the four artistic processes and foundational artistic knowledge and skills, the Committee decided that it was reasonable to organize the standards into the following five strands:

1. Foundations;
2. Create;
3. Perform (for Dance, Music and Theater) / Present (for Media Arts and Visual Arts);
4. Respond; and
5. Connect.

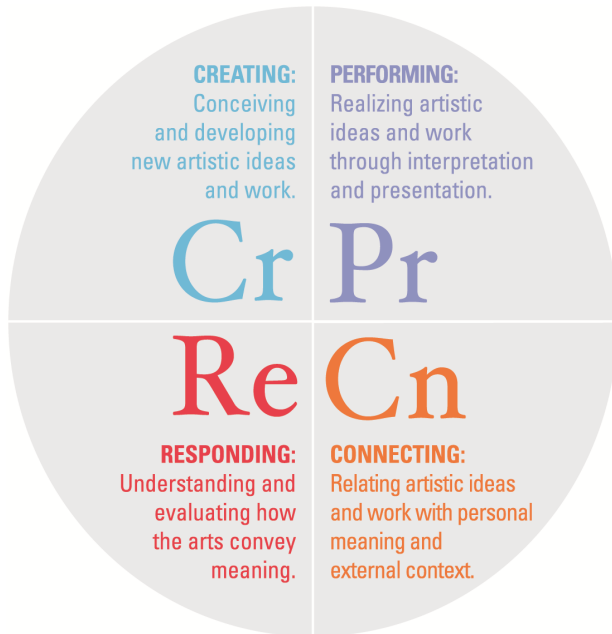
These artistic processes are defined as follows:⁶¹

⁶⁰ Minnesota’s 2008 arts standards were some of the first to be organized into strands that are the artistic processes plus foundational knowledge and skills. The only difference in this level of organization between the 2008 and 2018 Minnesota arts standards is the addition of Connect as a process and strand in the 2018 standards (adapted from the NCAS.)

⁶¹ [National Coalition for Core Arts Standards \(NCCAS\), *National Core Arts Standards: A Conceptual Framework for Arts Learning* \(2014\), p. 11-12, <http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf>, \(last visited June 20, 2019\).](http://www.nationalartsstandards.org/sites/default/files/Conceptual%20Framework%2007-21-16.pdf)

- **Creating:** Generating original art, including conceiving and developing new artistic ideas and work;
- **Performing (dance, music, theatre):** Realizing artistic ideas and work through interpretation and presentation; or
- **Presenting (media arts and visual arts):** Interpreting and sharing artistic work;
- **Responding:** Understanding and evaluating how the arts convey meaning; and
- **Connecting:** Relating artistic ideas and work with personal meaning and external context.

The processes are represented visually through the accompanying graphic.



Three of these artistic processes, Create, Present/Perform, and Respond, derive from a framework of the National Assessment of Educational Progress (NAEP). The NAEP project is operated by the National Center for Education Statistics at the U.S. Department of Education. It is charged under federal law with conducting primarily voluntary nationwide assessments in various academic subjects, including the arts. The purposes of these assessments are to compare student achievement among states as well as to track changes in achievement.⁶²

The NAEP developed the framework for these artistic processes in 1995 to support the NAEP arts assessment. The framework was developed with the assistance and input of educators, state education officials, policymakers and other members of the public. This framework is based on the way professional artists work. It captures the ways of working in each arts area and the thinking skills needed

⁶² [National Assessment of Educational Progress Authorization Act, Pub. L. 107-279, § 303 \(2002\).](#)

by students to become artistically literate. The NAEP framework serves as an effective guide for educators when preparing assessments, instruction, and curriculum related to arts education.

The fourth process, Connect, was articulated as central to arts learning by the NCAS writing committees, based on current research and best practices in the field. Early in the national committees' work, a report⁶³ from the National Endowment for the Arts (NEA) sparked conversations that led to the development of the Connect process. This NEA document outlines benefits of the arts, including the benefit of art to individuals, and the benefit of art to communities and society. Both of these impact societal capacities to innovate and to express ideas. This contributed to the articulation of the Connect process as an integral aspect of arts learning and artistic literacy.

The Connect process focuses on the importance of the contexts in which artistic work is created, performed, presented, and responded to. Artistic work does not exist in a vacuum. Personal, cultural, societal, and historical contexts influence the creation and interpretation of artistic work. Artistic work, in turn, influences individuals, culture, society, and history. Understanding this two-way relationship embedded in the Connect process is critical to becoming artistically literate in today's world.

The framework of these four artistic processes is valuable because it links student learning to real artistic practice, rather than just theoretical knowledge. In addition, the Committee highlighted a range of real-world skills and social-emotional competencies that are developed when there is a focus on *process* in student learning in the arts in addition to the *product*. These skills include the ability to innovate; reflect, evaluate, adjust and refine; take productive risks; use failures and mistakes as opportunities to learn; persist; practice self-reliance; and collaborate effectively. As a result, a full strand of standards is devoted to each of the four artistic processes.

The Committee also determined that it is important to include a strand for foundational knowledge and skills. These include basic elements, principles and skills which are the building blocks of working and engaging in artistic processes in each arts area. The foundational knowledge and skills support student learning in the four artistic processes.

⁶³ [The National Endowment for the Arts, *How Art Works: The National Endowment for the Arts' Five-Year Research Agenda, with a System Map and Measurement Model* \(2012\), \[https://www.arts.gov/sites/default/files/How-Art-Works_0.pdf\]\(https://www.arts.gov/sites/default/files/How-Art-Works_0.pdf\) \(last visited October 29, 2019\).](https://www.arts.gov/sites/default/files/How-Art-Works_0.pdf)

Describing Arts Learning: Anchor Standards and Grade-Level Benchmarks

The Relationship Between Standards and Benchmarks

Minnesota state law requires academic standards and supporting benchmarks for arts education in grades K-12.⁶⁴ Academic standards describe the expectations in arts learning that all students must satisfy to meet state requirements for credit and graduation.⁶⁵ The benchmarks supplement the academic standards, and provide details about “the academic knowledge and skills that schools must offer and students must achieve to satisfactorily complete” the standards.⁶⁶

The proposed arts standards are written as anchor standards, a broad statement of the most important learning in a content area for kindergarten through twelfth grade. Anchor standards describe big-picture learning across arts areas and help ensure that learning expectations are consistent across all five arts areas and all grade levels. The supplemental benchmarks provide yet another level of detail and specificity, describing what the learning in the anchor standard looks like in each arts area and at each grade level. The anchor standards and benchmarks are necessary complements—the former providing broad standards, the latter providing additional specificity—that together define the skills and understandings that all students must demonstrate in order to achieve artistic literacy.

The benchmarks that support each anchor standard address the content, knowledge and skills unique to each arts area in a particular grade level. The supporting benchmarks also contain details about ways of working in the artistic processes that are specific to each arts area and grade level. Organizing the proposed arts standards as anchor standards with supporting benchmarks enables the combination of big-picture learning across arts areas in the anchor standards with specific learning unique to each arts area in the supporting benchmarks. This combination of standards and benchmarks aids teachers in developing assessments, instruction, and curriculum at all grade levels by describing the big ideas and additional specificity defining skills and knowledge students must learn to become literate in the arts.

⁶⁴ [Minn. Stat. § 120B.021, subd. 1\(6\)](#).

⁶⁵ As stated earlier in the SONAR the arts academic standards are unique as compared to Minnesota’s other required academic standards subjects, in that districts may choose to adopt these statewide academic standards, or to develop their own local arts academic standards. Regardless, arts academic standards are a required accountability measure for all school districts, and all Minnesota students must complete arts education coursework in order to satisfy graduation requirements.

⁶⁶ [Minn. Stat. § 120B.023, subd. 1](#).

Aligning and Refining Standards and Benchmarks to Promote Arts Learning

The Committee drafted the proposed arts standards with research, public feedback, expert reviews, Minnesota specific requirements, other state standards and the quality criteria discussed earlier in this SONAR in mind. Throughout the revision process, the Committee was intent on eliminating redundancies and providing as much clarity as possible, at both the standard and benchmark levels. It was also aware of the range of time students spend in arts classes across the state and at different grade levels, and worked to ensure that the learning described in the proposed arts standards and supporting benchmarks is doable and achievable at each grade level. This effort aligned with the quality criteria discussed earlier in this SONAR.

These criteria for quality were some of the areas in which the public and experts were invited to provide feedback. The input from the public⁶⁷ and experts in these areas helped the Committee refine and improve the standards and supporting benchmarks. In the first round of public feedback, nearly half of respondents felt there were too many standards and benchmarks. Many respondents also flagged clarity as well as assessability and progression for benchmarks as areas in need of further work and refinement. For example, one anonymous commenter wrote during the first round of public feedback, “The standards on a whole are great- there are just way too many of them. I see my students 28 times a year, it is not feasible to go in depth with that many standards in 28 days.” Another public commenter wrote during the same period, “I find them hard to read, hard to maneuver, far too many, and lacking in real actionable and realistically assessable concepts.” Expert reviews in each arts area conducted on the second draft of the standards flagged developmental progression, assessability, terminology, grain size, and rigor as areas in need of further refinement in order to better align the proposed standards with the department’s quality criteria. In response to this feedback, the Committee reduced the number of standards from the NCAS’s 11 anchor standards to the 10 anchor standards in the proposed rules. Additionally, benchmarks were refined to focus on the most important learning, resulting in a reduction in the number of benchmarks in each arts area. These decisions illustrate the Committee’s focus on ensuring that each standard and supporting benchmark is both necessary and reasonable and not redundant or burdensome in number.

⁶⁷ This feedback is saved in the department’s Survey Monkey account and is available upon request.

Shift from Grade-Banded to Grade-Level Benchmarks

A significant change from the existing 2008 arts standards to the proposed 2018 arts standards is a shift from grade-banded to grade-level supporting benchmarks for kindergarten through eighth grades. This change has led to the creation of benchmarks that are more specific and detailed and thus provide better guidance for sequential arts education in Minnesota schools. Although the requirement that the supporting benchmarks be grade specific existed when the arts standards were last revised in 2008,⁶⁸ it was determined during the 2008 arts standards review process that grade-banded supporting benchmarks were necessary at the time. The 2009 SONAR for the arts standards describes two key reasons for using grade-banded supporting benchmarks. “First, a grade-band approach accommodates the wide range of school curricula and the variety of delivery systems that Minnesota schools use to provide arts instruction. Second, current research in arts education does not clearly indicate precise grade levels for mastery of skills and content.”⁶⁹ In addition, the 2008 arts standards review committee decided to use grade-bands instead of grade-levels for the supporting benchmarks because the 2004 National Standards for Arts Education also used grade bands.⁷⁰

Since 2008, a great deal of work has been done in the field of arts education to define grade-level learning progressions. Developments in national level standards illustrate this trend. The 1994 National Arts Standards were grade-banded (K-4, 5-8, and 9-12), and the 2008 arts standards were similarly grade banded (K-3), 4-5, 6-8, and 9-12). In contrast, the 2014 NCAS are grade-level for kindergarten through eighth grade, similar to the proposed arts standards. This shift in the approach to arts education was also apparent in public feedback received as part of the 2018 arts standards revision process. A common theme in early public feedback on the 2018 standards were requests for more specificity and clarity than the 2008 arts standards had provided. Grade-level benchmarks are generally more specific and provide more detail than a grade-banded approach, so community feedback also supported the shift from grade banded to grade-specific benchmarks supplementing the academic standards in the arts.

⁶⁸ [Minn. Stat. § 120B.023, subd. 1.](#)

⁶⁹ [Minnesota Department of Education, 2009 Statement of Need and Reasonableness \(SONAR\) Proposed Permanent Rules Relating to Academic Standards for Arts Education, Minnesota Rules, 3501-0800-3501.0815](#), p. 11-12, <https://www.leg.state.mn.us/archive/sonar/SONAR-03866.pdf> (last visited October 29, 2019).

⁷⁰ *Id.* at p. 12.

In order to bring the arts standards in line with other content areas with regard to specificity and learning progressions, and with the opportunity to build on national developments, the proposed arts standards have clearly defined grade-level benchmarks for kindergarten through eighth grade. The department anticipates that this clarity will better guide curriculum development and learning for students at each grade level. Unlike the K-8 supporting benchmarks, the 9-12 grades benchmarks remain grade-banded. The Committee left the supporting benchmarks in the 9-12 grades in a grade-banded organization because Minnesota’s graduation requirements include one credit in the arts.⁷¹ One credit is the equivalent to one year of study, and that year may occur at any point during grades nine through twelve. The benchmarks at the nine through twelve grade levels describe the years’ worth of learning that should occur in that one required arts credit.

One challenge that comes with moving from grade-banded to grade-level benchmarks is the increase in the number of benchmarks that students must learn overall during their K-12 education. Some comments in the public feedback on the first draft supported the shift (for example, “I appreciate that the standards are now broken down by grade level, instead of being bunched together by group. This makes the benchmarks more clear and concise and reaching the standard more attainable.”) Other commenters, however, worried about the total number of benchmarks (for example, “too many standards for each grade level, especially when I am the only elementary teacher in a small rural school. I have already implemented most of these in my curriculum but there is no way I will get to all of them.”). Overall, the majority of the public feedback received supported the shift from grade-banded benchmarks to grade-specific benchmarks because of the increased clarity and specificity at each grade level.

While moving to grade-level benchmarks is statutorily required, both the Committee and the department addressed this feedback regarding the number of standards and benchmarks in some key ways. In subsequent drafts, the Committee modified the standards and supporting benchmarks to ensure that any redundancies were eliminated and every statement of learning was critical to artistic literacy in each arts area. This resulted in the reduction of the total number of anchor standards in the final draft, as well as the number of supporting benchmarks in each arts area.

⁷¹ [Minn. Stat. § 120B.024, subd. 1.](#)

Further, the department is committed to providing implementation support for the transition to the 2018 arts standards. The department has developed and shared a Recommended Minnesota Arts Education Standards Transition Timeline to guide arts educators and districts in comprehensive preparation for implementing the new standards.⁷² The state also solicited input on implementation needs from the public through an online survey in February of 2019. This timeline and public input serves as a guide for the Arts Standards Implementation Leadership Team, a group established in March 2019 in collaboration with the Perpich Center for Arts Education. This team of arts education leaders serves in an advisory role to the state (both MDE and the Perpich Center) regarding the resources and supports necessary for districts, schools, and educators to transition to the new K-12 arts standards.

The department agrees that the Committee’s proposed organization of Minnesota’s arts standards into strands, anchor standards, and supporting benchmarks will provide the necessary descriptions of both the big picture and supporting details of arts learning. The strands and anchor standards organizational approach helps to highlight the commonalities across all arts areas that define artistic practice, helping students, teachers, administrators, families, and communities understand what artistic literacy means in Minnesota, regardless of arts area. In addition, the supporting benchmarks provide grade-level and arts area specificity that will provide valuable guidance to school districts as they develop an arts curriculum, and will result in improved arts education for all Minnesota students. Therefore, the department proposes to repeal the current arts academic standards rules, and replace them with new revised K-12 arts academic standards rules that emphasize creating, performing, presenting, responding, and connecting, as well as foundational knowledge and skills.

Other Required Facets of the 2018 Minnesota K-12 Academic Standards in the Arts and the Supporting Benchmarks

As briefly mentioned earlier in this SONAR, in addition to requiring grade-specific supporting benchmarks, Minnesota statutes include additional content requirements that must be considered and incorporated into the standards and supporting benchmarks during the review and revision process. This section will describe these requirements in greater detail providing context for them within the proposed arts standards. First, Minnesota law requires that technology and information literacy

⁷² Appendix I.

standards be embedded in state standards and graduation requirements.⁷³ Second, Minnesota law also requires that academic standards and supporting benchmarks be aligned with the knowledge and skills students need for career and college readiness and advanced work in a particular subject area.⁷⁴ Third, Minnesota law further requires that the contributions of Minnesota American Indian tribes and communities as they relate to the academic standards be included during the review and revision process.⁷⁵

Relevant Knowledge and Skills From Technology and Information Literacy Standards

Technology and information literacy knowledge and skills are crucial to a multitude of careers in the arts. Technology is central to the creation and documentation of artworks across arts areas for many artists. New approaches to using technology in exhibition of artwork and web-based sharing makes artworks accessible to more people in a variety of locations than ever before. The advance of technology and information literacy in the arts also raises new ethical considerations unique to this digital age, such as intellectual property, use and/or appropriation of others' work in new work, and safety in web-based spaces. An understanding of these issues are all necessary to creating, responding, performing, presenting, and connecting in the arts today.

Minnesota's existing 2008 arts standards include standards and supporting benchmarks that incorporate technology and information literacy. In the 10 years since their creation, great changes have occurred in technology and information literacy in the arts and in education. There is increased accessibility to technology products and the internet in many schools and homes. With these advancements, education communities are learning how to navigate and support the expanded possibilities for blending the arts and technology in the real world and in learning.

With these changes in mind, the Committee reviewed two sets of technology and information literacy standards during the revision process: 1) the 2017 National Computer Science Teachers Association (CSTA) Computer Science Standards; and 2) the 2009 Information and Technology Educators of Minnesota (ITEM) K-12 Information and Technology Literacy Standards. Each arts area identified the most relevant arts benchmarks for alignment with the technology and information literacy knowledge

⁷³ [Minn. Stat. § 120B.021, subd. 4.](#)

⁷⁴ *Id.*

⁷⁵ *Id.*

and skills. Depending on the arts area, benchmarks either have embedded language about relevant technology and information literacy knowledge and skills, or highlighted arts knowledge and skills that align to the learning described in the Computer Science Standards.

The Committee carefully considered issues of access as it worked to align technology and information literacy with the arts standards and supporting benchmarks. It aimed to avoid requiring any learning that depended on access to a technology tool or device. This approach resulted in standards and supporting benchmarks which act as a guide for the integration of technology and information literacy knowledge and skills with arts learning, allowing for specific curricular and instructional decisions to be made at the local level.

Career and College Readiness

Career and college ready means a “high school graduate has the knowledge, skills, and competencies to successfully pursue a career pathway, including postsecondary credits leading to a degree, diploma, certificate, or industry-recognized credential and employment.”⁷⁶ As the Committee discussed this definition, they determined that the standards were important to support students being career and college ready in the arts as well as possessing the knowledge and skills of the arts. As part of their work, the Committee created a career ready vision. The opening statement of this vision demonstrated the Committee’s focus on career and college readiness and success as well as competency and skill in the arts content areas. The opening statement in the vision of career and college readiness created by the committee was:

“Arts education is fundamental to the development of our minds and spirits. It helps us build cognitive, social, emotional, physical and cultural competencies and skills. These intrapersonal, interpersonal, and cognitive competencies are transferable to many areas of study, career, and life. They are crucial not just for students and professionals in the arts, but for all students' success in lifelong learning and careers, and for civic engagement in the twenty-first century.”

The inclusion of computer science and other technology aspects in the standards also build artistic literacy which is crucial for career and college readiness and success. As discussed earlier in the SONAR, artistic literacy is the ability to combine foundational knowledge and skills in an art form with four processes fundamental to the arts: Creating, Responding, Presenting/Performing, and Connecting.

⁷⁶ [Minn. Stat. § 120B.30, subd. 1\(3\)\(h\).](#)

Fluency in artistic literacy supports Minnesota students for success and achievement in career and college experiences.

Contributions of Minnesota American Indian Tribes and Communities

Issues of inclusion, access, and equity are important considerations in education today. These topics were also regularly considered as part of the Committee’s deliberations and decisions regarding the proposed arts standards. In response to the Committee’s ongoing focus on these areas, expert reviews of the standards were conducted with a focus specifically on equity and bias. These expert reviews uncovered a number of aspects related to equity and bias for the Committee to address, including broadening terminology and concepts that are distinctly rooted in Western traditions,⁷⁷ “balancing the personal with the sociocultural,”⁷⁸ and attention to socio-economic diversity and inclusion.⁷⁹

One way in which Minnesota statutes supports Minnesota’s path toward equity is through legislation passed in 2007, which requires that “the contributions of Minnesota American Indian tribes and communities” be included during the revision of required academic standards.⁸⁰ The Committee satisfied this legislative requirement by including the statutory language both in the proposed arts standards and in the supporting benchmarks. The Committee recognized that the contributions of Minnesota American Indian tribes and communities could be embedded in learning in all of the artistic processes, but did not include it in every standard lest the language seem an afterthought or redundant. As such, the Committee worked to strategically identify where this learning would be required, acknowledging that some educators could weave the contributions of Minnesota American Indian tribes and communities into more areas than those specifically identified in the standards and supporting benchmarks.

The existing 2008 arts standards include the contributions of Minnesota American Indian tribes and communities at the benchmark level only. With the addition of a fourth artistic process, Connect, the Committee saw a natural opportunity to include the language at the anchor standard level. Thus, the ninth anchor standard reads: “Understand that artistic works influence and are influenced by personal,

⁷⁷ Expert Reviewers Davis, Hess, and Kraehe.

⁷⁸ Expert reviewer Kraehe,

⁷⁹ *Id.*

⁸⁰ [Minn. Stat. § 120B.021, subd. 1.](#)

societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.” Further, each arts area identified benchmarks that are a strong fit for inclusion of this language and learning.

Rule-by-Rule Analysis

3501.0820 Academic Arts Standards for Kindergarten Through Grade 12.

This section builds on the previous sections of this SONAR and specifically addresses the proposed rule language of the 2018 Minnesota Academic Standards in the Arts and describes why these anchor standards are necessary and reasonable. The proposed arts standards are:

Subpart 1. **Foundations.** The student will use foundational knowledge and skills while responding to, creating, and presenting artistic work.

Subpart 2. **Create.**

- A. The student will generate and develop original artistic ideas.
- B. The student will create original artistic work.
- C. The student will revise and complete original artistic work.

Subpart 3. **Perform (dance, music, and theater) and present (media arts and visual arts).**

- A. In dance, music, and theater:
 - (1) The student will develop and refine artistic techniques and work for performance.
 - (2) The student will make artistic choices in order to convey meaning through performance.
- B. In media arts and visual arts:
 - (1) The student will develop and refine artistic techniques and work for presentation.
 - (2) The student will make artistic choices in order to convey meaning through presentation.

Subpart 4. **Respond**

- A. The student will analyze and construct interpretations of artistic work.

B. The student will evaluate artistic work by applying criteria.

Subpart 5. **Connect**

A. The student will integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.

B. The student will understand that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

As discussed in depth above in the SONAR, the proposed arts standards offer several significant improvements over the current standards. These improvements are the following:

- The shift from grade-banded to grade-level benchmarks at the K-8 level provides more detail, specificity, and clarity for the progression of learning in the arts;
- Building on artistic processes by adding a fourth artistic process, Connect, keeps a familiar, best practice-based structure while expanding the arts learning in an important area;
- Creating one anchor standard for foundational knowledge and skills. This anchor standard is supported by benchmarks in other strands, articulating how that foundational artistic knowledge and skills are the building blocks of working in the artistic processes;
- The anchor standard approach ensures that the big-picture of arts learning (process based, hands-on, and student-centered) is clear across arts areas;
- The inclusion of specific benchmarks that vary by arts area help guide educators to include the unique aspects of each arts area in curriculum, assessment, and instruction;
- The connection to the NCAS means that Minnesota's standards and supporting benchmarks are built on the research base that was the foundation of the creation of the NCAS, in addition to the research and best practices consulted by the Committee as part of the review and revision process; and
- The adaptations to NCAS made for Minnesota have resulted in higher quality and more necessary and reasonable standard and benchmark statements that satisfy state statutory requirements, including technology and information literacy, career and college readiness, and the contributions of Minnesota American Indian tribes and communities.

Subpart 1. Foundations. The student will use foundational knowledge and skills while responding to, creating, and presenting artistic work.

This standard is necessary and reasonable because it focuses on fundamental arts knowledge and skills, including the basic elements, principles, styles and genres that are unique to each arts area. As discussed in greater detail above, these knowledge and skills, combined with experience in the artistic processes, are central to an arts education and artistic literacy.

There is no counterpart to this standard in the NCAS, because they are built on the philosophy that foundational knowledge and skills in the arts are embedded and implied in the artistic processes. Foundational knowledge and skills are not meant to be taught, learned, and assessed in isolation, but rather always applied while using the artistic processes. The Committee decided that because foundational knowledge and skills are building blocks in the arts, they were too critical to students developing artistic literacy to not be explicitly included in Minnesota’s revised academic arts standards at the strand, anchor standard, and supporting benchmark levels.

2018 MN FOUNDATIONS ARTS ANCHOR STANDARDS	NCAS ANCHOR STANDARDS
1. The student will use foundational knowledge and skills while responding to, creating, and presenting artistic work.	<i>None.</i>

In the first draft of the proposed arts standards shared with the public, the Committee included three foundations standards, adapted from Minnesota’s 2008 arts standards, with no accompanying benchmarks. Approximately half of the public feedback received indicated a strong desire to see foundations explicitly included in Minnesota’s arts standards as distinct standards. For example, the department received the following public comment:

“I think it's important to have them seen as separate so that they can't be glossed over or forgotten when they're integrated into other strands.”

The other half of public commenters preferred that the foundations be integrated into the artistic process standards. For example, the department received the following comments:

“If they are separate, educators will focus on elements and principles and perhaps not go beyond what the National Standards now offer; a new way of learning about the arts within the context of society and by seeing themselves as artists who have valid messages to convey.”

“Please integrate both foundations and connect. Highlight the foundation knowledge and skills and provide examples for teachers without backgrounds.”

Therefore, the Committee devised a unique approach to crafting this anchor standard and the supporting benchmarks that describe it. Because public feedback indicated it is crucial to include distinct foundations standards and that the foundations should be embedded in the artistic processes, the Committee determined that the foundations should be present in both ways. Because in the NCAS, the foundational knowledge and skills are already embedded throughout the other artistic process standards, the Committee did not want to create redundant foundational benchmark statements. They were also intent on making the number of standards and benchmarks reasonable. Therefore, in these proposed rules, there is one foundations standard, with no discrete accompanying benchmarks. Instead, each arts area has integrated foundations across the supporting benchmarks in the other strands, and the Committee highlighted where foundational knowledge and skills are explicitly present at the benchmark level. In this way, the supporting benchmarks as a whole describe the learning in this standard in more detail. This approach is more likely to ensure that foundational knowledge and skills are not taught, learned, and assessed in isolation, but rather embedded in artistic processes, as described in the Committee’s definition of artistic literacy. At the same time, this approach acknowledges the important role of these building blocks in the arts, and leaves more specific decisions about them up to the local level during curriculum development.

Subpart 2. Create.

The Create strand includes three anchor standards and describes the Create process, one of the artistic processes central to artistic literacy. Since each of the three standards describes a portion of the Create process, they are each necessary and reasonable.

The 2008 Minnesota arts standards included just one standard in the Create strand. Because a common theme in early public feedback was the desire for more specificity and clarity in the new arts standards, as the Committee adapted the NCAS, it noted that the three national Create standards better described the full artistic process. These three Create standards improve the articulation of student learning as a process, in addition to the product that is a result of creation.

The Committee modified each of the NCAS Create standards based on analysis and feedback. This table compares Minnesota’s Create anchor standards to the NCAS standards:

2018 MN CREATE ARTS ANCHOR STANDARDS	NCAS ANCHOR STANDARDS
2. Generate and develop original artistic ideas. 3. Create original artistic work. 4. Revise and complete original artistic work.	1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.

The word “original” was intentionally included by the Committee in each of these three standards. This could refer to a new idea or an interpretation of an existing idea, but seeks to differentiate this aspect of arts learning from experiences where students are given step-by-step directions to create a work of art, or are essentially copying a teacher-crafted example work of art, resulting in the same or very similar product produced by every student. It also highlights the importance of creating in the performing arts, which sometimes places a heavy emphasis on performing existing works in K-12 education—thus helping guide learning for full artistic literacy in every arts area.

Public feedback gathered on the first draft of standards illustrated some confusion between the first and second Create NCAS standards. The Committee revised these to use simpler, more targeted language, with the goal of better distinguishing between idea generation and the creation of artwork as discrete and important steps in the create process. In the third Create standard, the Committee chose to replace “refine” with “revise” as the group decided that this better highlighted the need for students to critically analyze one’s work, consider other’s feedback, and make conscious choices about modifications to an artwork as an important aspect of the creative process. Additional reasons each of these standards are necessary and reasonable are outlined in the following section.

A. The student will generate and develop original artistic ideas.

This first standard under the Create strand is necessary and reasonable because generating and developing original artistic ideas are the first steps in the Create process. Before delving into the creation of an artistic work, it is important to explore, brainstorm, and generate ideas for the artistic work. Those ideas are then critically analyzed and evaluated for further exploration and development before selecting one for full development.

The benchmarks that support this standard across different arts areas further illustrate the type of work that occurs at this point in the create process. For example, in media arts, students plan, prototype, and evaluate multiple ideas. Students in dance improvise, create, arrange, and modify movement phrases. For theater students, part of developing original artistic ideas involves identifying design challenges and developing a character. In visual arts, students elaborate upon an initial concept, apply inquiry methods of observation and research, and apply knowledge of available resources, tools, and technologies to investigate ideas.

B. The student will create original artistic work.

This second standard under the Create strand is necessary and reasonable because creating original artistic work is central to this artistic process. It is important to note that learning calls for not only utilizing artistic foundations and the tools or media of a given arts area, but also to communicate or express ideas or feelings through that creation. Students are expected to be able to explain what influenced the artistic intent of the artwork, and how that impacted the development and/or the final product. Visual arts benchmarks also describe safety and the ethics surrounding intellectual property in the creation of visual artwork. Creating a work of art can include improvising, choreographing or composing in the performing arts.

The supporting benchmarks that describe this standard across different arts areas further recount the type of work that occurs at this point in the create process. For example, creating original artistic work in dance includes creating a dance phrase or improvisation, manipulating choreographic devices, and expressing an idea, feeling, or image through movement. Students in media arts create content and combine components for a specific audience to express purpose and meaning in media artworks, utilizing artistic foundations. An example of creating original artistic work in music is organizing chosen musical patterns into phrases using a system of notation or recording technology. Theater students

collaborate with peers to create dialogue, and synthesize original ideas into an original work, utilizing critical analysis, historical and cultural context, and research. Students in visual arts learn, among other things, to apply ethics of appropriation, fair use, open sources, and copyright to the creation of artwork.

C. The student will revise and complete original artistic work.

This third standard under the Create strand is necessary and reasonable because revising and completing original artistic work is a key facet of this artistic process. Students are expected to be able to revise their original artistic work based on the student's own self-reflection as well as the feedback of others. An important aspect of this learning is making, understanding, analyzing, adapting, and justifying one's own artistic choices. Another significant piece of this learning is developing skills in receiving and considering feedback from others about one's artistic work. A complementary skill is analyzing and providing useful and constructive feedback about others' artistic work. These are critical steps in improving and expanding as an artist, and builds a student's growth mindset.

Across different arts areas, the supporting benchmarks further describe the type of work that occurs when revising and completing a work of art. For example, in dance, students apply suggestions and make choices to change movement, as well as refine choreography collaboratively or independently using established artistic criteria. Students in media arts use feedback to revise media artworks to improve clarity and purpose. Music students revise a musical composition using self-reflection, and analyze and rehearse to revise a work. Examples of revising and completing original artistic work in theater include using feedback to refine effectiveness of a character's physical and vocal traits and collaborating with peers on solutions to design and technical challenges. Students in visual arts revise artwork based on collaborative reflection and justify important information about one's own artwork in an artist statement or critique.

Subpart 3. Perform (dance, music, and theater) and present (media arts and visual arts).

The Perform and Present strand, which also describes one of the artistic processes central to artistic literacy, includes two anchor standards. The anchor standards in this strand contain a small but important difference, depending on the arts area. Although "presentation" is used for all arts areas in the NCAS, the Committee felt that the word "performance" was much clearer and more accurate for the performing arts: dance, music, and theater. Although this distinction leads to two slightly different

anchor standard statements depending on the arts area (“presentation” used for media arts and visual arts, and “performance” used for dance, music, and theater) the Committee and the department feel that because the remainder of the statements are identical, they still function as anchor standards. For this reason this section discusses Subparts 3A and 3B together.

This anchor standard is needed and reasonable because the learning expectations of this strand constitute a significant portion of what students currently often experience in dance, music and theater education. These expectations include singing, playing an instrument, acting and dancing. Students in the performing arts must practice and prepare artistic work in their art form, honing technique, skill, and expression. It is also important in these arts areas to share prepared work with others, in a variety of situations, from formal performances to more informal sharing with peers. Often, students are performing artistic works created by others. These standards place an emphasis on conveying meaning in the performance, and on students making artistic choices based on interpretations and the artistic works’ contexts to determine and express that meaning.

In visual and media arts, this strand is important to becoming fully artistically literate. Students are expected to thoughtfully and intelligently prepare and present their artworks for a variety of audiences and occasions. Students can demonstrate competency in this strand, for example, through the development of a personal portfolio, the presentation of a personal art show or the collaborative presentation of a multi-student or class art show. Learning in this strand for media and visual arts also includes the curation of others’ work into a presentation that communicates meaning, such as an exhibition of different artists’ work that addresses a theme. As in the Create strand, students are expected to revise a presentation or performance based on self-reflection or other sources of feedback, and to share the artistic intent of the performance or presentation based on criteria such as audience and occasion.

Another consideration important to highlight is that performance and presentation do not necessarily mean a formal performance on a stage for an outside audience or exhibition of student work in a gallery space. What is most important here is the sharing of artistic work with others, regardless of a school’s space, resources, and capacity to hold an arts event. Performance and presentation can also include sharing work with peers in class, or with another group of students in the school. It can also involve in-progress as well as final work.

The 2008 Minnesota arts standards included just one standard in the Perform/Present strand. As the Committee adapted the NCAS, the Committee noted that more than one national Perform/Present standard better described the full artistic process and learning that occurs. Using multiple NCAS Perform/Present standards better articulates student learning as a process, in addition to the actual product, which in this subpart is a performance or presentation of artistic work.

The Committee modified each of the NCAS standards based on analysis and feedback. This table compares Minnesota’s Perform/Present anchor standards to the NCAS standards:

<p align="center">2018 MN PERFORM AND PRESENT ARTS ANCHOR STANDARDS</p>	<p align="center">NCAS ANCHOR STANDARDS</p>
<p>5. Develop and refine artistic techniques and work for performance or presentation.</p> <p>6. Make artistic choices in order to convey meaning through performance or presentation.</p>	<p>4. Select, analyze and interpret artistic work for presentation.</p> <p>5. Develop and refine artistic techniques and work for presentation.</p> <p>6. Convey meaning through the presentation of artistic work.</p>

Public feedback on the first draft of the revised arts standards, which included slightly modified versions of the three NCAS anchor standards, influenced the Committee to further adapt some of these statements. General feedback suggested that some anchor standard statements were redundant and/or unclear. For example, some questioned the use of the verb, “select” for music education at most grade levels in the fourth NCAS anchor standard, “Select, analyze and interpret artistic work for presentation.” In contrast, one commenter working in the visual arts didn’t see the direct relevance of this standard to visual arts learning. The Committee determined that “make artistic choices” held the same intent but was more applicable to all arts areas at all grade levels. In addition, linking artistic choices to conveying meaning provides clearer direction for learning that involves performing and presenting and is better aligned to the vision for career and college readiness and success that guided the Committee’s work. This adaptation not only clarified learning, but also reduced the number of standards, making the overall number more achievable and realistic for the variety of arts learning situations that exist in Minnesota.

The ways in which each anchor standard for performance and presentation is necessary and reasonable are further addressed below.

A. In dance, music and theater:

(1) The student will develop and refine artistic techniques and work for performance.

(2) The student will make artistic choices in order to convey meaning through performance.

B. In media arts and visual arts:

(1) The student will develop and refine artistic techniques and work for presentation.

(2) The student will make artistic choices in order to convey meaning through presentation.

The anchor standard about developing and refining in Subparts A(1) and B(1) captures the crucial elements of practice and preparation for the sharing of artistic work with others. Whether it is artistic work that is student created, or artistic work that was created by someone else, getting it ready to share with others requires preparation, and in some cases, practice, to refine the artistic work. This standard involves the development and use of persistence, cooperation, and pride in one's work.

For the performing arts of dance, music, and theater, the development and refinement of techniques and work includes a focus on continuously improving various aspects of technique and skill, including accuracy, collaboration, clarity, and expressiveness. Specific examples present in the benchmarks for dance include demonstrating a range of actions and movement sequences, applying and refining technical dance skills, moving safely in space, and adjusting movement to coordinate with a partner. Music students demonstrate vocal or instrumental skills appropriate to the performance of music's cultural context, in addition to demonstrating persistence and cooperation in refining musical selections. Theater students work to develop underlying thoughts and emotions to create dialogue and action as well as use their body, voice and imagination to convey character traits and emotions, and apply various physical choices to communicate character.

For visual and media arts, the development and refinement of techniques and work focuses on the assembly and preparation of artistic works for presentation, keeping the audience, location, and approach to sharing in mind as choices are made. Specific examples for media arts found in the benchmarks include evaluating how the public uses, relates to, and participates with media artworks and combining and coordinating a variety of media content into a media artwork presentation. In visual arts, students identify considerations for presenting art in various locations, and evaluate, select, and apply methods appropriate to display artwork in a specific place.

The anchor standard about artistic choices in Subparts A(2) and B(2) focuses on the sharing of artistic work in either a formal or informal performance or presentation for others. The student making “artistic choices in order to convey meaning” is identified as an important part of the learning—s/he is doing the analysis, interpretation, and realization of the artistic work, taking into consideration contexts such as style, genre, notation, performance or presentation constraints, audience, possible artistic intent, etc. Student choice and decision-making are active in this learning. This contrasts with some approaches to preparing for performance, where a conductor or director makes artistic choices for students. In addition to refined artistic technique and skill, higher order thinking skills are important to this aspect of artistic literacy.

For each arts area, specific examples from the supporting benchmarks describe the learning in more detail for each arts area. In dance, students identify and select production elements to support the artistic intent, and select performance aspects to perform a nuanced interpretation of a choreographer's or community's intent in dance. Music students perform music for an audience with technical accuracy and stylistic expression to convey the composer's possible intent. In theater, students develop the connection among body, voice, sounds, and imagination in a guided drama experience and apply a variety of technical elements (using available technology) to create a design for a rehearsal or production. For media arts, specific supporting benchmark examples include comparing and contrasting venues where media arts are shared and their effects on the audience, as students evaluate how various presentation formats and approaches to distribution can have a personal or local impact. Students in visual arts choose artwork based on a theme or concept for an exhibit, and also analyze, critique, and justify artwork in an artist statement for a collection or portfolio presentation. Visual arts students also explain how exhibitions reflect the history and values of a community.

Subpart 4. Respond

The Respond strand describes the Respond process which is central to artistic literacy, and includes two anchor standards. These two standards are needed and reasonable because they each describe a portion of the Respond process.

These standards are also crucial because learning in the Respond process builds higher order thinking skills and critical literacy. The learner has the agency to analyze and interpret artistic work. There is a belief in our society that an artistic work has a specific meaning, which typically experts and/or the creator of the work have determined. There is often concern that without access to that knowledge (in the form of a textbook, wall plaque, program notes, etc.) the average person will misunderstand or “not get” the artistic work. Another belief in our society is that one’s gut reactions about an artistic work are enough to determine whether further engagement with the artistic work is worthwhile. These two contrasting but prevalent beliefs both result in the disempowerment of our students to perceive and find meaning in a variety of works of art, and relegate the arts to either the arcane or merely decoration and entertainment.

This artistic process and the standards and supporting benchmarks within it, in contrast, are centered on a student’s ability to make thoughtful interpretations and judgments about an artistic work. A student learns to analyze an artistic work using a personal perspective as well as established criteria of a particular arts area and contextual considerations. Constructing interpretations is not about finding the right answer, but rather about carefully considering the work and its contexts and forming an interpretation of it based on evidence. Students learn that evaluating artistic work goes beyond gut reactions and deciding whether or not a person likes the piece, to considering the artistic work in its many contexts and within certain criteria. By doing so, students learn to justify likes and dislikes, and determine how the artistic work is successful and how it is not. If we consider artistic work to be a “text,” then the learning that occurs in the Respond process is akin to learning to read, comprehend, and analyze in English language arts.

K-12 arts curriculum in Minnesota has traditionally focused on performance and creation, and responding to an artistic work has often been incorporated into those two artistic processes. Responding to artistic work sometimes gets the least attention, despite the fact that every student will benefit for a lifetime from skills developed in this area. The Committee determined that Minnesota students would be best served by having the Respond aspect of artistic literacy stand alone as its own

process to ensure attention is specifically devoted to this aspect of arts learning and understanding. Not only can students continue to respond to artistic work throughout life even if they cease to create and perform, but the higher order thinking skills of analysis, interpretation, and judgment are transferrable to other areas of work and life. Committee members agreed that in order to develop artistically literate students, a strong commitment to all four of the artistic processes is needed. This table compares Minnesota’s Respond anchor standards to the NCAS standards:

2018 MN RESPOND ARTS ANCHOR STANDARDS	NCAS ANCHOR STANDARDS
7. Analyze and construct interpretations of artistic work. 8. Evaluate artistic work by applying criteria.	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.

As with the anchor standards under the Perform/Present strand, the Committee adapted the NCAS anchor standards for the Respond strand after public feedback suggested that not all aspects of the NCAS anchor standards are clear and necessary. For example, the necessity and assessability of the word “perceive” was questioned by some, as well as the emphasis on “applying criteria” rather than evaluation in NCAS anchor standard 9. The Committee felt that analysis and interpretation go hand-in-hand and would be clearer if combined. The Committee also incorporated a change to the NCAS made by the state of Illinois when they adapted the national standards. Illinois revised the NCAS number 8 noting that another’s intent could not be absolutely determined through analysis and interpretation, stating in their state recommendations that “this anchor standard essentially represents an “intentional fallacy.”⁸¹ The Minnesota Committee agreed with this determination by Illinois and incorporated that improvement into Minnesota’s arts standards. The resulting two Minnesota Respond anchor standards are clearer and stronger than the NCAS anchor standards. Reducing the number of anchor standards from three to two also makes them more reasonable to achieve in the many contexts in which the arts are taught and learned in Minnesota.

⁸¹ [Illinois Arts Learning Standards Initiative, Recommendations for Updated Arts Learning Standards and Their Implementation \(2016\)](http://illinoisartslearning.org/wp-content/uploads/2016/02/Illinois_Arts_Learning_Standards_Initiative_Report.pdf), available at http://illinoisartslearning.org/wp-content/uploads/2016/02/Illinois_Arts_Learning_Standards_Initiative_Report.pdf (last visited October 29, 2019).

A. The student will analyze and construct interpretations of artistic work.

The analysis and interpretation of artistic work involves close observation of an artistic work, paired with careful consideration of how and what the artistic foundations are communicating as well as personal, societal, cultural, and historical contexts in which the artistic work was created and perceived.

Some specific examples from the supporting benchmarks in different arts areas further illustrate what analyzing and constructing interpretations of artistic work looks like in each arts area. For example, in dance, students describe how movement and contextual elements combine to construct meaning. Students also explain the similarities and differences from one genre or cultural movement practice to another. Students in media arts identify and describe how messages are created by components in media artworks, and share how the components affect mood. In music, students analyze and discuss the use of elements in musical selections to convey meaning or possible intent including cultural or historical contexts. Theater students compare and contrast personal and peer reactions to artistic choices and aesthetics in a work. Students in visual arts, for example, identify and interpret works of art that reveal how people live around the world, what they value, and also explain how personal preferences and aesthetic choices impact both the creation and perception of artwork.

B. The student will evaluate artistic work by applying criteria.

The goal of this standard is not only to empower students to independently critique an artistic work based on established criteria, but also to identify and select criteria, explain their choice of criteria, and to demonstrate their understanding that various criteria impacts analysis and evaluation. The personal, societal, cultural, and historical contexts in which an artistic work is both made and perceived or experienced influence the selection of criteria for evaluation. This anchor standard also has a feedback and improvement component. Students learn how to share evaluations of a peer's artistic work in a way that is constructive to the creator, performer or presenter, and also to receive feedback in order to make choices that improve the artistic work.

Supporting benchmark statements further describe the learning in this anchor standard in each arts area. Dance students compare and contrast dances or movements using a feedback protocol. They also work collaboratively to develop criteria to critique a dance using genre-specific dance terminology. In media arts, students evaluate media artworks and identify possible improvements based on given criteria, as well as provide and receive constructive feedback based on criteria for evaluating media

artworks. Students in music explain personal preference of music selections by identifying music elements that generate personal interest. They also apply collaboratively developed criteria to evaluate musical selections or performances, citing specific elements and characteristics. Theater students respond to a work using supporting evidence, personal aesthetics, and artistic criteria, in addition to evaluating the impact of an artwork to influence ideas, feelings and behaviors of specific audiences. In visual arts, students learn to create a convincing and logical argument to support one's own evaluation of art.

Subpart 5. Connect

Artistic work is not created and perceived in a vacuum. It is both a reflection of, and an influence on, cultures, societies, time periods, and individuals. The Connect process is needed and reasonable because it is an innovative addition to the Minnesota arts standards, based on forward-thinking work at the national level with the NCAS. Although not a part of the NAEP framework from which the Create, Perform/Present, and Respond processes are drawn, the Connect process highlights an integral aspect of arts learning that can sometimes be missed or under-emphasized. As with the other artistic processes, the Connect standards have an emphasis on learners as active decision makers and interpreters in their arts learning.

The Connect process is defined in the NCAS as “relating artistic ideas and work with personal meaning and external context.” This process highlights the importance of personal, cultural, societal, and historical contexts in which artistic work is created, performed, presented, and responded to. Artistic work, in turn, influences individuals, culture, society, and history. Understanding this two-way, active relationship between the artistic work and complex personal, societal and cultural contexts is a central component of artistic literacy. Although the 2008 arts standards did include the standard “demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas” under artistic foundations, this artistic process and its two anchor standards were not previously fully described in Minnesota’s arts standards. This addition with greater description is a significant improvement to the state’s arts standards and will serve as a better guide for educators in the development of arts curricula and instruction that lead students to achieve artistic literacy. This table compares Minnesota’s Connect anchor standards to the NCAS standards:

2018 MN CONNECT ARTS ANCHOR STANDARDS	NCAS ANCHOR STANDARDS
<p>7. Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.</p> <p>8. Understand that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.</p>	<p>10. Synthesize and relate knowledge and personal experiences to make art.</p> <p>11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>

As with the anchor standards under the other artistic processes, the Committee adapted the NCAS anchor standards for the Connect process in response to feedback and Minnesota’s quality criteria for academic standards. One change the Committee made from the NCAS anchor standards was to identify connecting as something that occurs in each of the other artistic processes (as opposed to just the Create process as NCAS anchor standard 10 suggests.) Another change to the NCAS anchor standards the Committee made was to make the two-way relationship of influence between artistic work and various contexts more clear. Further, an important Minnesota statutory requirement is addressed here, specifically naming the contributions of Minnesota American Indian tribes and communities as one of the contexts that should be considered.

A. The student will integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.

In order for learning to be meaningful and relevant, students need to be able to make a connection with personal knowledge and experiences. The arts offer a rich opportunity to do this when responding to, creating, and presenting or performing artistic work. The arts can be a powerful vehicle for communication and understanding. This anchor standard embraces this relational aspect of the arts by prioritizing creating, sharing, and finding meaning (both knowledge and personal experience) in artistic works.

Supporting benchmark statements further describe what integrating knowledge and personal experiences looks like for each arts area. For example, in dance, students describe a dance that expresses personal meaning and explain how certain movements express this meaning, as well as identify a personal sensation or emotion when dancing. Media arts students examine and use personal

interests, research, and cultural understanding to create media artworks. In music, students compare and contrast emotions experienced when performing or listening to two different musical selections. Theater students, for example, identify how theater connects one personally to a community or culture. And students in visual arts create art that tells a story about a life experience.

B. The student will understand that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.

This anchor standard focuses on the two-way relationship between the artistic work and complex personal, societal, historical and cultural contexts. This relationship is a central component of artistic literacy. Students learn to consider artistic works in and from a multitude of contexts, including the contributions of Minnesota American Indian tribes and communities where appropriate and relevant. They also learn about the role that the arts have in impacting society and culture.

Specific examples from the supporting benchmarks in each arts area help illustrate what this learning looks like. For example, dance students find a relationship between movement and the culture from which the dance is derived. Students also analyze how dance movement characteristics, techniques, and artistic intent relate to the ideas and perspectives of the peoples from which the dances originate, including those of Minnesota American Indian tribes and communities. Students in media arts make inferences about the time, place, or culture in which a media artwork was created, researching and citing evidence. They also explain different ways media arts are used to represent, establish, reinforce, and reflect culture or group identity. Music students identify cultural or historical influences on musical compositions. Students in theater, for example, select themes or social issues, including contributions of Minnesota American Indian tribes and communities, and express them through an artistic work. Lastly, visual arts students work to identify how art is used to inform or change beliefs, values or behaviors of an individual or society.

Repealer. Minnesota Rules, parts 3501.0800; 3501.0805; 3501.0810; and 3501.0815, are repealed.

The department considered amending the existing rule language as well as adopting entirely newly drafted language, or a combination of the two approaches. Ultimately, the department, in conjunction

with the standards review committee, chose to recommend adopting new art standards and repealing the existing Minnesota Rules governing K-12 academic arts standards in the arts in their entirety. This choice was made because the new proposed standards are organized differently from the existing standards because they adapt the NCAS standards with Minnesota modifications designed to meet state requirements, and this approach better integrated the Commissioner's guiding assumptions and the department's criteria for quality.

Conclusion

The 2017-18 standards review process brought together a talented group of Minnesotans to review and recommend revisions to Minnesota's 2008 K-12 arts standards. This Committee followed an organized, detailed and thorough revision process. Throughout the process, the members carefully considered the feedback of arts education experts, education and arts organizations and the general public. The Committee utilized the latest research and other arts education resources, including national and other state standards in all of the arts areas. The Committee also carefully reviewed state statutory requirements and incorporated these into the proposed standards. With this information and input, Committee members engaged in thoughtful and comprehensive discussion and revision, which led to proposed rule language and supporting benchmarks that promotes and supports equitable, high quality arts education in Minnesota for all students.

Overall, the Committee and the department believe that the proposed revision of the Minnesota arts academic standards features many improvements over the existing arts standards as discussed above. The Committee and department anticipate that the new K-12 arts academic standards will be a welcome resource to teachers and students in the study of the arts in Minnesota. The department agrees with the recommendations from the Arts Standards Revision Committee and recommends the replacement of the 2008 rules regarding academic standards for the arts with the new proposed standards.

Based on the foregoing, the proposed rules are both needed and reasonable.

Original signed by the Commissioner
Mary Cathryn Ricker, Commissioner
Minnesota Department of Education

1/2/20
Date

List of Exhibits

In support of the need for and reasonableness of the proposed rules, the department anticipates that it will enter the following exhibits into the hearing record:

- 1) 2018 K-12 Academic Standards in the Arts SONAR and supporting appendices
- 2) Revisor-Approved Proposed Rule Language
- 3) National Coalition for Arts Standards language
- 4) Department K-12 Academic Standards in the Arts guidance document

Bibliography

Federal Law

[Every Student Succeeds Act \(ESSA\) of 2015, Pub. L. No. 114-95, § 114 Stat. 1177 \(2015-2016\).](#)

[Every Student Succeeds Act \(ESSA\) of 2015, Pub. L. No. 114-95 §114 Stat. 1177, Title VIII, § 8002, paragraph 52 \(2015-2016\).](#)

[No Child Left Behind \(NCLB\), Pub. L. 107-110 \(2002\).](#)

[National Assessment of Educational Progress Authorization Act, Pub. L. 107-279, § 303 \(2002\).](#)

Current Minnesota Rules

[Minnesota Rules, Chapter 3501.0800-0815.](#)

Minnesota Prior Year State Statutes

[Minn. Stat. § 120B.021 \(2003\)](#)

[Minn. Stat. § 120B.022 \(2003\).](#)

[Minn. Stat. § 120B.021 \(2006\).](#)

[Minn. Stat. § 120B.023, subd. 2 \(2006\).](#)

[Minn. Stat. § 120B.021, subd. 1 \(2007\).](#)

Current Minnesota State Statutes

[Minn. Stat. § 120B.02.](#)

[Minn. Stat. § 120B.021.](#)

[Minn. Stat. § 120B.023.](#)

[Minn. Stat. § 120B.024.](#)

[Minn. Stat. §120B.30.](#)

Minnesota Session Law

[2003 Minnesota Laws, chapter 129, article 1, section 3.](#)

[2004 Minnesota Laws, chapter 294, article 2, section 2.](#)

[2006 Minnesota Laws, chapter 263, article 2, section 3.](#)

[2007 Minnesota Laws, chapter 146, article 2, section 3.](#)

[2013 Minnesota Laws, chapter 116, article 2, section 3.](#)

[2016 Minnesota Laws, chapter 189, article 25, section 4.](#)

Minnesota Department of Education (MDE) Resources

The [Commissioner's Assumptions for Guiding the Standards Committee's Work](#). (Appendix A)

Minnesota Department of Education K-12 Academic Standards in the Arts webpage, <https://education.mn.gov/MDE/dse/stds/Arts/>.

Minnesota Department of Education, Minnesota State Plan webpage, <https://education.mn.gov/MDE/dse/ESSA/mnstp/>.

Minnesota Department of Education, *2009 Statement of Need and Reasonableness (SONAR) Proposed Permanent Rules Relating to Academic Standards for Arts Education, Minnesota Rules, 3501-0800-3501.0815*, <https://www.leg.state.mn.us/archive/sonar/SONAR-03866.pdf>.

Other State Arts Standards

Utah

Utah Core Standards in Fine Arts, Utah State Office of Education, <https://www.schools.utah.gov/File/d6b779b6-9cb4-46cb-9588-c15e0a633489>.

Illinois

Illinois Fine Arts Learning Standards, Illinois State Board of Education, *available at* <https://www.isbe.net/Pages/Fine-Arts.aspx>.

Illinois Arts Learning Standards Initiative, *Recommendations for Updated Arts Learning Standards and Their Implementation* (2016), http://illinoisartslearning.org/wpcontent/uploads/2016/02/Illinois_Arts_Learning_Standards_Initiative_Report.pdf.

Florida

Next Generation Sunshine State Standards for the Arts, Florida Department of Education (2014), <https://www.flrules.org/gateway/readRefFile.asp?refId=3100&filename=1.%20Proposed%20NGSSS%20for%20Arts.pdf>.

Florida Department of Education Fine Arts webpage, http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/index.shtml.

Virginia

Standards of Learning Documents for Fine Arts, (Adopted 2013), Virginia Department of Education, http://www.doe.virginia.gov/testing/sol/standards_docs/fine_arts/index.shtml.

National Coalition for Core Arts Standards (NCCAS) Resources

National Core Arts Standards (NCAS), available at <https://www.nationalartsstandards.org/>. (Appendix J)

National Coalition for Core Arts Standards, *National Core Arts Standards: A Conceptual Framework for Arts Learning* (July, 2016), https://www.nationalartsstandards.org/sites/default/files/NCCAS%20%20Conceptual%20Framework_0.pdf.

National Coalition for Core Arts Standards (NCCAS), *The Status of Arts Standards Revision in the United States since 2014: A publication of the National Coalition for Core Arts Standards* (January 31, 2017), <https://www.nationalartsstandards.org/sites/default/files/The%20Status%20of%20Arts%20Standards%20Revisions%20in%20the%20United%20States%20Since%202014%20FINAL.pdf>.

National Coalition for Core Arts Standards (NCCAS), *The Status of Arts Standards Revision in the United States since 2014*, (March, 2018), <https://www.nationalartsstandards.org/sites/default/files/NCCAS-State-Reports-Since-2014.pdf>.

Other National and Academic Research and Resources

Costa, A. L., & Kallick, B., *Learning and leading with habits of mind: 16 essential characteristics for success*. Alexandria, Va, Association for Supervision and Curriculum Development (2008), http://www.faculty.umb.edu/peter_taylor/Costa08.pdf.

Creative Minnesota, *Creative Minnesota: Comprehensive Research About the Arts in Minnesota*, (2019), https://www.creativemn.org/wp-content/uploads/2019/03/MCA_2019Report_pages.pdf.

The National Assessment of Educational Progress (NAEP), *2016 Arts Education Assessment Framework*, National Assessment Governing Board of the U.S. Department of Education (2016), <https://www.nagb.gov/content/nagb/assets/documents/publications/frameworks/arts/2016-arts-framework.pdf>.

National Endowment for the Arts, *How Art Works: The National Endowment for the Arts' Five-Year Research Agenda, with a System Map and Measurement Model* (September, 2012), https://www.arts.gov/sites/default/files/How-Art-Works_0.pdf.

National Organizations Related to Education and the Arts

These national organizations/entities are referenced in the SONAR document. Links to the relevant webpages, if available, have been included for your convenience.

[American Alliance for Theatre and Education \(AATE\)](#)

[Americans for the Arts](#)

[The College Board](#)

[Educational Theatre Association \(EdTA\)](#)

[National Art Education Association \(NAEA\)](#)

The [National Assessment of Educational Progress \(NAEP\)](#).

[National Association for Music Education \(NAfME\)](#)

The [National Coalition for Core Arts Standards](#)

[National Dance Education Organization \(NDEO\)](#)

National Coalition for Core Arts Standards (NCCAS) Media Arts Committee

[State Education Agency for Directors of Arts Education \(SEADAE\)](#)

[Young Audiences Arts for Learning](#)

Other Resources

Arts Area Standards and Bias Expert Reviewers (Appendices D and E)

Appendix A

Department Assumptions for Guiding the Standards Committee's Work

1. Members of the Standards Committee will commit to the committee's meeting schedule and workload.
2. The standards and benchmarks must be aligned with the knowledge and skills needed for career and college readiness (Minn. Stat. § 120B.021, subd. 4(a)).
3. Relevant knowledge and skills from technology and information literacy standards must be identified and embedded into the standards (Minn. Stat. § 120B.021, subd. 4(a)). Standards from the following sources will be consulted: Information and Technology Educators of Minnesota (ITEM), the International Society for Technology in Education (ISTE) and the International Technology and Engineering Educators Association (ITEEA).
4. The revised standards "must include the contributions of Minnesota American Indian tribes and communities as they relate to the academic standards..." (Minn. Stat. § 120B.021, subd. 4(a)).
5. The 2003 Minnesota legislature established four arts areas for elementary and middle (K-8) schools (dance, music, theater, and visual arts) and five arts areas for high schools (media arts, dance, music, theater, and visual arts). However, in keeping with the 2008 revision, standards for all five arts areas will be created for grades K-12.
6. The standards must identify the learning that is to be mastered by all students at each grade level in grades K-8, and one grade band in grades 9-12 (Minn. Stat. § 120B.023, subd. 1(a)). School districts may teach more, but not less, than these standards. (Note: The 2008 arts standards are organized by K-3, 4-5, 6-8, and 9-12 grade bands.)
7. In order to graduate, students must earn one arts credit "sufficient to satisfy all of the state or local academic standards in the arts" (Minn. Stat. § 120B.024, subd. 1(6)). Therefore, the amount of content specified in the revised standards for grades 9-12 will not exceed what can be reasonably taught in one year of arts courses.
8. The standards and benchmarks should be as consistent as possible in learning requirements across all arts areas and all grade levels with the exception of specific elements and principles related to particular arts areas.
9. The arts standards will identify learning expectations leading to Artistic Literacy, which is defined as the acquisition of foundational knowledge and skills embedded within the authentic arts learning processes. Foundational knowledge and skills will be included in the standards in one of the following ways:
 - a. Foundational knowledge and skills will be a category in addition to the categories representing the authentic arts learning processes of Create, Perform and Respond; or,

- b. Foundational knowledge and skills will be integrated within the categories of Create, Perform and Respond.

Appendix B

Minnesota 2017-18 Arts Standards Review Committee

Name	Role	Organization
Akosua Addo	Postsecondary Educator	University of Minnesota
Diane Aldis	K-12 Arts Education Teacher	Anoka-Hennepin ISD
Chad Armbruster	K-12 Arts Education Teacher	St. Francis Public Schools
Jen Arzayus	K-12 Arts Education Teacher	Parnassus Preparatory School
Elizabeth Askew	K-12 Arts Education Teacher	St. Paul Public Schools
Heather Bren	Postsecondary Educator	Bethel University
Joy Christenson	K-12 Arts Education Teacher	St. Cloud Public Schools
Casey Clementson	K-12 Arts Education Teacher	Rosemount-Apple Valley-Eagan/U of M
Amanda Driesen	K-12 Arts Education Teacher	St. Paul Public Schools
Jamie Edwards	Community	Mille Lacs Band of Ojibwe
Amelia Furman	K-12 Arts Education Teacher	Minneapolis Public Schools
Brian Goranson	School Administrator	St. Paul Conservatory
Debra Hannu	K-12 Arts Education Teacher	Duluth Public Schools
Mary Harding	K-12 Arts Education Teacher	Perpich Center for the Arts
Jeremy Holien	K-12 Arts Education Teacher	Perpich Center for the Arts
Jules Kinkel	K-12 Arts Education Teacher	Lakeville Area Public Schools
Kyja Kristjansson-Nelson	Postsecondary Educator	Minnesota State University Moorhead
Jessica Leibfried	Non-profit	Minnesota Orchestra
Levi Lundak	School Administrator	Rochester Public Schools
Betsy Maloney	Postsecondary Educator	University of Minnesota

Aaron Monson	K-12 Arts Education Teacher	Eden Prairie Schools
Tom Moss	Community Member	State Arts Board
Mike Ohl	K-12 Arts Education Teacher	Bemidji Area Schools
Jennifer Olson	K-12 Arts Education Teacher	Rochester Public Schools
Sarah Prindiville	K-12 Arts Education Teacher	Robbinsdale Area Schools
Fathimath Rasheed	K-12 Arts Education Teacher	St. Paul Public Schools
Patricia Rice	K-12 Arts Education Teacher	St. Louis Park Public Schools
Deborah Ross	K-12 Arts Education Teacher	Cass Lake Bena School District
Andy Schmidt	K-12 Arts Education Teacher	Mounds View Public Schools
Nora Schull	K-12 Arts Education Teacher	Minneapolis Public Schools
Diane Scully	K-12 Arts Education Teacher	Minnesota State University Mankato
Jan Spencer de Gutiérrez	K-12 Arts Education Teacher	St. Paul Public Schools
Hannah Starke	K-12 Arts Education Teacher	Columbia Heights Public Schools
Michael Tillman	Retired K-12 Arts Education Teacher	Owatonna, MN
Carole Whitney	K-12 Arts Education Teacher	St. Paul Public Schools
LaTwanna Williams	K-12 Arts Education Teacher	Minneapolis Public Schools
Molly Wiste	K-12 Arts Education Teacher	Pequot Lakes Schools

Appendix C

Sampling of Research and Resources the Minnesota Arts Standards Review Committee Reviewed

[The College Board, *International Standards for Arts Education: A review of standards, practices, and expectations in thirteen countries and regions* \(2013\)](#)

[The College Board, *College-level Expectations in the Arts* \(2012\)](#)

[The College Board, *Arts Education Standards and 21st Century Skills: An Analysis of the National Standards for Arts Education \(1994\) As Compared to the 21st Century Skills Map for the Arts* \(2011\)](#)

[National Assessment of Educational Progress \(NAEP\), *NAEP 2016 Arts Framework, Chapter 2, The Content and Processes of the Arts* \(2016\)](#)

[National Coalition for Core Arts Standards, *National Core Arts Standards: A Conceptual Framework for Arts Learning* \(2014\)](#)

[National Coalition for Core Arts Standards, *The Status of Arts Standards Revision in the United States since 2014*, \(2018\)](#)

[The College Board, *A Review of Selected State Arts Standards* \(2011\)](#)

[P21 Partnership for 21st Century Learning, *21st Century Skills Map & the Arts* \(2010\)](#)

President and Fellows of Harvard College, *Studio Thinking/Artist Habits of Mind* (2003) (web link unavailable).

Appendix D

Arts Area Standards Expert Reviewers

Dance: Marcia McCaffrey, Arts Consultant, New Hampshire Department of Education

As arts consultant for the New Hampshire Department of Education, Marcia McCaffrey leads the state's public education sector in defining and meeting quality arts education in New Hampshire. She is also president-elect of the State Education Agency Directors of Arts Education (SEADAE) and represents SEADAE on the National Coalition for Core Arts Standards (NCCAS) Leadership Team, which is revising the national voluntary arts standards. Ms. McCaffrey's past experience includes serving as a National Endowment for the Arts grant panelist for Learning in the Arts; serving as steering committee member for the State Collaborative on Assessment and Student Standards/Arts Consortium (a project out of the Council of Chief State School Officers); presenting at national conferences on topics including the power of arts assessment to change teaching, learning, and arts education in the 21st Century; drafting and editing the New Hampshire K-12 Curriculum Framework for the Arts; and producing the report, *Measuring Up: New Hampshire Arts Education Data Project*. Besides teaching dance in the public schools in Montclair, New Jersey, her experience includes dance performance, teaching in higher education (Plymouth State University in New Hampshire, Lane Community College in Oregon, and Cornell University in New York), curriculum development, meeting facilitation, owning a small dance business, and directing a seniors' dance company. She holds an M.A. in dance education from Columbia University, and B.S. degrees in elementary education and physical education from Iowa State University.

Media Arts: Dain Olsen, Media Arts Writing Chair, NCCAS; Media Arts Instructor and Specialist, Los Angeles Unified School District

Mr. Olsen is a leader in media arts education across the nation. He served as the Media Arts Writing Chair during the development of the National Core Arts Standards. He is a media arts instructor and specialist in the Los Angeles Unified School District. He is dedicated to providing strategic vision, leadership, and advocacy for establishing "Media Arts Education" at local, state and national levels. This has included leading Media Arts Education development and institutional administration and implementation of standards, curriculum, programming and community. He's been involved in the development and coordination of 14 Media Arts middle and high school programs.

Music: Dr. Julie Palkowski, Fine Arts and Creativity Education Consultant, Wisconsin Department of Public Instruction

Dr. Julie A. Palkowski; Ph.D., Cardinal Stritch University; is Fine Arts and Creativity Education Consultant with the Wisconsin Department of Public Instruction-Content and Learning Team. She has served previously as an arts administrator with school districts in Rockford, Illinois and Madison, Wisconsin. Prior to these positions, she worked as an instructional supervisor with Non-public Educational Services, Inc in Milwaukee, and as a K4-8th-grade principal. She has worked in education for over 20 years serving in a number of educational roles including summer enrichment coordinator, music teacher, vocal liaison, and mentor.

Theater: Dr. Dale Schmid, Visual and Performing Arts Content Coordinator, New Jersey Department of Education; State Education Agency Directors of Arts Education, President-Elect

Dr. Dale Schmid is the Visual and Performing Arts Coordinator for the New Jersey State Department of Education; a position he has held since 1999. As one of 45 state arts education directors throughout the country, he helps shape state and national standards-based arts education policy. He is also charged with oversight and reauthorization of the New Jersey Core Curriculum Content Standards in the Visual & Performing Arts, and other special state supported curriculum projects such as the model curriculum and assessment project. Additionally, he provides professional development and technical assistance to teachers, administrators, and service providers-supporting New Jersey's 676 independently operated school districts. Moreover, he innovates and supports model programs and systems of assessment for learning that fosters arts literacy and expands opportunities for learning in the visual and performing arts for New Jersey's 1.4 million students. He is also president-elect of the State Education Agency Directors of Arts Education. Dr. Schmid holds an M.Ed in Dance Education from Temple University, and an Ed.D in Educational and Organization Leadership from the University of Pennsylvania.

Visual Arts: Debora Hansen, Education Associate for Visual and Performing Arts, Delaware Department of Education

Debora Hansen is the education associate for visual and performing arts at the Delaware Department of Education. A graduate of the University of Delaware with a B.F.A. in printmaking, Ms. Hansen taught visual art in elementary and middle schools before receiving a master's degree for in-school counseling focusing on gifted and talented students. While a teacher, she served as a National Board for Professional Teaching Standards regional pilot teacher. After being named Delaware Art Educator of the Year in 1996, she was appointed by Governor Tom Carper to serve on the Delaware State Arts Council for two terms. Ms. Hansen joined the Delaware Department of Education in August of 2000. She was asked to serve as a National Review Panelist and site reviewer for the U.S. Department of Education's Blue Ribbon School Program and to serve on behalf of SEADAE, the State Education Agency Directors of Art Education, on the steering committee for the Arts Education Partnership in Washington, D.C. Ms. Hansen is the immediate past president of SEADAE and serves on the leadership team of the National Consortium for Core Arts Standards.

Appendix E

Arts Area Standards Equity/Bias Reviewers

Media Arts and Visual Arts: Dr. Amelia Kraehe, Associate Professor, Art, University of Arizona

Dr. Amy Kraehe's scholarship, teaching and community engagement focus on how the arts and arts education can challenge, as well as reinforce, systems of inequality. Dr. Kraehe publishes widely. She co-edited "The Palgrave Handbook on Race and the Arts in Education" (2018) and "Pedagogies in the Flesh: Case Studies on the Embodiment of Sociocultural Differences in Education" (2018). Her newest book project is "Race and Art Education" (under contract). Her research is published in peer-reviewed academic journals, including Studies in Art Education, International Journal of Education and the Arts, Race Ethnicity and Education, The Urban Review, Equity and Excellence in Education, Educational Studies, and Teaching Education. She currently is Senior Editor of Art Education: The Journal of the National Art Education Association and an elected member of the Council for Policy Studies in Art Education.

Dr. Kraehe presently serves on the College of Fine Arts Diversity and Inclusion Committee and as Faculty Advisor to the UA NAEA Student Chapter. Amy taught in Title 1 public schools and later was a gallery educator in an art museum program designed for underrepresented groups of middle grade students. She earned her Ph.D. in Curriculum and Instruction with a specialization in Cultural Studies in Education, and an M.A. in Art Education from The University of Texas at Austin. She graduated magna cum laude from Wellesley College in Massachusetts with a B.A. in Studio Art and Economics minor.

Theater: Dr. Lynnette Overby, Professor, Department of Theater; Director ArtsBridge Scholars; Chair, Community Engagement Commission; Dance Faculty; and Deputy Director, Community Engagement, Office of the Provost, University of Delaware

Dr. Lynnette Overby is a Professor of Theatre and Dance at the University of Delaware (UD), and Deputy Director of the Community Engagement Initiative. She is the author of over 40 publications including twelve edited or authored books. "Public Scholarship in Dance" was published in the fall of 2015, and "Undergraduate Research In Dance" was published in 2018. Dr. Overby also has a record of over 100 major presentations and performances. She is a strong believer in interdisciplinary education, and collaboration. She has created four "Performing History" arts-based research projects with English Professor, P. Gabrielle Foreman and a host of artists. "Sketches: The Life of Harriet E. Wilson in Dance, Poetry and Music" premiered in 2012. Their collaboration continued in 2014 with the premiere of "Dave the Potter" a multidisciplinary work designed to honor the history and creativity of an exceptional enslaved potter and poet, David Drake. In 2016, she produced a multidisciplinary performance/educational project that spanned the countries of the United States and South Africa titled, "Same Story Different Countries." Her 2018 arts-based research project is titled "Women of Consequence, Ambitious, Ancillary and Anonymous." Overby served as one of 10 dance educators and 40 arts educators who developed the National Core Arts Standards.

Music: Dr. Juliet Hess, Assistant Professor of Music Education, College of Music, Michigan State University

Juliet Hess is an assistant professor of music education at Michigan State University's College of Music, where she teaches secondary general methods in music education, principles in music education,

philosophy and sociology of music education, and a course on race issues in music teaching. Hess received her Ph.D. in Sociology of Education from the department of Sociology and Equity Studies in Education at the Ontario Institute for Studies in Education at the University of Toronto. She received her master's and bachelor's degrees in music education from the University of Toronto. Her research interests include anti-oppression education, activism in music and music education, music education for social justice, and the question of ethics in world music study. Hess formerly held a position teaching elementary and middle school vocal, instrumental, and world music at a public school board in the Greater Toronto Area (GTA) in Ontario, Canada.

Dance: Crystal Davis, Head of MFA Dance Program, University of Maryland

Crystal U. Davis is a dance artist and scholar whose work has been renowned by an eclectic community of adjudicators and audiences. As a performer her work spans an array of genres from modern dance companies including Notes in Motion to East Indian dance companies including Nayikas Dance Theater Company to her own post-modern choreography at the Philadelphia Fringe Festival and Dance New Amsterdam. She has performed both her post-modern works and classical and folk forms of India across the country and abroad. Her creative work centers around the incongruities present between our daily behaviors and belief systems. She has conducted ethnographic research in Rajasthan, India on the relationship between religious beliefs and both creative and pedestrian movement. Her current research explores implicit bias in dance through a critical theory lens and how identity politics of privilege manifests in the body.

She served as grant panelist for the South Carolina Arts Council and as board member for the International Somatic Movement Education and Therapy Association. Ms. Davis also founded a movement consulting company called Movement Artistry Project (M.A.P.) where she has worked in a variety of settings as a teacher, performer, and consultant. Ms. Davis earned her B.A. in Religious Studies with a minor in Dance from Emory University, her M.F.A. in Dance from Texas Woman's University, her Masters in Performance Studies from NYU's Tisch School of the Arts, and her Laban-Bartenieff Movement Analysis certification from Integrated Movement Studies.

Appendix F

Sampling of Research the National Core Arts Standards Committee Reviewed

A Review of Selected State Arts Standards, The College Board (2011),

<https://www.nationalartsstandards.org/sites/default/files/NCCAS%20State%20and%20Media%20Arts%20report.pdf>.

International Standards for Arts Education: A review of standards, practices, and expectations in thirteen countries and regions, The College Board (2013),

<https://www.nationalartsstandards.org/sites/default/files/NCCAS%20State%20and%20Media%20Arts%20report.pdf>.

College-level Expectations in the Arts, The College Board (2012),

<https://www.nationalartsstandards.org/sites/default/files/NCCAS%20State%20and%20Media%20Arts%20report.pdf>.

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<https://www.nationalartsstandards.org/sites/default/files/College%20Board%20Research-%20%20P21%20Report.pdf>.

Child Development and Arts Education: A review of Current Research and Best Practices, The College

Board (2012), <https://www.nationalartsstandards.org/sites/default/files/College%20Board%20Research-%20-%20Child%20Development%20Report.pdf>.

The Arts and the Common Core: A Review of Connections Between the Common Core State Standards and the National Core Arts Standards Conceptual Framework, The College Board (2014),

<https://www.nationalartsstandards.org/sites/default/files/College%20Board%20Research%20-%20Arts%20and%20Common%20Core%20-%20final%20report1.pdf>.

Appendix G

The National Core Arts Standards: An Analysis of Issues for Minnesota’s Arts Standards Review

This report was prepared by Dr. Beth Aune for the use of the Minnesota Arts Standards Committee.

Beth Aune, November 2017

Introduction

The Minnesota Department of Education is convening the Arts Standards Committee during the 2017-2018 school year to review the 2008 Minnesota K-12 Academic Standards in the Arts (MAS).

⁸² As part of its work, the Minnesota Arts Standards Committee will examine research studies related to arts education, reports of national significance, standards from other states, and the 2014 National Core Arts Standards (NCAS).⁸³ Based on its analysis of these documents and thoughtful deliberation about arts education issues in Minnesota, the Committee will recommend revisions (if any) that should be made to the current state standards. **The purpose of this report is to identify issues that the Committee may need to address should it decide to recommend adoption of part or all of the NCAS as Minnesota’s standards.**

There are many reasons that the NCAS may be an appealing choice for Minnesota schools. The NCAS were informed by research-based discoveries in arts education and the standards of other educationally advanced countries. Like the Minnesota arts standards, the NCAS emphasize broad artistic processes. In contrast to the Minnesota arts standards, the NCAS use anchor standards that span across the grades. The concept of anchor standards is popular among Minnesota educators and the state’s three most recent standards revisions in other subjects all utilize an anchor standards approach.⁸⁴ The NCAS also include performance standards (i.e., benchmarks) for every grade level in K-8. When Minnesota’s arts standards are revised, they will need to include K-8 standards that are grade-specific rather than the current grade bands, so the NCAS can serve as a key resource in this regard. Finally, the NCAS are similar in structure to the Common Core State Standards for English Language Arts which are the basis of Minnesota’s English Language Arts standards. These are some of the strengths of the NCAS for Minnesota; others undoubtedly will be discussed during the Standards Committee deliberations.

⁸² Minnesota K-12 Academic Standards in the Arts. Minnesota Department of Education, 2008. View the current [Minnesota arts standards](#).

⁸³ National Core Arts Standards. National Coalition for Core Arts Standards, 2014. View the new [national arts standards](#).

⁸⁴ Minnesota’s most recent standards revisions were in English Language Arts (2010), Social Studies (2011) and Physical Education (currently in rulemaking). All of these subjects use an anchor standards approach.

Despite its benefits, the NCAS also present some challenges. As with any set of national standards, there are issues that will need to be addressed if the NCAS are going to be adopted (and necessarily adapted) to fit the context of Minnesota’s state statutes and standards-based education system. The goal of this report is not to influence opinion one way or the other regarding the NCAS, but instead to identify key issues and provide suggestions for the Standards Committee’s consideration should they choose to adopt/adapt the national standards. The issues in this report are divided into the following categories: 1) philosophical considerations, 2) issues related to the structure and organization of the standards, 3) quality considerations, and 4) statutory requirements.

Philosophical Considerations

The NCAS were intentionally designed to be “measureable and attainable learning events based on artistic goals” rather than “lists of what students should know and be able to do.”⁸⁵ The writers of the standards used a “backwards design approach”ⁱⁱ in which they identified important outcomes—the desired results—of learning and acceptable evidence of their attainment. They also considered the best path for achieving those results. As a result, this is not a standards document in the traditional sense. The NCAS emphasize the process-oriented nature of the arts and include components not typically found in standards documents including Creative Practices as a bridge for applying artistic processes across all learning, specific Enduring Understandings and Essential Questions, and Model Cornerstone Assessments. These components, in addition to the artistic processes and anchor and performance standards, send a message that the NCAS are purposefully designed to guide curriculum, instruction and assessment in schools.⁸⁶ This philosophy affects both of following first two issues.

1. **Foundational knowledge and skills are explicitly addressed in Minnesota’s standards but not in the NCAS.** One can argue that foundational knowledge and skills are inherent in the NCAS because it is impossible to teach students the artistic processes of Creating, Performing/Presenting/Producing, Responding and Connecting without instructing students about the elements and principles in the context of how they are actually used in art making. It’s also possible that the authors of the NCAS likely thought that elements and principles of the arts disciplines should not be spelled out in the standards as they wanted to avoid lists of knowledge and skills.

A comparison of how foundational knowledge and skills are addressed in the Minnesota standards and the NCAS reveals several differences. “Artistic Foundations” is one of four strands in the Minnesota standards. The NCAS do not include a “Foundations” strand nor do foundational knowledge and skills appear to be comprehensively addressed within the other strands. In the case of Dance and Music, foundational knowledge such as the elements of a

⁸⁵ National Core Arts Standards: A Conceptual Framework for Arts Learning. National Coalition for Core Arts Standards, (undated), page 7. View the [NCAS framework](#).

⁸⁶ Specifically, the Understanding by Design (UbD) Framework, co-created by Jay McTighe and Grant Wiggins.

discipline, are defined in each discipline’s glossary. By contrast, the Media Arts glossary does not define disciplinary elements. The Theater Arts glossary does not define elements overall, but definitions are provided for production elements, story elements and technical elements. Likewise, the Visual Arts glossary lacks a definition for elements overall, but a definition is provided for visual components.

MDE’s document, Assumptions for Guiding the Standards Committee’s Work⁸⁷, states that the revised arts standards “will identify learning expectations leading to Artistic literacy, which is defined as the acquisition of foundational knowledge and skills embedded within the authentic arts learning processes.” It further states that “foundational knowledge and skills will be included in the standards in one of the following ways:

- a. Foundational knowledge and skills will be a category in addition to the categories representing the authentic learning processes of Create, Perform and Respond; or,
- b. Foundational knowledge and skills will be integrated within the categories of Create, Perform and Respond.

Suggestion: If the Standards Committee wishes to adapt the NCAS so that foundational knowledge and skills are more explicit, it could consult the Minnesota standards and/or standards in other states. The following are some state standards documents that explicitly address foundational knowledge and skills in varying ways. (Note: With the exception of Washington, these documents were published prior to the publishing of the NCAS.)

- a. The Virginia Standards of Learning for Fine Arts (2013).⁸⁸ These are written at a finer “grain size” than the NCAS and include detailed foundational knowledge and skills in the disciplines of Dance (middle and high school only), Music, Theater Arts (middle and high school only) and Visual Arts.
- b. The Texas Essential Knowledge and Skills for Fine Arts (2013).⁸⁹ The Texas standards include a Foundations strand in Dance, Music, Theater and Visual Art

⁸⁷ Minnesota K-12 Academic Standards Review Process—Arts 2017-2018: Assumptions for Guiding the Standards Committee’s Work, August 21, 2017. Assumption number 9 reads as follows: “The arts standards will identify learning expectations leading to *Artistic Literacy*, which is defined as *the acquisition of foundational knowledge and skills embedded within the authentic arts learning processes*. Foundational knowledge and skills will be included in the standards in one of the following ways:

- A. Foundational knowledge and skills will be a category in addition to the categories representing the authentic arts learning processes of Create, Perform and Respond; or,
- B. Foundational knowledge and skills will be integrated within the categories of Create, Perform and Respond.

The committee will consider including an additional category for the arts process, ‘Connect.’”

⁸⁸ View the [Virginia standards](#).

⁸⁹ View the [Texas standards](#).

- c. The New Jersey Core Curriculum Content Standards for Visual and Performing Arts (2014).⁹⁰ Unfortunately, these standards are grade-banded but they include a standard and supporting content statements that address “elements and principles that govern the creation of works of art in Dance, Music, Theater and Visual Art.”
 - d. Florida’s Next Generation Sunshine State Standards for the Fine Arts (no date identified).⁹¹ These include grade-level standards in K-5 and grade-banded standards in 6-8 and 9-12. Florida states that the “Innovations, Technology and the Future” strand includes elements and principles, but these appear to be addressed more fully in the “Organizational Structure” and “Skills, Techniques and Processes” strands.
 - e. The Washington Arts K-12 Learning Standards (2017).⁹² These new standards, based on the NCAS, include “Suggestions for Students” to provide more specificity and guidance for the performance standards in all arts disciplines. In Dance, for example, the “Suggestions” identify foundational knowledge and skills such as the elements of dance and principles of choreography. Of the arts disciplines in the Washington standards, foundational knowledge and skills are most explicitly delineated in Visual Arts. Appendix 3 in the Visual Arts standards, “Recommended Foundational Skills,” identifies grade-specific skills organized by “Elements of Visual Art” and “Principles of Design.”
2. **The artistic processes of Creating, Performing/Presenting/Producing and Responding are found in both the Minnesota standards and the NCAS.** As discussed above, Minnesota also includes a fourth strand, Artistic Foundations. The NCAS include a fourth artistic process, Connecting. Grade-specific performance standards for Connecting are included for Dance, Media Arts, Theater and Visual Arts. In Music, a single Connecting performance standard is repeated in every grade followed by a list of standards from other artistic processes in which the Connecting standard is embedded.

Suggestion: As stated in the MDE document, Assumptions for Guiding the Arts Standards Committee’s Work, the Standards Committee must decide whether to include the artistic process Connecting.⁹³ If the Committee decides to adopt/adapt the NCAS including the

⁹⁰ View the [New Jersey standards](#).

⁹¹ View the [Florida standards](#).

⁹² View the [Washington standards](#).

⁹³ Minnesota K-12 Academic Standards Review Process—Arts 2017-2018: Assumptions for Guiding the Standards Committee’s Work, August 21, 2017. Assumption number 9 reads as follows:

“The arts standards will identify learning expectations leading to *Artistic Literacy*, which is defined as *the acquisition of foundational knowledge and skills embedded within the authentic arts learning processes*. Foundational knowledge and skills will be included in the standards in one of the following ways:

- C. Foundational knowledge and skills will be a category in addition to the categories representing the authentic arts learning processes of Create, Perform and Respond; or,

Connecting artistic process, it will need to evaluate whether the Connecting standard for Music is sufficiently embedded in the identified standards from other artistic processes. If it is not, the Committee might consider creating new Connecting standards for each grade level in Music. The benefit of this approach, however, might be offset by the desire to limit the arguably high number of standards overall.

3. **Minnesota’s standards in other content areas and the new arts standards should be aligned with each other.** For example, NCAS standard VA: Cr2.3.3 refers to “representations, diagrams, or maps of places that are part of everyday life.” Maps are an important element of the social studies standards for geography. References to maps in the revised arts standards should align with the kinds of map making skills that are required of students in the geography standards.

Suggestion: The MDE content specialists should examine the implications of the Minnesota standards with respect to the NCAS. Standards that are particularly relevant to the NCAS include the Minnesota standards in the following content areas: 1) English Language Arts; 2) Physical Education, especially Dance; 3) Social Studies, especially Geography and History; and Science, especially engineering design.

Structure and Organization

The Conceptual Framework for the NCAS asserts that “The structure of the new arts standards suggests that they are learning events, progressing across grades and levels to create a sequential, standards-based approach to arts education.” The approach utilizes four artistic processes, eleven anchor standards and performance standards articulated by each of the five arts disciplines.⁹⁴(Additional elements of the NCAS including the Philosophical Foundations and Lifelong Goals, and instructional support resources such as Enduring Understandings, Essential Questions, Process Components and Model Cornerstone Assessments will not be discussed here.)

Overall, the structure of the NCAS provides a unifying approach for integrating the processes, skills and knowledge of the arts disciplines. There are, however, several issues related to Music and the high school standards in all disciplines that warrant attention.

4. **Music has a different structure than the other arts disciplines.** The non-music disciplines have anchor standards and performance standards for each grade level in K-8 and three high school performance levels. Music has five strands and each strand has anchor standards and

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- D. Foundational knowledge and skills will be integrated within the categories of Create, Perform and Respond.

The committee will consider including an additional category for the arts process, ‘Connect.’”

⁹⁴ National Core Arts Standards: A Conceptual Framework for Arts Learning. National Coalition for Core Arts Standards, (undated), pages 7, 9. View the [NCAS framework](#).

5. performance standards, some of which are grade-specific and others which have 3-5 performance levels:
 - Music—(General music) Grade-specific performance standards K-8 Music—Harmonizing Instruments Strand: Novice, Intermediate, High School Proficient, High School Accomplished, High School Advanced
 - Music—Traditional and Emerging Ensembles Strand: Novice, Intermediate, High School Proficient, High School Accomplished, High School Advanced
 - Music—Composition and Theory Strand: High School Proficient, High School Accomplished, High School Advanced
 - Music—Music Technology Strand: High School Proficient, High School Accomplished, High School Advanced

Suggestion: The Standards Committee could consider limiting the required standards for music in elementary and middle school to the General Music strand. Cross-disciplinary references are generally encouraged when planning instruction, but this goal is undermined when one discipline (Music) has multiple strands and the other disciplines each have only one. (See number 5 below for additional ideas for Music.)

6. **Music has a high number of performance standards compared to the other arts disciplines.**

Suggestion: Since students in Minnesota public schools must satisfactorily complete all required state standards, the Standards Committee should include only those standards that are essential for every student to master and for which most or all schools provide appropriate instruction, time and resources. The Standards Committee could consider limiting the elementary and middle school music standards to the “General Music” strand. If it wanted to include at least some elements from the other four strands, the Committee could consider developing a hybrid model for music. An example of this approach is provided by the Illinois Learning Standards for Fine Arts (2016).⁹⁵ Illinois edited the NCAS General Music strand to include elements from the other four music strands. The “hybrid” strand brings greater alignment between the music standards and the standards of the other disciplines, helping facilitate cross-disciplinary references. (Illinois Arts Learning Standards Initiative, p. 15)

7. **High school has three levels of performance (proficient, accomplished, advanced) in all of the arts disciplines.**

Suggestion: Include the standards for the “proficient” level only in the revised standards. Minnesota state statutes require that the standards identify the knowledge and skills to be mastered by all students. It is not reasonable to assume that all students will master the “accomplished” and “advanced” levels, particularly since only one credit is required in the a

⁹⁵ View the [Illinois standards](#).

Quality Considerations

Minnesota has adopted quality criteria for reviewing and revising the K-12 academic standards in each subject area.⁹⁶ These criteria describe the attributes or desired qualities of well-written standards. In many instances, the NCAS do not follow these criteria. Perhaps this is because the NCAS are not structured as a “traditional” type of standards document; on the other hand, it is possible that improvements could be made to the NCAS so that the standards would be more clearly understood by the educators who use them.

8. Multiple kinds of knowledge and skills are often rolled into a single performance standard.

This makes it more difficult for teachers to “bundle” several performance standards together for instruction. This issue is most problematic in the Dance standards. For example, DA:Pr4.1.2a says, “Demonstrate clear directionality and intent when performing locomotor and non-locomotor movements that change body shapes, facings, and pathways in space. Identify symmetrical and asymmetrical body shapes and examine relationships between body parts. Differentiate between circling and turning as two separate ways of continuous directional change.” Typically, these ideas would be the basis of three performance standards or benchmarks rather than one.

Suggestion: See suggestion following item 8 below.

9. Some performance standards use multiple verbs or verbs that are vague, unmeasurable or indicate learning activities rather than outcomes. For example, DA:CR2.1.PK. says, “Identify and experiment with...” It should say “Identify.” DA:Cr1.1.PK says, “Find a different way...” It should say “Demonstrate” or “Explain a way to...” The following are examples of standards with problematic verbs, but it should be noted that many of the verbs listed below appear throughout the NCAS.

- a. Accept...the ideas of others (TH:Cr.2.1.6b) (Other verbs in this standard such as “contribute” and incorporate” are acceptable.)
- b. Consider (TH:Cr.3.1.7c)
- c. Engage (DA:CR2.1.PK)
- d. Explore (DA:Cr.1.1.Kb)
- e. Engage in exploration (VA:Cr.1.1.K)
- f. Experiment with (DA:Cr1.1.3a)
- g. Experiment and take risks to discover (DA:Cr1.1.111a HS Advanced)
- h. Explore and experience (MU:Cr.1.1.Ka)
- i. Explore...by imagining (TH:Cr.1.1.6c)

⁹⁶ Minnesota K-12 Academic Standards Review Process—Arts 2017-2018: Quality Criteria for K-12 Academic Standards. Minnesota Department of Education, October 30, 2017.

- j. Imagine how (TH:Cr.1.1.4c)
- k. Imagine and explore (TH:Cr.1.1.8b)
- l. Investigate (TH:Cr.1.1.7a)

An important goal of the NCAS is to engage students in “the four fundamental creative practices of imagination, investigation, construction, and reflection in multiple contexts.”⁹⁷ This may be why verbs such as “investigate” and “imagine” appear frequently in the standards. These verbs are appropriate when planning learning activities but are often problematic language for outcomes and assessment. What does “engagement” or “exploration” look like? How would these skills be assessed?

Suggestion for numbers 7-8: The Standards Committee could consult the 2016 Utah Core State Standards for Fine Arts⁹⁸ for clearly-worded statements that generally address no more than a few related concepts and skills in each standard. The Utah standards are based on the NCAS but they avoid several of the pitfalls mentioned previously (i.e., multiple kinds of knowledge and skills rolled into a single performance standard, poor verb choices, unclear wording). Verbs such as “engage” and “explore” appear in some of the Utah standards but the statements containing these verbs are generally clear. Overall, the Standards Committee will need to determine whether the verbs listed above are problematic or not, especially in light of the emphasis on creative practices in the NCAS.

10. Some performance standards are duplicative or too similar to show a clear developmental progression of knowledge and skills.

- a. Example of duplicative standards: MU:Pr6.1.1b “Perform appropriately for the audience and purpose.” MU:Pr6.1.2b “Perform appropriately for the audience and purpose.”
- b. Example of standards that are too similar to each other: VA:Cr.1.1.2a “Brainstorm collaboratively multiple approaches to an art or design problem” and VA:Cr.1.1.4a “Brainstorm multiple approaches to creative art or design problem.” Note: Some skills in visual arts appear at one grade level and are repeated at a preceding grade level with the addition of the word “collaboratively.” This implies that collaborative tasks are easier than those completed independently.
- c. Another example of standards that are too similar to each other: MU:Pr6.1.2a: “Perform music for a specific purpose with expression and technical accuracy” and MU:Pr6.1.3a “Perform music with expression and technical accuracy.”

Suggestion: The Standards Committee could re-write the standards that are duplicative or too similar to each other so that there is a clear progression of knowledge and skills from one grade level to the next

⁹⁷ National Core Arts Standards: A Conceptual Framework for Arts Learning. National Coalition for Core Arts Standards, (undated), Page 19. View the [NCAS framework](#).

⁹⁸ View the [Utah standards](#).

11. **The performance standards include “such as” phrases.** Readers often are confused as to whether the items in “such as” phrases must be included. For example, MU:Cr1.1.2b says, “Generate musical patterns and ideas within the context of a given tonality (such as major and minor) and meter (such as duple and triple).” In order for students to complete this standard, must major and minor tonalities and duple and triple meters be included? Or, can they complete this standard using another tonality and/or meter?

Suggestion: The Standards Committee could clarify in the introductory pages of the revised standards that “such as” phrases indicate examples or items that *could* be included. If a phrase uses the word “including,” this refers to items that *must* be included. In Minnesota, standards committees have often included “Examples” following the benchmark statements. Examples in Minnesota standards documents are optional. They are meant to clarify the meaning of the standard or to illustrate possible curriculum connections.

Statutory Requirements

12. **Minnesota’s standards must contain grade-specific benchmarks.** A benchmark is “specific knowledge or skill that a student must master to complete part of an academic standard by the end of the grade level or grade band” (Minn. Stat. § 120.018, subd. 3). State law requires that standards be supplemented with grade-level benchmarks but high school benchmarks may cover more than one grade (Minn. Stat. 120B.023, subd. 1a). Minnesota’s 2008 arts standards are organized into grade bands rather than grade levels.

Suggestion: The grade level specificity of the NCAS provides an incentive for the Standards Committee to consider adoption or adaptation of the NCAS or their use as a key reference.

13. **Minnesota’s standards and benchmarks must be aligned with the knowledge and skills needed for career and college readiness** (Minn. Stat. § 120B.021, subd. 4(a)).

Suggestion: The NCAS philosophical foundations and lifelong goals establish a definition of artistic literacy that clarifies how students can be involved in the arts beyond the high school level, and how that arts involvement contributes to college, career, and lifelong learning. The Standards Committee can verify this claim by reviewing the College Board’s survey of college arts instructors and department heads.

14. **Relevant knowledge and skills from technology and information literacy standards must be identified and embedded into Minnesota’s standards** (Minn. Stat. § 120B.021, subd. 4(a)). Standards from the following sources will be consulted: Information and Technology Educators of Minnesota (ITEM), the International Society for Technology in Education (ISTE) and the International Technology and Engineering Educators Association (ITEEA).

Suggestion: The inclusion of technology throughout the NCAS is evident, particularly in the Media Arts standards and the Music Technology standards (high school). The Standards Committee can examine the ITEM, ISTE and ITEEA documents for further ways to embed technology and information literacy into the standards.

15. **The standards “must include the contributions of Minnesota American Indian tribes and communities as they relate to the standards...”** (Minn. Stat. § 120B.021, subd.4(a)).

Suggestion: The NCAS offer many opportunities for the inclusion of content related to the contributions of Minnesota American Indian tribes and communities. A challenge will be to include the content at an appropriate “grain size” so that the standards do not dictate specific curriculum.

Appendix H

Vision of Career and College Readiness and Success In/Through The Arts

Developing Minds and Spirits: Readiness for Lifelong Learning and Career Fulfillment in and through the Arts

. . . The arts have been an inseparable part of the human journey; indeed, we depend on the arts to carry us toward the fullness of our humanity. We value them for themselves, and because we do, we believe knowing and practicing them is fundamental to the healthy development of our children's minds and spirits. That is why, in any civilization -- ours included -- the arts are inseparable from the very meaning of the term "education." We know from long experience that no one can claim to be truly educated who lacks basic knowledge and skills in the arts.

—National Standards for Arts Education

Arts education is fundamental to the development of our minds and spirits. It helps us build cognitive, social, emotional, physical and cultural competencies and skills. These intrapersonal, interpersonal, and cognitive competencies are transferable to many areas of study, career, and life. They are crucial not just for students and professionals in the arts, but for all students' success in lifelong learning and careers, and for civic engagement in the twenty-first century.

Minnesota Statutes sections 120B.021 and 120B.024, require arts education be a component of comprehensive educational opportunities for all students. The federal Every Student Succeeds Act (2014) includes the arts in the definition of a "well-rounded education." As with other core academic content areas, we expect students completing K-12 education in Minnesota to be artistically literate.

Artistic literacy is defined in Minnesota as the ability to combine foundational knowledge and skills in an art form with four processes fundamental to the arts: Creating, Responding, Performing or Presenting, and Connecting. At its core is the capacity to both create and interpret artistic expression and communication.

Artistic Literacy is valuable in and of itself. And, it has well-established and well-documented benefits in developing the Habits of Mind (Costa, et al.) necessary for achievement in the arts as well as in college, career, and life. Learning in the arts builds the creative thinking, problem-solving, and communication critical to many career paths, as well as purposeful personal and collaborative decision-making throughout adulthood.

Addendum to the Vision

The following are skills identified by the Committee that are built and enhanced in and through the arts:

Students learning in the arts...

Cognitive Skills

- Think critically and independently
- Solve problems
- Make decisions
- Practice addressing experience as metaphor
- Explore and raise questions that demonstrate responsive curiosity
- Are aware of their own learning
- Generate multiple ideas/solutions
- Reflect, evaluate, adjust and refine

Creativity Skills

- Innovate
- Value process equally to product
- Use failures and mistakes as opportunities to learn
- Experiment and play
- Take risks
- Engage and persist (Hetland, et al.)
- Adapt and are flexible
- Approach their work with a growth mindset

Self-awareness

- Take personal responsibility and ownership for work
- Take pride
- Foster resiliency
- Practice self-reliance

Relationship Skills and Social Awareness

- Communicate through multiple modes of delivery – speak, write, listen, view, etc
- Collaborate
- Share and receive feedback
- Observe and listen (of self and others)
- Empathize
- Acknowledge and value multiple values/opinions/truths in one space
- Engage civically
- Take part in constructive dialogue
- Reflect and cultivate individual and cultural identities
- Try on multiple points of view

When these competencies intersect with knowledge and technical skills in the arts, students build an expanded literacy: they learn to work with different modes of communication to express themselves and have a voice within society. They learn to interpret the world and others in it, and also to build their own identity.

Source for groupings of skills: [CASEL](#).

Appendix I

MDE Criteria for Quality Standards and Benchmarks

- The standards should reflect a *developmental progression*, meaning that they provide a clear sense of increased knowledge and sophistication of skills from one grade level to the next.
- Standards should be useful for defining and supporting good instruction.
- All standards and benchmarks should be *assessable* at the classroom or district level (e.g., paper and pencil tests, projects, teacher observations, and other classroom-based assessments). Standards and benchmarks should have verbs that indicate assessable action. If an anchor standard approach is utilized, only the benchmarks, rather than the standards *and* benchmarks, should be assessable at the classroom or district level.
- Standards and benchmarks should be an *appropriate “grain size:”* Standards should be specific enough to provide direction for assessment and to guide curriculum, but broad enough to capture the “big ideas” (i.e., the major concepts and essential skills) and to allow for a variety of curriculum approaches. Each benchmark should be limited to one concept or skill, and the concept or skill should be substantive enough to require more than one class period to teach it.
- The knowledge and skills of the content should be reflected in a *manageable number of standards and benchmarks*.
- There should be *consistency in the “grain size”* of standards and benchmarks.
- There should be *consistent use of terminology* within a content area.

Appendix J

2018 K-12 Minnesota Anchor Academic Standards in the Arts Compared to the National Core Arts Standards (NCAS)

STRAND	2018 MN ARTS ANCHOR STANDARDS	NCAS ANCHOR STANDARDS
Foundations	1. The student will use foundational knowledge and skills while responding to, creating, and presenting artistic work.	<i>None</i>
Create	2. Generate and develop original artistic ideas. 3. Create original artistic work. 4. Revise and complete original artistic work.	1. Generate and conceptualize artistic ideas and work. 2. Organize and develop artistic ideas and work. 3. Refine and complete artistic work.
Perform/ Present	5. Develop and refine artistic techniques and work for performance or presentation. 6. Make artistic choices in order to convey meaning through performance or presentation.	4. Select, analyze and interpret artistic work for presentation. 5. Develop and refine artistic techniques and work for presentation. 6. Convey meaning through the presentation of artistic work.
Respond	7. Analyze and construct interpretations of artistic work. 8. Evaluate artistic work by applying criteria.	7. Perceive and analyze artistic work. 8. Interpret intent and meaning in artistic work. 9. Apply criteria to evaluate artistic work.
Connect	9. Integrate knowledge and personal experiences while	10. Synthesize and relate knowledge and personal experiences to make art.

	<p>responding to, creating, and presenting artistic work.</p> <p>10. Understand that artistic works influence and are influenced by personal, societal, cultural, and historical contexts, including the contributions of Minnesota American Indian tribes and communities.</p>	<p>11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p>
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Appendix K

[Recommended 2018 K-12 Minnesota Arts Education Standards Transition Timeline, 2019-2022](https://education.mn.gov/MDE/dse/stds/Arts/), available on MDE's arts academic standards website, <https://education.mn.gov/MDE/dse/stds/Arts/>.
