

# Ohio's Model Curriculum for Fine Arts Implementation Toolkit



## Fine Arts:

Dance

Drama/Theatre

Media Arts

Music

Visual Arts



Department of  
Education &  
Workforce

# Table of Contents

Executive Summary .....	6
Recommended Sections to Read.....	6
Navigation.....	7
Contact Ohio Fine Arts.....	7
Fine Arts in Ohio .....	8
Education Priorities.....	9
High-Quality Framework for Arts Curricula.....	10
Components of the Framework .....	10
Ohio’s Vision for Fine Arts Instruction .....	11
Ohio’s Theory of Action .....	12
Ohio’s Learning Standards for Fine Arts .....	13
Overview of the Standards.....	13
Organization of the Standards.....	14
Coding Structure.....	15
Additional Department Resources for Standards Implementation .....	16
Philosophical Foundations of the Fine Arts Learning Standards.....	17
What is Artistic Literacy?.....	17
What are the Artistic Processes? .....	18
Cognitive Rigor and the Fine Arts Learning Standards.....	23
What is Rigor?.....	23

What are the Components of Rigor? .....	23
Ohio’s Model Curricula for Fine Arts .....	28
Overview and Purpose of the Model Curriculum .....	28
Domains and Descriptors .....	29
Standards vs. Curriculum vs. Instruction.....	30
Who determines what?.....	30
Organization of the Model Curriculum .....	31
Fine Arts Framework .....	32
Fine Arts Framework Expanded .....	33
Implications for Instruction.....	35
High-Quality Instruction .....	36
Instructional Strategies.....	36
High-Quality Instruction Model.....	37
Learning Strategies .....	39
Evidence-Based Learning Strategies .....	39
Backwards Design .....	41
Backwards Design Process.....	42
Backward Design of a Fine Arts Unit .....	43
Translating Learning Standards into Learning Objectives .....	44
What are Considerations for Writing Learning Statements?.....	44
Designing Success Criteria .....	45
Differentiation.....	46

Assessment.....	47
High-Quality Assessment in the Arts.....	47
Diagnostic or Pre-Assessment.....	47
Formative Assessment and Feedback .....	47
Summative Assessment.....	51
Creating a Plan for Assessment.....	51
Selecting and Creating Assessment.....	52
The Assessment Triangle .....	54
Standards Aligned Assessment .....	54
Assessment and Creativity .....	57
Curriculum Planning and Mapping.....	58
Guide to High-Quality Curriculum Planning and Mapping.....	58
Example Process for Planning and Mapping Arts Curricula.....	59
Planning for Collaborations .....	63
Benefits of Educator collaboration .....	65
Career Connections.....	66
Career Connections Framework .....	67
Career Connections Across K-12 .....	69
Building Skills Aligned to the OhioMeansJobs-Readiness Seal.....	71
Planning for College and Careers in the Arts.....	74
Matrix of Careers.....	74
Careers that Benefit from Artistic Thinking.....	77

Appendices .....	78
Appendix A – Cognitive Rigor Matrix .....	78
Appendix B – Artistic & Creative Thinking .....	79
Appendix C – HQI Model Template .....	80
Appendix D – Clustering Standards .....	81
Appendix E – Standards to Learning Intentions.....	82
Appendix F – Design Success Criteria .....	83
Appendix G – Instructional Practice Guide.....	84
Appendix H – Assessment Planning.....	86
Appendix I – Standards Aligned Rubric .....	87
Appendix J – Artistic Processes & Content Crosswalk .....	88
Appendix K - Vertical Alignment .....	89
Appendix L – Curriculum Planning Tool .....	90
Appendix M – Curriculum Mapping Tool .....	91
Appendix N – Middle School Career Connections Discussion Tool .....	92
Appendix O – High School Career Connections Discussion Tool .....	94
Appendix P – Career Video Resources .....	97
References .....	98

# Executive Summary

**Ohio's Model Curriculum for Fine Arts Implementation Toolkit** is a comprehensive resource designed to support the implementation of both [Ohio's Learning Standards](#) and [Model Curriculum for Fine Arts](#). It emphasizes the importance of arts education in developing students' creative imagination, skills, and dispositions and outlines strategies for overcoming obstacles to learning, accelerating learning, and preparing students for future success. The toolkit is organized into several key sections based on the [High-Quality Framework for Arts Curricula](#). Each section provides research-based, practical guidance and resources for teachers, administrators, and parents/families. The toolkit also defines [Ohio's vision for fine arts instruction](#), [Ohio's theory of action](#), and support for arts-based [career connections](#).

## Recommended Sections to Read

- **FOR TEACHERS:** The sections on [Ohio's Learning Standards for Fine Arts](#), [Model Curriculum](#), [high-quality instruction](#) (including [instructional](#) and [learning strategies](#), [backward design](#), and [translating learning standards into learning objectives](#)), and [assessment](#) (particularly [formative assessment and feedback](#)) are recommended. These sections provide practical guidance on how to implement high-quality instruction and develop effective learning strategies for students. Additionally, the section on [career connections](#) includes valuable resources for instructional planning.
- **FOR ADMINISTRATORS:** The sections on [high-quality instruction](#), [assessment](#), and [curriculum planning and mapping](#) are recommended. These sections highlight the importance of evidence-based teaching, standards-based instruction, comprehensive assessment practices, and how to plan for high-quality curriculum. Additionally, the section on [Ohio's theory of action](#) and [building skills aligned to the OhioMeansJobs-Readiness Seal](#) include information relevant to administrators.
- **FOR PARENTS AND FAMILIES:** The sections on [Ohio's Learning Standards for Fine Arts](#) and [high-quality instruction](#) are recommended. These sections explain the educational philosophy behind the model curriculum and how arts instruction supports the overall development of students. Additionally, the section on [career connections](#) (particularly [building skills aligned to the OhioMeansJobs-Readiness Seal](#) and [careers that benefit from artistic thinking](#)) include information about how the arts prepare students for post-secondary success.

## Navigation

The Table of Contents has clickable links for easy navigation. Icons direct readers to additional information and links to internal and external resources.

		
<b>Check Out</b> resources <i>INSIDE</i> the document	<b>Discover</b> resources <i>OUTSIDE</i> the document	<b>Access</b> Resources on the Department website
		
<b>Contact</b> information	<b>Sign up</b> to receive Department updates	<b>Note</b> additional information

### CONTACT OHIO FINE ARTS



For questions and assistance around fine arts, contact the *Fine Arts Specialist* at [FineArts@education.ohio.gov](mailto:FineArts@education.ohio.gov). Or reach out to the Office of Academic Success at [academicsuccess@education.ohio.gov](mailto:academicsuccess@education.ohio.gov)



Sign up for updates by visiting [Department of Education & Workforce](https://www.education.ohio.gov/department-of-education-workforce). Create an account, then register for the mailing list under, Learning Standards by selecting “Fine Arts.”



NOTE: The term “arts” encompasses dance, media arts, music, theatre, visual arts, and other creative artistic practices. It is used interchangeably with the terms “fine arts,” “performing and visual arts,” and “arts and music” in this document. This usage accounts for the different terminologies found in local, state, and federal policies, as well as within the field of arts education.

# Fine Arts in Ohio



Dance



Drama  
Theatre



Media  
Arts



Music



Visual  
Art

*“The arts are an essential element of education, just like reading, writing, and arithmetic ... music, dance, painting, and theatre are all keys that unlock profound human understanding and accomplishment.”*

*- William Bennett, Former US Secretary of Education*

The Ohio Department of Education and Workforce is dedicated to supporting students, families, and educators to ensure all students are prepared for lifelong success. This begins with a strong academic foundation in the classroom and extends to the development of essential life skills and real-world experiences that will benefit students throughout their lives.

- **VISION:** *Ohio students are prepared for success in the real world.*
- **MISSION:** *The Ohio Department of Education and Workforce supports Ohio’s students, families, and educators to ensure every student gains the knowledge and life skills needed for the future.*

The Ohio Department of Education and Workforce encourages fine arts educators to use the standards and model curriculum to develop the creative imagination, skills, and dispositions that students need in order to be challenged to discover and learn, prepared to pursue a fulfilling post-high school path, and empowered to become a resilient lifelong learner who contributes to society. Education in the arts is essential to support the Department vision and mission and education priorities.



**Department of  
Education &  
Workforce**

## Education Priorities

The [Learning Standards](#) and [Model Curriculum](#) address the education priorities of literacy, accelerated learning, student wellness, and workforce readiness in several ways:



### LITERACY

Instruction in the arts supports student reading comprehension by strengthening language comprehension. Arts instruction can build background knowledge, support polysemous vocabulary, and provide opportunities for students to listen, speak, read, and write.



### ACCELERATING LEARNING

Instruction in the arts enhances student academic achievement in the arts as well as the learning of literacy and numeracy, technology, and 21<sup>st</sup> century skills.



### STUDENT WELLNESS

Instruction in the arts engages students and has been demonstrated to be effective in combatting chronic absenteeism and promoting positive student wellness.



### WORKFORCE READINESS

Instruction in the arts fosters design thinking, creativity, and problem solving. Fluency in the Artistic Process supports student cultivation of 21<sup>st</sup> century skills and dispositions to support their personal and professional goals.

# High-Quality Framework for Arts Curricula

The Office of Academic Success supports three main strands of work: [Learning Standards](#) and [Model Curricula](#), [High-Quality Instruction](#), and [High-Quality Assessment for Learning](#).

## COMPONENTS OF THE FRAMEWORK

### LEARNING STANDARDS AND MODEL CURRICULUM

- Learning Standards define the knowledge and skills Ohio students should know and be able to do for success post-graduation. The learning standards encompass the *Artistic Processes*, Enduring Understanding, Grade- and Skill-Levels, and Content Statements.
- The Model Curriculum provides additional clarity for Ohio's Learning Standards for Fine Arts and sets the foundation for planning and developing instruction and curriculum to implement these standards.

✓ Check out [Ohio's Learning Standards for Fine Arts](#) and [Ohio's Model Curriculum for Fine Arts](#)

### HIGH-QUALITY INSTRUCTION

- High-quality instruction includes learning and instructional strategies that have been demonstrated to improve student performance, such as utilizing backwards design and high-quality instructional materials and resources, strong multi-tiered systems of support, and support for all students.
- Instruction is the evidence-based pedagogical approaches and strategies teachers utilize to implement curriculum and facilitate student mastery of the learning standards. Utilizing evidence-based instruction ensures that ALL students have access to high-quality learning opportunities.

✓ Check out [High-Quality Instruction](#)

### ASSESSMENT

- Assessment, including diagnostic/pre-assessment, frequent formative assessment (including feedback), and summative assessments, drives learning. High-Quality Assessment informs instruction and provides clarity to students about what they are expected to be able to know and do.

✓ Check out [Assessment](#)

# Ohio's Vision for Fine Arts Instruction

Ohio's vision for learning and instruction in the arts:

*Every student has the opportunity to be engaged, enriched, and empowered through high-quality arts learning, equipping them to be prepared for personal and professional artistic pursuits.*

To achieve this vision:

Learners will:	Educators will:	Districts/Schools will:	The Department will:
<ul style="list-style-type: none"> <li>• Develop <i>Artistic Literacy</i> and thinking dispositions.</li> <li>• Cultivate confidence in their creative capacity.</li> <li>• Attain a high level of technical proficiency in one or more artistic domains</li> <li>• Use creative thinking and reasoning skills to develop artistic works.</li> <li>• Employ personal processes and skills to solve creative problems and present their work.</li> <li>• Engage in analysis and interpretation to understand and evaluate artistic works.</li> <li>• Connect the value of creative expressions with their personal and professional pursuits.</li> </ul>	<ul style="list-style-type: none"> <li>• Establish classroom/ discipline-specific visions for high-quality instruction in the arts.</li> <li>• Cultivate <i>Artistic Literacy</i> and artistic thinking dispositions by facilitating student exploration of the four <i>Artistic Processes</i>.</li> <li>• Utilize the Fine Arts learning standards and model curriculum to inform instructional.</li> <li>• Encourage artistic and creative thinking capacities.</li> <li>• Utilize evidence-based learning and instructional strategies and high-quality instructional materials.</li> <li>• Promote a variety of individual and cultural artistic expressions.</li> <li>• Ensure instruction supports ALL students.</li> </ul>	<ul style="list-style-type: none"> <li>• Establish local visions for high-quality instruction in the arts.</li> <li>• Support the use and implementation of Fine Arts learning standards.</li> <li>• Select and adopt high-quality instructional materials in the arts.</li> <li>• Support and coach educators to increase subject-area knowledge and</li> <li>• Support and coach educators through ongoing professional learning to improve the selection and implementation evidence-based instructional strategies.</li> <li>• Equip teachers with the ability to engage ALL students.</li> </ul>	<ul style="list-style-type: none"> <li>• Support the use and implementation of Fine Arts learning standards.</li> <li>• Consult with ESCs, districts, schools, and educators on selecting and adopting high-quality instructional materials.</li> <li>• Design and deliver ongoing, high-quality professional learning opportunities to increase the capacity of Ohio educators.</li> <li>• Create resources to equip teachers with the ability to engage ALL students.</li> <li>• Collaborate with external partners to support Fine Arts initiatives.</li> </ul>

## Ohio's Theory of Action

Cultivating artistic capacities for all Ohio students — across districts and grade levels and with special attention to those who are furthest behind — requires a thoughtful, multi-pronged strategy. *Ohio's Theory of Action* leverages multiple strands of activity and investment into a single, coherent theory of action. This theory builds upon existing policies and initiatives in Ohio and proposes additional strategies to cultivate rigorous, high-quality arts instruction in every classroom and for all students. Ohio's theory of action combines five interdependent strands of action. It is important to emphasize that these five strands of work are not sequential but should interact with and support one another in service of improved student learning.

- **SHARED LEADERSHIP:** Shared leadership structures bring vision, energy, and cohesion to arts instruction by distributing responsibility and fostering collaboration. Responsibility for leading and supporting the successful implementation of research- and evidence-based strategies is the function of leadership at the district, building, and classroom levels. Shared leadership involves all educators in identifying challenges, analyzing underperformance, proposing solutions, and executing leadership tasks to support arts instruction.
- **EXPAND ACCESS TO PROFESSIONAL LEARNING:** Build the capacity of educators and school leaders to implement high-quality instructional materials, research- and evidence-based instructional practices across all grades and classrooms in Ohio.
- **INCREASE USE OF HIGH-QUALITY INSTRUCTIONAL MATERIALS:** Prioritize the selection and implementation of high-quality instructional materials so all students have access to a rigorous, standards-aligned arts curriculum.
- **IMPLEMENT RESEARCH- AND EVIDENCE-BASED INSTRUCTION:** Cultivate instructional practices that support all students to access a rigorous, grade-level curriculum and develop self-efficacy as artists and artistic thinkers.
- **STRENGTHEN PARTNERSHIPS TO SUPPORT ARTS LEARNING:** Engage families, workforce partners, and the community in authentic partnership to support students' artistic learning at home and in community settings.

# Ohio's Learning Standards for Fine Arts



Dance



Drama  
Theatre



Media  
Arts



Music



Visual  
Art

Students benefit from instruction that is standards-aligned. Ohio's Learning Standards for Fine Arts reflect the work of over 130 arts educators to define the skills and knowledge students will need to succeed in their personal and professional artistic pursuits.



NOTE: Ohio's Learning Standards for Fine Arts were intentionally designed to be non-prescriptive of which arts forms and genres should be taught so that local school boards and educators could tailor curriculum and instruction to meet the needs of the students they serve.

## Overview of the Standards

On May 9, 2024, the [Fine Arts Learning Standards](#) were adopted. The revised standards were developed by over 130 Ohio arts educators with the support of six state arts education organizations. The 2024 Fine Arts Learning Standards reflect a cohesive and aligned system which allows for commonality across all artistic disciplines while allowing for specificity within each discipline to ensure that ALL Ohio students have the opportunity to be successful in college, career, and beyond.



Access the 2024 [Ohio Learning Standards for Fine Arts](#):

- [Dance](#)
- [Drama/Theatre](#)
- [Media Arts](#)
- [Music](#)
- [Visual Art](#)

## Organization of the Standards

Ohio’s Learning Standards for Fine Arts are organized by four *Artistic Processes*. These *Artistic Processes* focus instruction on the artistic and cognitive rigor involved in the process of artmaking and cultivation of *Artistic Literacy*. The four *Enduring Understandings* define the big picture goals for student learning and the enactment of each *Artistic Processes*. They underpin the *Artistic Processes* and drive curricular and instructional choices. Within the *Model Curriculum for Fine Arts*, additional components, such as *content elaborations*, *essential questions*, and *expectations for learning*, further clarify the standards. The content statements (also known as performance indicators) serve as guideposts to support reaching the goals of the *Enduring Understandings* and the cultivation of *Artistic Literacy*. These are what are typically referred to as ‘the standards,’ although they are only a part of the whole standards framework.

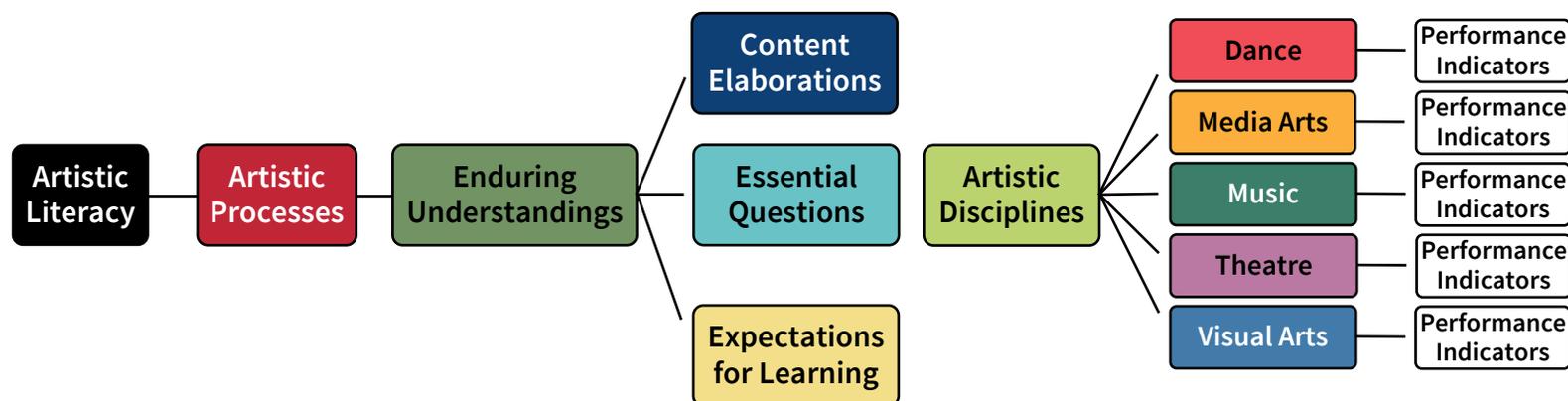


Figure 1 - Organization of Fine Arts Standards

The documents are arranged with grade-/skill-level progressing vertically and *Artistic Processes* creating four columns. Each *Artistic Process* has discipline-specific performance standards for each grade- or skill-level. Grades K-8 performance standards are organized by grade-level while high school performance standards are organized by skill-level. For the Performing Ensemble Music Learning Standards, skill-level to reflect the difference of ensemble-based instruction.

No text in cell	Creating	Performing	Responding	Connecting
Grade-/Skill-Level	Performance Indicators	Performance Indicators	Performance Indicators	Performance Indicators

## CODING STRUCTURE

Each content statement is coded using the grade- or skill-level, content statement number, and artistic process code.

CONTENT STATEMENTS/PERFORMANCE INDICATORS	Grade-/Skill-Level	Performance Indicator Number	Artistic Process Code
<b>HSP.1CO</b> Identify and explore anatomical, kinesiological, self-regulation, and other health compositions essential to dancer wellness.			
<b>HSP.2CO</b> Identify dance in global cultures, theatrical styles, screen dance, and historical periods.			
<b>HSP.3CO</b> Explore how 21st-century skills developed in dance translate to a chosen career path.			

Artistic Process Codes	High-School Skill Code	Music - Performing Ensemble Skill Codes
<ul style="list-style-type: none"> <li>• Creating = CR</li> <li>• Performing = PE</li> <li>• Responding = RE</li> <li>• Connecting = CO</li> </ul>	<ul style="list-style-type: none"> <li>• Proficient = HSP</li> <li>• Intermediate - HSI</li> <li>• Accomplished = HSAC</li> <li>• Advanced = HSAD</li> </ul>	<ul style="list-style-type: none"> <li>• Novice = ENN</li> <li>• Intermediate = ENI</li> <li>• Skilled = ENS</li> <li>• Accomplished = ENAC</li> <li>• Advanced = ENAD</li> </ul>

Music - Performing Ensembles only uses skill-level. The coding “EN” is used to differentiate the ensemble standards from the general music standards.

CONTENT STATEMENTS/PERFORMANCE INDICATORS	Grade-/Skill-Level	Performance Indicator Number	Artistic Process Code
<b>ENN.1PE</b> Read and perform with correct pitches and correct rhythms.			
<b>ENN.2PE</b> Play or sing with a characteristic tone quality.			
<b>ENN.3PE</b> Demonstrate proficiency in three major key signatures. Demonstrate proficiency in singing pentatonic and major scales and/or keys.			

## ADDITIONAL DEPARTMENT RESOURCES FOR STANDARDS IMPLEMENTATION

The Office of Academic Success created crosswalk documents to support the implementation of the 2024 learning standards and provide resources to support high-quality instruction in the arts.



Access Department resources to support standards implementation.

- [Recorded Webinar](#) - provides a summary overview of the 2024 standards.
- Crosswalk Documents – comparing changes from the 2012 to 2024 standards
  - [Dance](#)
  - [Drama/Theatre](#)
  - [Music](#)
  - [Visual Arts](#)



Note: there are no crosswalks for Music-Performing Ensembles or Media Arts since these are new standards for 2024.

## Philosophical Foundations of the Fine Arts Learning Standards

The Ohio Learning Standards for Fine Arts reflect the skills and knowledge students need to succeed in their personal and professional artistic pursuits. Underpinning the philosophical and lifelong goals of the Ohio Learning Standards for Fine Arts is the conceptual framework of **Artistic Literacy** and the **Artistic Processes**.

- **Artistic Literacy**: the knowledge and understanding required to participate authentically in the arts
- **Artistic Processes**: the cognitive and physical actions by which arts learning and arts-making are realized

By engaging in the *Artistic Process*, students leverage a wide array of knowledge and insights about the arts to create meaningful interpretations. This methodology enhances proficiency in symbolic and metaphorical expressions, which are distinctive to the arts yet applicable across various contexts.

### WHAT IS ARTISTIC LITERACY?

*Artistic Literacy* is supported by other arts domain-specific literacy processes (such as aural, kinesthetic, media, oral and text-based, and visual literacy) and requires students to engage in the artistic process through the use of appropriate materials, in appropriate spaces, and by applying creative and artistic thinking dispositions. The organization of content statements by *Artistic Processes* and the progression outlined through grade- and skill-level clarifies how students can be involved in the arts beyond high school, and how that arts involvement contributes to college, career, and lifelong learning. In this way, *Artistic Literacy* is the bridge between the **philosophical foundations** for arts learning and the **goals for lifelong learning**.

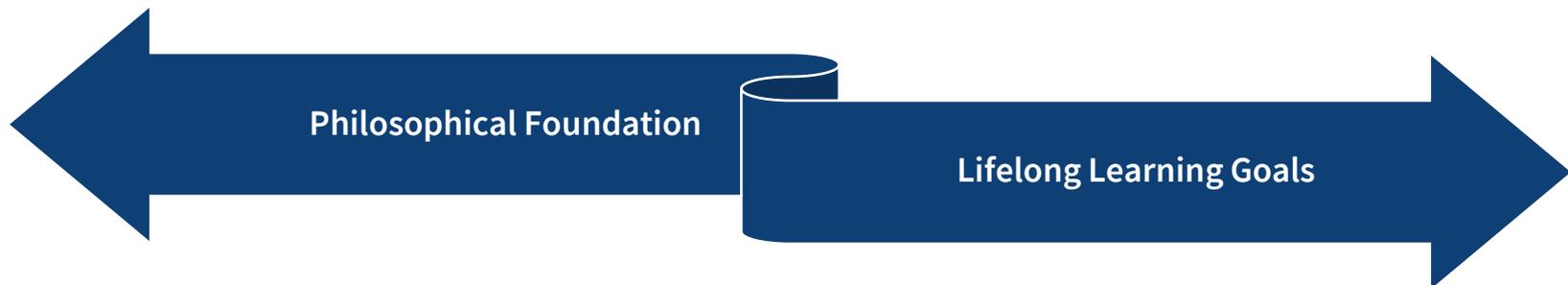


Figure 2 - *Artistic Literacy Bridge*

## WHAT ARE THE ARTISTIC PROCESSES?

The *Artistic Processes* describe “what artists do.” When students use *Artistic Processes*, they draw from various kinds of knowledge and understanding about the arts to construct meaning.

**The *Artistic Processes* focus instruction on the cognitive and artistic rigor involved in the process of artmaking.** When enacted through high-quality instruction, the four *Artistic Processes* interact and overlap to cultivate students’ *Artistic Literacy*.

The four *Artistic Processes* are derived from the National Coalition for Arts Standards, informed by studies conducted by the College Board, and influenced by the National Assessment of Educational Progress (NAEP) Arts Education Assessment Framework.

### THE ARTISTIC PROCESSES

The [Ohio Learning Standards for Fine Arts](#) are structured around four *Artistic Processes* designed to answer the question: *What do artists do?* Figure 3 details how the four processes of creating, performing (which includes presenting and producing), responding, and connecting together comprise *Artistic Literacy*.

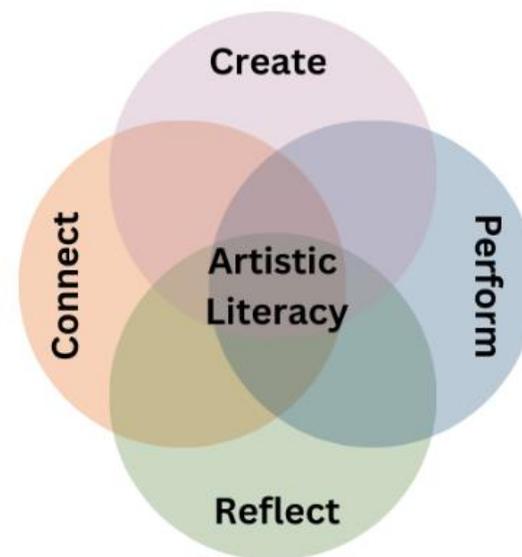


Figure 3 - Conceptual Model of Artistic Literacy

<b>CREATING</b>	• Artists/students conceive and develop new artistic ideas and work
<b>PERFORMING</b>	• Artists/students realize artistic ideas and work through interpretation and presentation
<b>RESPONDING</b>	• Artists/students understand and evaluate how the arts convey meaning
<b>CONNECTING</b>	• Artists/students relate artistic ideas and work with personal meaning and external content

## Enduring Understandings for the Artistic Processes

*Enduring Understandings* describe what students will carry forward from the instruction and set students up for success in both the arts and in life. Each *Artistic Process* has an aligned *Enduring Understanding* which is shared across all five artistic disciplines.

McTighe and Wiggins (2005) explain in *Understanding by Design*, that *Enduring Understandings* focus learning on the big ideas or important understandings students should retain after they've forgotten many of the details. *Enduring Understandings* also implicitly answer the question, 'Why is this topic worth studying?' and support teachers in articulating their instructional visions for student learning.

### CREATING

- Students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.

### PERFORMING

- Students employ personal processes and skills to solve problems creatively and present work in various contexts.

### RESPONDING

- Students engage in analysis and interpretation to understand and evaluate artistic works.

### CONNECTING

- Students understand and communicate the value of creative expressions in internal and external contexts.



NOTE: Ohio's Learning Standards for Fine Arts were intentionally designed to be non-prescriptive of which arts forms and genres should be taught so that local school boards and educators could tailor curriculum and instruction to meet the needs of the students they serve.

## Content Elaborations for the Artistic Processes

Each *Artistic Process* contains several anchoring taxonomies which clarify the cognitive rigor inherent in the *Artistic Processes*.

### CREATING

- **Generate and conceptualize artistic ideas and work individually and collaboratively.**
- **Organize and develop artistic ideas and work collaboratively and individually.**
- **Refine and complete artistic work collaboratively and individually.**

### PERFORMING

- **Analyze, interpret, and select artistic work for presentation/performance/production.**
- **Develop and refine various artistic techniques and skills to present artistic work in various contexts.**
- **Convey meaning through the presentation of artistic work in various contexts.**

### RESPONDING

- **Perceive and analyze artistic work from a variety of sources.**
- **Interpret intent and meaning in artistic work through verbal, written, and abstract forms of communication.**
- **Apply criteria to observe and evaluate artistic work. Select and generate feedback and evaluation criteria aligned to various goals of artistic expression and techniques.**

### CONNECTING

- **Synthesize and relate knowledge and personal experience to make art.**
- **Relate artistic ideas with local, cultural, and historical contexts to deepen understanding of artistic work.**
- **Explore artistic careers and how arts learning supports personal career goals.**

## Essential Questions for the Artistic Processes

*Essential Questions* help to focus the big ideas of the *Enduring Understandings*. McTighe and Wiggins (2005) define *Essential Questions* as questions which stimulate thought, provoke inquiry, and spark more questions. They are not easily answered and encourage transfer of knowledge across academic domains. *Essential Questions* are consistent throughout grade and skill progression to promote conceptual connections and curriculum coherence.

### CREATING

- Where do artists makers get ideas for making art?
- What influences choice-making when creating art?
- How do art-makers use self-reflection, feedback, and documentation to improve the quality of art-making?

### PERFORMING

- How do artists use common elements to express artistic technique and communicate ideas?
- How do artists prepare to perform/present/produce artistic works and demonstrate artistic expression?
- How do artists heighten artistic expression in performance/presentation/production?

### RESPONDING

- How are the arts understood?
- How are the arts interpreted?
- How do artists use criteria to evaluate the arts in different contexts?

### CONNECTING

- How do the arts deepen our understanding of ourselves, other subjects, and the world?
- How does knowing about the local, cultural, and historical contexts and community experience of the arts expand artistic literacy?
- How does cultivating artistic literacy prepare students for post-secondary success?

## Expectations for Learning for the Artistic Processes

Each *Artistic Process* has a set of defined expectations for learning. These expectations are macro level and clarify the conceptual, procedural, and application skills in the arts students will be able to demonstrate.

### CREATING

- Students can identify various places artists get ideas for making art.
  - Students can explain what influences choice-making when creating art.
- Students can use self-reflection, feedback, and documentation to improve the quality of art-making.

### PERFORMING

- Students can select, use, and assess appropriateness of common elements to express artistic techniques and communicate ideas through presentation/performance.
  - Students can prepare artistic work for presentation/performance and demonstrate artistic expression and technical skills.
- Students can demonstrate and explain how artists heighten artistic expression in performance/presentation/production.

### RESPONDING

- Students can analyze and perceive various artistic works, communicating their understanding.
  - Students can interpret meaning of art using written, verbal, or abstract forms to communicate their understanding.
- Students can explain how to use and apply criteria to evaluate art in different contexts.

### CONNECTING

- Students can relate how art deepens understanding of ourselves, other subjects, and the world.
  - Students can relate knowledge about local, cultural, and historical contexts and community experience to various artforms.
- Students can explore artistic careers and how cultivating artistic literacy prepares students for post-secondary success.

## Cognitive Rigor and the Fine Arts Learning Standards

In the shift from skill-based learning standards to cognitive and *Artistic Process*-based learning standards, the arts techniques and skills become the activity by which learning is activated. The framework of *Artistic Literacy* and the *Artistic Processes* prioritize the cultivation of cognitive and academic rigor.

### WHAT IS RIGOR?

**Rigor is the combination of difficulty and complexity** (Almarode & Vandas, 2019). Difficulty refers to the amount of effort and complexity refers to the type of thinking.



Figure 4 - Rigor equation (Almarode & Vandas, 2019)

Rigor can be understood as a continuum of thinking (simple to complex) that is intentionally manipulated by educators to encourage students to engage in a range of cognitive tasks (Paige, Smith, & Sizemore, 2015).

### WHAT ARE THE COMPONENTS OF RIGOR?

Rigorous learning incorporates three components or aspects (Choppin, McDuffie, Drake, & Davis, 2020): conceptual understanding; procedural knowledge, skills, and fluency; and applying learning and solving problems. What this looks like in practice will vary from arts discipline to arts discipline, and even between genres or types of arts.

- **CONCEPTUAL UNDERSTANDING:** Reflects a student's ability to reason in artmaking settings and involves the application of concepts, relations, and multiple representations. This includes higher-order thinking skills and moving beyond performing/demonstrating.
- **PROCEDURAL KNOWLEDGE, SKILLS AND FLUENCY:** Ensure students are able to select and apply appropriate procedures, techniques, and creative processes in the process of artmaking and to communicate meaning through art.
- **APPLICATION/PROBLEM-SOLVING:** Reflects a student's ability to connect their knowledge of concepts, procedures, reasoning, and communication to solve problems and create, perform (present or produce), and respond to art. This includes problem solving and real-world application of art making, performing, and responding.

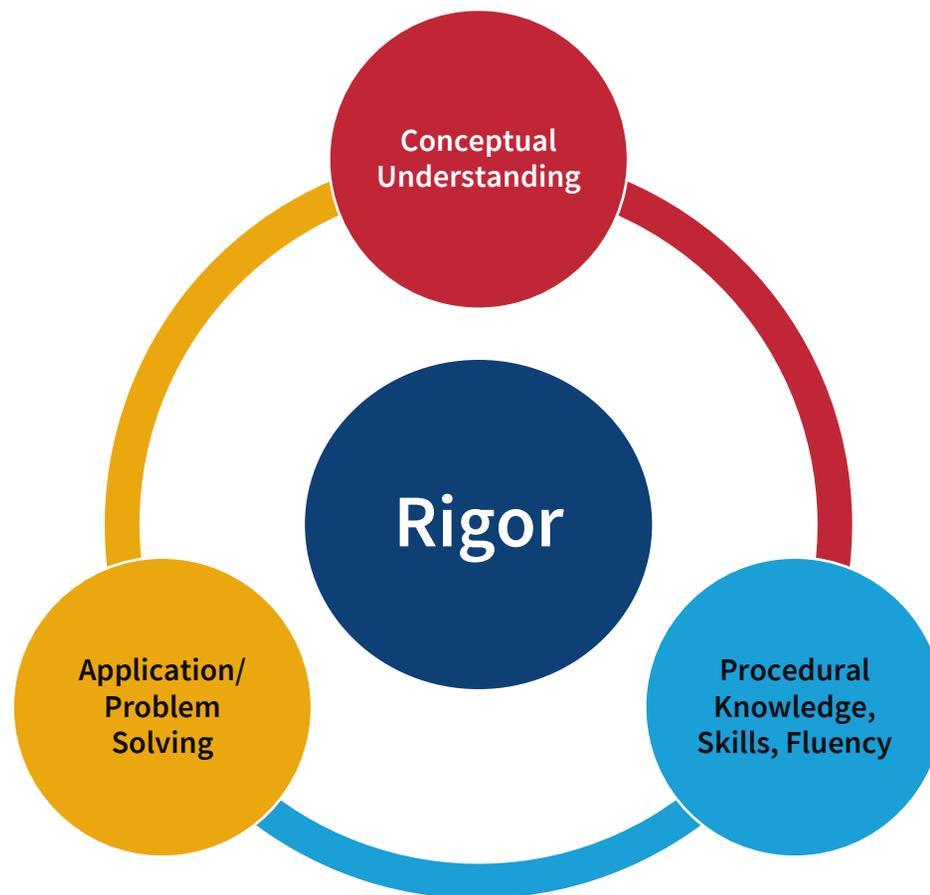


Figure 5 - Components of Rigor (Choppin, McDuffie, Drake, & Davis, 2020)

Consider this media arts example:

Activity: Students turn original sketches of mythical/fictional creatures into digital models using design software.		
Conceptual	Procedural	Application
Students engage in how media artists create and innovate with media arts tools.	Students develop skills of concept modeling, design, use of 3-D shapes, grouping, resizing objects, and perspective.	Students apply learning by creating original creatures from concept drawings and written prompts to scaffold idea generation.

#### COGNITIVE RIGOR MATRIX FOR FINE ARTS

Webb's Depth of Knowledge taxonomy is one way to consider the spectrum of rigor and how . Educators can explore the intersections of the four *Artistic Processes* with the four levels of depth of understanding. Note that Hattie (2023) reports that cognitive complexity and cognitive task analysis has an effect size of 1.09.

The following table explores ideas about how [Ohio’s Learning Standards for Fine Arts](#) intersect Webb’s Depth of Knowledge taxonomy. The examples included are adapted from [Hess Cognitive Rigor Matrix©](#) (Hess, 2009, updated 2013).

<b>Cognitive Rigor Matrix for Fine Arts</b> Adapted from (Hess, 2009, updated 2013)	
<b>Create:</b> <i>Students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.</i>	
<b>DOK 1</b> Recall and Reproduction	<ul style="list-style-type: none"> <li>Describe how artists might represent an idea</li> <li>Recall or describe a variety of instruments, forms, symbols, rhythms, conventions</li> <li>Identify or describe narrative conventions depicted in the arts</li> <li>Locate or compile examples illustrating different approaches</li> </ul>
<b>DOK 2</b> Connect or Apply Skills and Concepts	<ul style="list-style-type: none"> <li>Develop a study by combining elements, aesthetic principles or forms</li> <li>Select or use tools for specific artistic purposes</li> <li>Select a familiar artistic work to perform</li> </ul>
<b>DOK 3</b> Strategic Thinking or Abstract Reasoning	<ul style="list-style-type: none"> <li>Create with a specific purpose, using appropriate processes, tools, techniques</li> <li>Create narrative artwork depicting setting, characters, action and conflict</li> </ul>
<b>DOK 4</b> Extended Thinking	<ul style="list-style-type: none"> <li>Perform an “old” idea in a new way</li> </ul>
<b>Perform:</b> <i>Students employ personal processes and skills to solve problems creatively and present work in various contexts.</i>	
<b>DOK 1</b> Recall and Reproduction	<ul style="list-style-type: none"> <li>Explore ideas and techniques by manipulating media, materials, tools for different effects</li> <li>Demonstrate a variety of skills, methods or techniques</li> </ul>
<b>DOK 2</b> Connect or Apply Skills and Concepts	<ul style="list-style-type: none"> <li>Use or apply choreographic forms to communicate ideas, feelings, concepts</li> <li>Improvise simple rhythmic or movement variations</li> <li>Create examples or models that represent the same topic, concept, idea, etc.</li> </ul>

<b>Perform:</b> <i>Students employ personal processes and skills to solve problems creatively and present work in various contexts.</i>	
<b>DOK 3</b> Strategic Thinking or Abstract Reasoning	<ul style="list-style-type: none"> <li>Combine elements to create a piece of art that conveys an intended point of view or specific idea, mood or theme</li> <li>Apply problem solving strategies used among the arts, humanities, and sciences to solve visual “problems”</li> </ul>
<b>DOK 4</b> Extended Thinking	<ul style="list-style-type: none"> <li>Apply multiple sets of criteria to develop and present a complex or multifaceted performance or product (e.g., consistent application of skills and technique from rehearsals to performance; development of portfolio showing evolution of ideas or personal style)</li> </ul>
<b>Respond:</b> <i>Students engage in analysis and interpretation to understand and evaluate artistic works.</i>	
<b>DOK 1</b> Recall and Reproduction	<ul style="list-style-type: none"> <li>Recognize or describe choreographic forms, elements of art or music, principles of design, etc. when presented in isolation</li> <li>Describe criteria used for executing technical or artistic quality</li> </ul>
<b>DOK 2</b> Connect or Apply Skills and Concepts	<ul style="list-style-type: none"> <li>Explain the artist’s central message</li> <li>Explain ways in which artistic choices may affect audience response</li> <li>Critique examples and non-examples of a given technique, style, etc.</li> <li>Explain possible reasons for selecting tools, medium, elements, principles or images</li> <li>Make observations or compare similarities or differences of styles, forms or techniques</li> </ul>
<b>DOK 3</b> Strategic Thinking or Abstract Reasoning	<ul style="list-style-type: none"> <li>Analyze or find evidence of how a combination of elements or principles are used to achieve a desired effect or theme</li> <li>Analyze artwork, using supporting evidence to interpret intent and meaning</li> <li>Develop personal response to or interpretation of a work of art</li> <li>Research a given style and develop a personal interpretation</li> <li>Defend the selection of criteria and evidence used to critique the quality or develop a performance or product</li> </ul>
<b>DOK 4</b> Extended Thinking	<ul style="list-style-type: none"> <li>Formulate or use multiple sets of criteria and evidence to critique a complex or multi-faceted performance or final product</li> <li>Compile and defend exemplars chosen to depict a theme or style</li> <li>Analyze more than one performance or product (same composer, time period, theme, etc.) drawing from multiple source materials for the analyses (e.g., different treatments of same theme)</li> </ul>

<b>Connect:</b> <i>Students understand and communicate the value of creative expressions in internal and external contexts.</i>	
<b>DOK 1</b> Recall and Reproduction	<ul style="list-style-type: none"> <li>• Identify or describe ways art represents what people see, hear, feel, believe</li> <li>• Describe processes used by artists to</li> <li>• select or create ideas, images that reflect history, culture, tradition, etc.</li> <li>• Identify ways symbols and metaphors are used to represent universal ideas</li> <li>• Locate symbols that represent...</li> <li>• Identify/describe characteristics and origins of dance, art, or music genres</li> </ul>
<b>DOK 2</b> Connect or Apply Skills and Concepts	<ul style="list-style-type: none"> <li>• Show relationships between other arts forms</li> <li>• Draw inferences about social, historical, or cultural contexts portrayed in art, music, dance, theatre or film</li> <li>• Explain/compare how different art forms communicate culture and time</li> <li>• Compare similarities or differences in processes, methods, styles due to influences of time period, politics, or culture</li> <li>• Explain or trace the evolution of art forms across time periods</li> </ul>
<b>DOK 3</b> Strategic Thinking or Abstract Reasoning	<ul style="list-style-type: none"> <li>• Plan artwork based on historical, social or cultural themes or representative style</li> <li>• Analyze how historical or cultural context is applied to develop them in a performance or product</li> </ul>
<b>DOK 4</b> Extended Thinking	<ul style="list-style-type: none"> <li>• Integrate or juxtapose multiple (historical, cultural) contexts drawn from source materials (e.g., literature, music, historical events, media) with intent to develop a complex or multifaceted performance or product and personal viewpoint</li> </ul>



Check out the templates in [Appendix A](#) to create your own Cognitive Rigor Matrix and [Appendix B](#) for an evidence collection tool for Student Artistic and Creative Thinking Opportunities.

# Ohio's Model Curricula for Fine Arts



Dance



Drama  
Theatre



Media  
Arts



Music



Visual  
Art

## Overview and Purpose of the Model Curriculum

The purpose of the model curriculum is to provide clarity on Ohio's Learning Standards for Fine Arts and set the foundation for planning and developing instruction to implement these standards. The model curriculum reflects the expertise and collaboration of Ohio arts educators. It outlines various domains and descriptors, including standards, enduring understandings, content elaborations, essential questions, lesson activity descriptions, expectations for learning, sample assessments, related standards, and career connections. Ohio's Learning Standards and Model Curriculum provide a framework from which local curricula can be developed. It is not the curriculum. The curriculum will continue to be a local responsibility.



Access the [2025 Ohio Model Curriculum for Fine Arts](#):

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

The essential elements of the Model Curriculum Framework progress from the conception of [Artistic Literacy](#) and the [Artistic Processes](#). Beginning with defining the desired outcomes or [Enduring Understandings](#) the framework clarifies [Content Elaborations](#), associated [Essential Questions](#), and [Expectations for Learning](#). The discipline-specific standards provide the grade- and skill-level specific performance indicators to guide instruction.

## DOMAINS AND DESCRIPTORS

In the shift from skill-based learning standards to cognitive and artistic process-based learning standards, the arts techniques and skills become the activity by which learning is activated. The techniques and artistic skills taught at various grade- or skill-levels will be dependent on the local context, student and teacher experience, and resources available. Artistic cognitive rigor is understood as a process of building conceptual understanding, procedural skills and fluency, and applying learning. What this may look like in practice may vary from arts discipline to arts discipline, and even between genres or types of arts. Additional information about how to support differentiating and scaffolding instruction by grade-/skill-level and resources to guide determinations of how to best align curriculum and instruction to local contexts is available in Ohio’s Model Curriculum for Fine Arts Implementation Toolkit.

### DOMAIN WHAT IT DESCRIBES

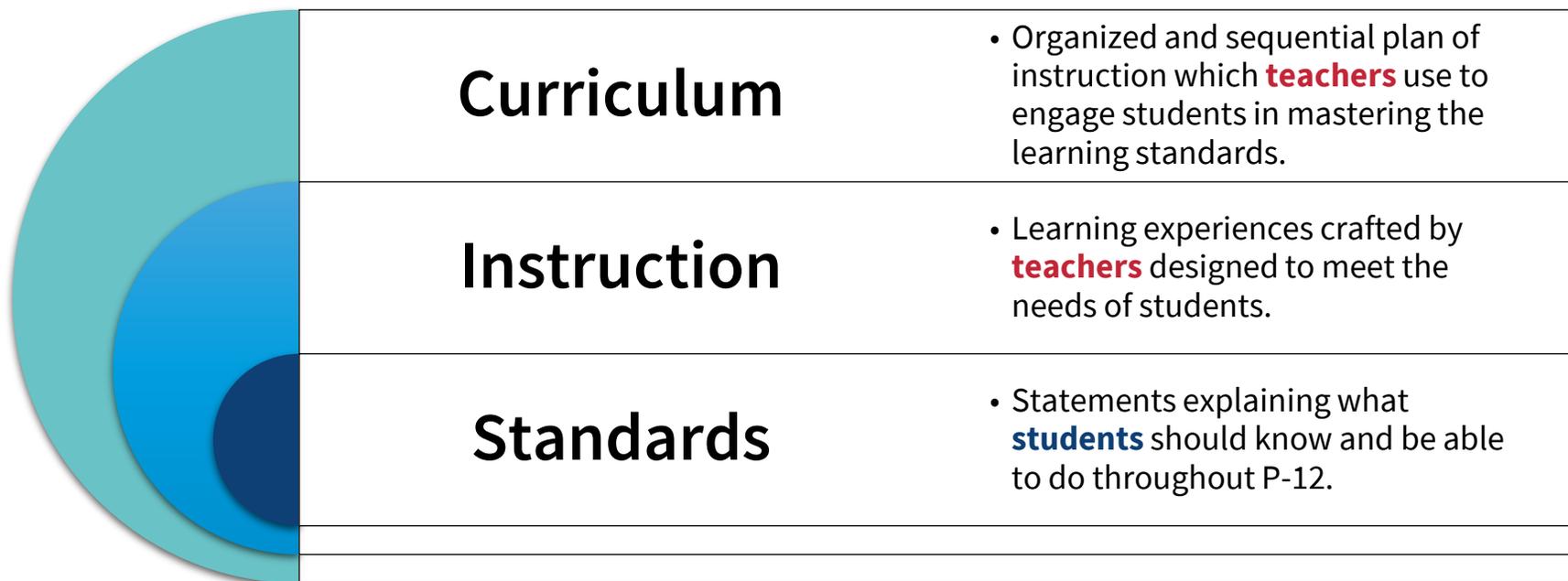
<b>Standards</b>	<i>Standards</i> describe what students should know and be able to do throughout K-12.
<b>Enduring Understandings</b>	<i>Enduring Understandings</i> describe what students will carry forward from instruction.
<b>Content Elaborations</b>	<i>Content Elaborations</i> are break down the artistic and cognitive rigor, skills, and thinking dispositions of the <i>Enduring Understandings</i> so the learner can understand, discuss, and demonstrate growth and mastery as they progress through the grade-/skill-levels. They serve as anchoring taxonomies.
<b>Essential Questions</b>	<i>Essential Questions</i> focus the big ideas of the enduring understandings. They are questions intended to stimulate thought, provoke inquiry, and spark more questions.
<b>Expectations for Learning</b>	<i>Expectations for Learning</i> clarify the conceptual, procedural, and application skills in the arts students will be able to demonstrate. They are macro-level expectations that require additional scaffolding based on the local contexts.
<b>Career Connections</b>	<i>Career Connections</i> help students develop a vision and realistic plan for their futures – during K-12 and beyond.



Access these Department Resources for more information:

- [Ohio’s Model Curriculum for Fine Arts Implementation Toolkit](#)
- [Ohio Learning Standards for Fine Arts](#)
- [Crosswalk Documents for the 2024 Fine Arts Standards](#)

## STANDARDS VS. CURRICULUM VS. INSTRUCTION



### WHO DETERMINES WHAT?

Standards, curriculum, and instruction are determined at different levels of the arts education system. Teachers decide which learning and instructional strategies are most appropriate to teach the locally determined curriculum. Local school boards make decisions about what curriculum is most appropriate to provide to promote mastery of the state developed learning standards. And standards are developed at the state-level based on the advisement of state arts educators.

STANDARDS
<ul style="list-style-type: none"> <li>Standards are adopted at the <b>state level</b> and approved by the Department.</li> </ul>

INSTRUCTION
<ul style="list-style-type: none"> <li>Learning and instructional strategies are determined by the <b>teacher</b>.</li> </ul>

CURRICULUM
<ul style="list-style-type: none"> <li>Curriculum is decided by <b>local school boards</b>.</li> </ul>

## Organization of the Model Curriculum

This document presents the framework of essential elements (*Enduring Understandings*, *Content Elaborations*, *Essential Questions*, and *Expectations for Learning*) both from the general, ‘encompassing all-arts’ perspective and also with a discipline-specific perspective for all five artistic disciplines. Since the [Fine Arts Learning Standards](#) are grounded in the concept of [Artistic Literacy](#) and the foundational [Artistic Processes](#), the [Enduring Understandings](#) are consistent across all five disciplines.

The [Model Curriculum for Fine Arts](#) starts with an overview of general *Content Elaborations*, *Essential Questions*, and *Expectations for Learning* to ensure consistency across all arts instruction for the benefit of students.

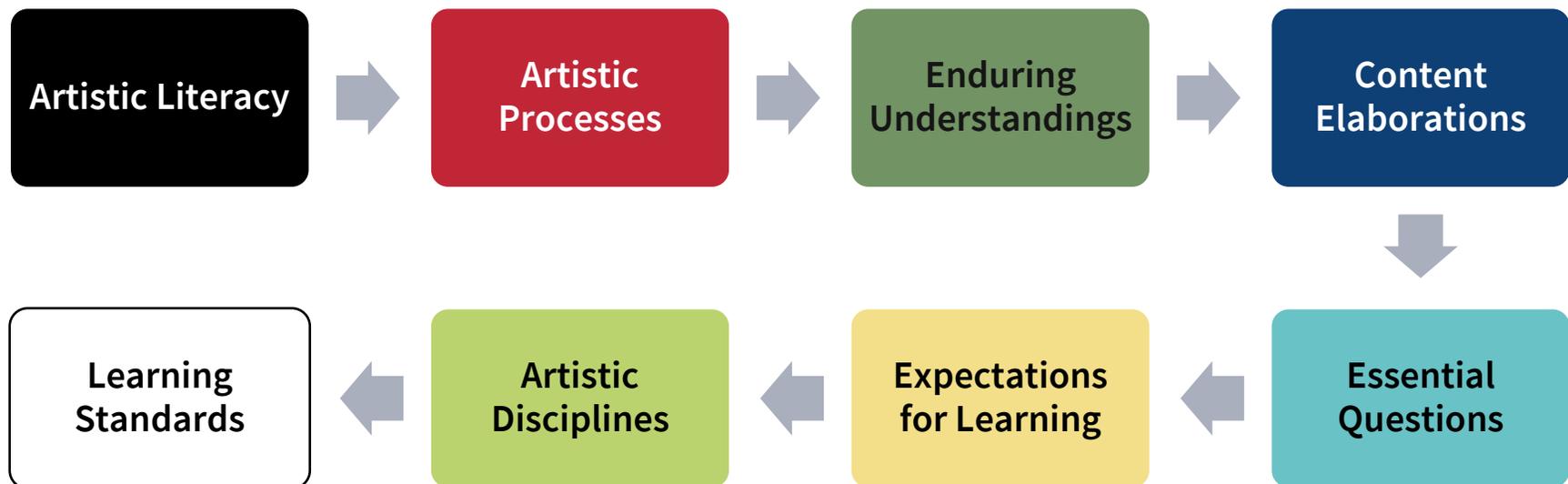


Figure 6 - Organization of the Model Curriculum for Fine Arts

Each artistic discipline also has a table outlining discipline-specific *Content Elaborations*, *Essential Questions*, and *Expectations for Learning* that dive deeper into the nuanced differences and domain specific literacies of each artistic discipline. There is also an accompanying Matrix of Content Elaboration Progressions by grade-band as a sample for how students might progress through K-12 instruction. These discipline specific clarifications build on the general Fine Arts framework allowing students to engage in high-quality arts learning to support student goals for college, career, and beyond.

## Fine Arts Framework

The framework outlines the taxonomy of the [Model Curriculum](#) components and associated guiding questions to drive instructional decision making and planning.

<b>Instructional Vision</b>	<ul style="list-style-type: none"> <li>• What is the local vision for teaching and learning in the arts?</li> <li>• How does this align with the school/district vision for instruction?</li> </ul>
<b>Artistic Literacy</b>	<ul style="list-style-type: none"> <li>• What is the knowledge and understanding required to participate authentically in the arts?</li> </ul>
<b>Artistic Processes</b>	<ul style="list-style-type: none"> <li>• What cognitive and artistic knowledge, understandings, and skills are required for students to think like an artist?</li> <li>• How do students engage in cognitive and artistic rigor through the arts?</li> </ul>
<b>Enduring Understandings</b>	<ul style="list-style-type: none"> <li>• What are the overarching goals of arts learning?</li> <li>• What will students carry forward from the learning?</li> </ul>
<b>Content Elaborations</b>	<ul style="list-style-type: none"> <li>• What are the artistic and cognitive rigor, skills, and thinking dispositions of the Enduring Understandings necessary so the learner can understand, discuss, and demonstrate growth and mastery as they progress through the grade-/skill-levels?</li> </ul>
<b>Essential Questions</b>	<ul style="list-style-type: none"> <li>• What are the big ideas that stimulate thought, provoke inquiry, and spark more questions?</li> <li>• What conceptual connections promote curriculum coherence and support transfer of knowledge?</li> </ul>
<b>Expectations for Learning</b>	<ul style="list-style-type: none"> <li>• What conceptual, procedural, and application skills in the arts will students be able to demonstrate?</li> </ul>
<b>Discipline Specific Performance Indicators</b>	<ul style="list-style-type: none"> <li>• What are the targets for each grade- or skill-level to achieve the enduring understanding?</li> <li>• What indicators of performance should students be able to demonstrate?</li> <li>• What technical, conceptual, and procedural skills are required for artistic fluency?</li> </ul>

## FINE ARTS FRAMEWORK EXPANDED

Expanding the framework connects the indicators and questions that are shared across all five artistic disciplines. Discipline specific *Content Elaborations*, *Essential Questions*, and *Expectations for Learning* can be found in the discipline-specific documents on the [Model Curriculum page](#).

Instructional Vision			
Artistic Literacy			
Artistic Processes			
Creating	Performing	Responding	Connecting
Artists/students conceive and develop new artistic ideas and work.	Artists/students realize artistic ideas and work through interpretation and presentation.	Artists/students understand and evaluate how the arts convey meaning.	Artists/students relate artistic ideas and work with personal meaning and external content.
Enduring Understandings			
Artists/students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.	Artists/students employ personal processes and skills to solve problems creatively and present work in various contexts.	Artists/students engage in analysis and interpretation to understand and evaluate artistic works.	Artists/students understand and communicate the value of creative expressions in internal and external contexts.
Content Elaborations			
<ul style="list-style-type: none"> <li>• Generate and conceptualize artistic ideas and work individually and collaboratively.</li> <li>• Organize and develop artistic ideas and work collaboratively and individually.</li> <li>• Refine and complete artistic work collaboratively and individually.</li> </ul>	<ul style="list-style-type: none"> <li>• Analyze, interpret, and select artistic work for presentation/performance.</li> <li>• Develop and refine various artistic techniques and skills to present artistic work in various contexts.</li> <li>• Convey meaning through the presentation of artistic work in various contexts.</li> </ul>	<ul style="list-style-type: none"> <li>• Perceive and analyze artistic work from a variety of sources.</li> <li>• Interpret intent and meaning in artistic work through verbal, written, and abstract forms of communication.</li> <li>• Apply criteria to observe and evaluate artistic work. Select and generate feedback and evaluation criteria aligned to various goals of artistic expression and techniques.</li> </ul>	<ul style="list-style-type: none"> <li>• Synthesize and relate knowledge and personal experience to make art.</li> <li>• Relate artistic ideas with local, cultural, and historical contexts to deepen understanding of artistic work.</li> <li>• Explore artistic careers and how arts learning supports personal career goals.</li> </ul>

Essential Questions																			
<ul style="list-style-type: none"> <li>Where do artists get ideas for making dances?</li> <li>What influences choice-making when creating art?</li> <li>How do artists use self-reflection, feedback, and documentation to improve the quality of art-making?</li> </ul>					<ul style="list-style-type: none"> <li>How do artists use common elements to express artistic techniques and communicate ideas through presentation/ performance?</li> <li>How do artists prepare to present, perform, or produce work and demonstrate artistic expression and technical skills?</li> <li>How do artists heighten artistic expression in performance/presentation/production?</li> </ul>					<ul style="list-style-type: none"> <li>How is art understood?</li> <li>How is art interpreted?</li> <li>How do artists use criteria to evaluate art in different contexts?</li> </ul>					<ul style="list-style-type: none"> <li>How does art deepen our understanding of ourselves, other subjects, and the world?</li> <li>How does knowing about the local, cultural, and historical contexts and community experience of dance expand artistic literacy?</li> <li>How does cultivating artistic literacy prepare students for post-secondary success?</li> </ul>				
Expectations for Learning																			
<ul style="list-style-type: none"> <li>Students can identify various places artists get ideas for making art.</li> <li>Students can explain what influences choice-making when creating art.</li> <li>Students can use self-reflection, feedback, and documentation to improve the quality of art-making.</li> </ul>					<ul style="list-style-type: none"> <li>Students can select, use, and assess appropriateness of common elements to express artistic techniques and communicate ideas through presentation/ performance.</li> <li>Students can prepare artistic work for presentation /performance and demonstrate artistic expression and technical skills appropriate for their grade-/skill-level.</li> <li>Students can demonstrate and explain how artists heighten artistic expression in performance/presentation/production appropriate for their grade/skill/experience level.</li> </ul>					<ul style="list-style-type: none"> <li>Students can analyze and perceive various artistic works, communicating their understanding.</li> <li>Students can interpret meaning of art using written, verbal, or abstract forms to communicate their understanding.</li> <li>Students can explain how to use and apply criteria to evaluate art in different contexts.</li> </ul>					<ul style="list-style-type: none"> <li>Students can relate how art deepens understanding of ourselves, other subjects, and the world.</li> <li>Students can relate knowledge about local, cultural, and historical contexts and community experience to various artforms.</li> <li>Students can explore artistic careers and how cultivating artistic literacy prepares students for post-secondary success.</li> </ul>				
Discipline Specific Performance Indicators																			
DA	MA	MU	TH	VA	DA	MA	MU	TH	VA	DA	MA	MU	TH	VA	DA	MA	MU	TH	VA
Grade-/Skill-level Performance Indicators in the <a href="#">Standards</a>					Grade-/Skill-level Performance Indicators in the <a href="#">Standards</a>					Grade-/Skill-level Performance Indicators in the <a href="#">Standards</a>					Grade-/Skill-level Performance Indicators in the <a href="#">Standards</a>				

## IMPLICATIONS FOR INSTRUCTION

The 2024 Learning Standards for Fine Arts shifts the focus of instruction to the cognitive and *Artistic Processes* and reposition techniques and skills to be the activity by which students acquire the knowledge and understanding required for artistic and technical fluency. What this may look like in practice will vary from arts discipline to arts discipline, and even between genres or types of arts. Consider the guiding questions for each component of the Learning Standards framework as guides to conceptualize instructional choices.

### SUMMARY OF CONSIDERATIONS FOR INSTRUCTION

1. **FOCUS ON COGNITIVE AND ARTISTIC PROCESSES:** The [2024 Learning Standards for Fine Arts](#) emphasize the importance of cognitive and *Artistic Processes* in instruction. Techniques and skills are seen as activities through which students acquire the knowledge and understanding necessary for artistic and technical fluency.
2. **HIGH-QUALITY INSTRUCTION:** Instruction should be evidence-based, sequential, and standards-based. It should make connections between the arts and other content areas and be provided by educators with deep expertise and professional experience.
3. **INSTRUCTIONAL STRATEGIES:** Effective instructional strategies include selecting high-quality instructional materials, utilizing evidence-based instructional strategies, leveraging different types of data to inform instruction, and incorporating elements of high-quality instruction and cognitive rigor.
4. **LEARNING STRATEGIES:** Students benefit from developing high-quality learning strategies, including spaced practice, interleaving, retrieval practice, elaboration, concrete examples, and dual coding.
5. **ASSESSMENT:** High-quality assessment is essential for measuring and monitoring student learning and informing future instruction. This includes diagnostic or pre-assessment, formative assessment with feedback, and summative assessment.



Check out these sections to learn more:

- [Translating Learning Standards into Learning Objectives](#) for supporting resources on the implications for instruction.
- [High-Quality Instruction Model](#) or [Ohio's Fine Arts Learning Standards and Cognitive Rigor](#) for guidance on how to unpack the standards to guide instruction.
- [High-Quality Instruction](#) to learn more about instructional and learning strategies and backward design.
- [Assessment](#) to learn more about aligning standards and assessment.

# High-Quality Instruction

Students benefit from instruction that is evidence or research-based, sequential and standards-based, makes connections between the arts and other content areas, and is provided by educators with deep expertise and professional experience.

- **Instructional strategies** are methods **educators** utilize to convey knowledge, organize lessons, and facilitate learning.
- **Learning strategies** are **student**-focused tools and processes that empower student learning.

## Instructional Strategies

High-quality instructional strategies are those that have been demonstrated to be effective at improving student outcomes.

### At the classroom-level this looks like:

- Teachers selecting [high-quality instructional materials](#)
- Utilizing evidence-based instructional strategies
- Leveraging different types of data to inform instruction
- Utilizing the elements of High-Quality Instruction and [Cognitive Rigor](#)

### At the school and district level this looks like:

- Adopting [high-quality instructional materials](#)
- Selecting instructional strategies and curricula that meet ESSA Tiers of Evidence
- Aligning curriculum and instructional choices to continuous improvement efforts
- Providing professional learning that cultivates teacher mastery of content, evidence-based instructional strategies, and implementation of instructional strategies and materials

## HIGH-QUALITY INSTRUCTION MODEL

Munter (2014) outlines a model to characterize a model of high-quality instruction:

1. **Role of the teacher in instruction**– focus on forms of guidance or instructional practices utilized by teacher.
2. **Classroom discourse** – ways students participate in learning (e.g., listening, talking, doing, creating, performing, etc.)
3. **Discipline specific tasks** – projects, assignments, activities, etc.

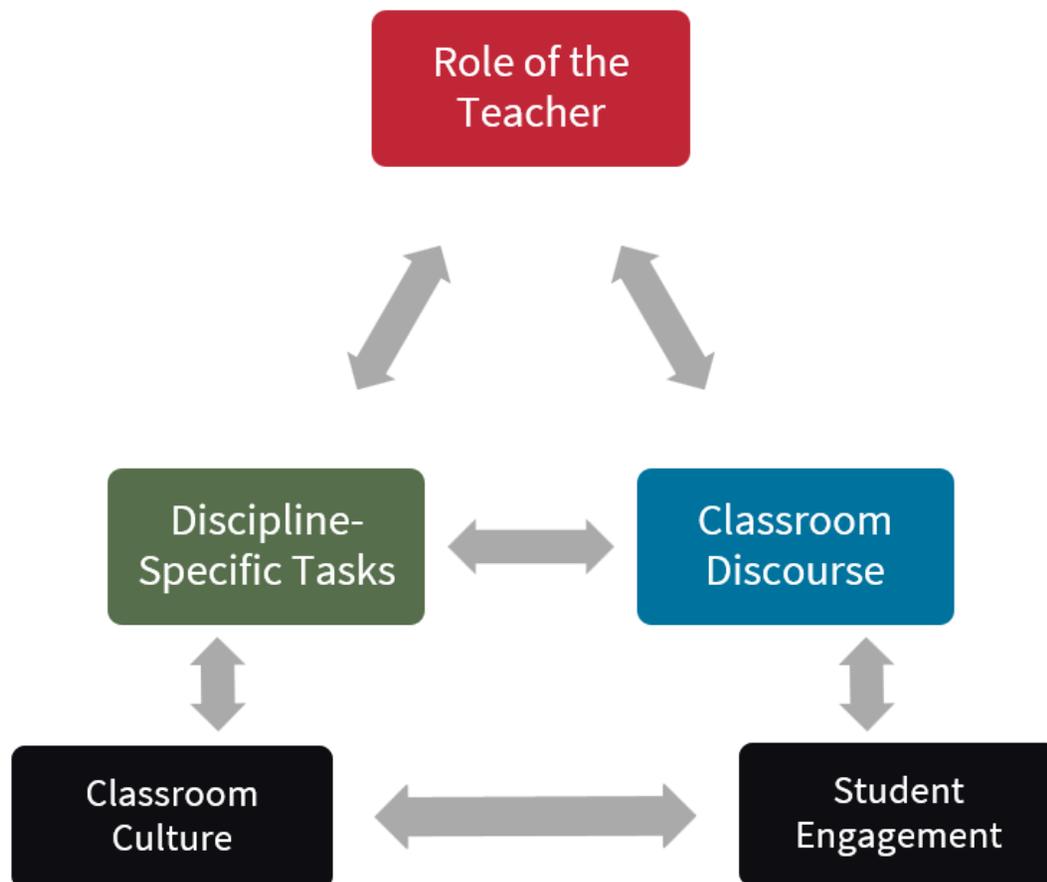


Figure 7 - High-Quality Instruction Model (Adapted from Munter, 2014)

In addition to these three elements, high-quality instruction should be supported with a foundation of welcoming **classroom culture** and high-levels of **student engagement**. It is important to clarify that while engagement does not always correlate to learning, it is an important component in driving student growth and outcomes. These five elements of the High-Quality Instruction (HQI) model outline essential components of Tier I instruction.

These components support arts learning and reflect the authentic nature of arts learning. As an example, students might work collaboratively while playing Zip Zap Zop in their theatre class. During this task, the teacher serves as facilitator and monitor, utilizing observation as formative assessment and students demonstrate their understanding through physical and verbal communication as they engage in the game, holding each other accountable to the rules of the game. The task challenges students to consider how theatre artists employ improvisational skills to collaborate towards a goal.

Consider this music example:

<b>Activity:</b>	
Students work cooperatively in small groups to create an original jingle for an original product (e.g., shoes, candy, games, or toys).	
<b>Role of the Teacher</b>	
Teacher begins the lesson by providing direct instruction on what is a jingle and reviewing concepts of pitch and melody. Teacher serves as facilitator and monitor, providing targeted instructional support to small groups based on observations and formative data gathered by rotating between groups.	
<b>Discipline-Specific Task</b>	<b>Student Discourse</b>
<p>Students engage in conceptual skills by considering how musicians generate creative ideas, how they improve their work, how the structure and context of musical work informs performance and how music-making contributes to various career paths.</p> <p>Students apply their understanding of pitch, melody, and rhythm as well as compositional skills and awareness of product marketing.</p> <p>Students apply their learning by creating an original composition.</p>	<p>Students demonstrate understanding through peer-peer discussion as they generate, organize, rehearse, and refine their jingles.</p> <p>Students demonstrate understanding through musical expression and performance (using voice and/or instruments). Students demonstrate understanding through writing and musical notation of their jingle.</p>

✓ Check out [Appendix C](#) for the High-Quality Instruction Model Template

# Learning Strategies

Students benefit when they develop high-quality learning strategies (HQL) strategies that can be employed within arts courses, including evidence-based learning strategies, to support effective student mastery and knowledge retention.

## EVIDENCE-BASED LEARNING STRATEGIES

Learning is deeper and more durable when it requires effort. Neurologically, learning most simply follows a process of encoding, consolidation, and retrieval (Brown, Roediger III, & McDaniel, 2013; Jensen, 2006; Weinstein, Madan, & Sumeracki, 2018). Consider these three research-based strategies for supporting students.

### 1. Spaced vs. Crammed

- a. Spaced-out practice allows for some forgetting, meaning retrieval will be more effortful and effective
- b. Time periods between practice allow for learning to be consolidated
- c. Interval time will vary and should be wide enough to prevent mindless repetition, but not so spaced that retrieval requires relearning

### 2. Interleaved vs. Successive/Blocked

- a. Learning is most effective when skills and content are interspersed with related topics, rather than learned in succession.
- b. Interleaved practice encourages students' ability to discriminate between different tasks and challenges and to apply learning to various situations

### 3. Retrieval vs. Review

- a. Goes beyond committing knowledge to memory
- b. Requires active recall and practical application or use of information
- c. Frequent, low-stakes retrieval requiring elaboration improves learning

Beyond these three strategies, educators can encourage students to elaborate on their learning through self-explaining which encourages students to connect concepts and transfer knowledge across contexts. Additionally, using concrete examples can concisely convey information and help students grasp more abstract concepts. While the notion of learning styles is not backed by empirical evidence (Brown, Roediger III, & McDaniel, 2013), pairing complementary visuals with texts, also known as dual coding, has been shown to be effective.

Combining the strategies above can be particularly beneficial for students. For example, interleaving naturally includes spacing, spacing combined with retrieval practice can be potent for learning, and elaboration, concrete examples, and dual coding all work well as a part of retrieval practice.

Learning Strategy	Description	Example
<b>Spaced practice</b>	<i>Spreading out learning activities over time</i>	After introducing a new acting technique on Monday through a game activity, the instructor has students practice it again on Wednesday by incorporating it into a short scene. The following week, the students revisit the technique during a different exercise, such as applying it to a new character or context, reinforcing their learning over time.
<b>Interleaving</b>	<i>Switching between topics when learning</i>	After introducing students to different painting techniques such as watercolor, acrylic, and oil painting, the instructor has them practice each technique in a mixed sequence. For instance, on Monday, students might work on a watercolor project, then on Wednesday, they switch to an acrylic painting, and on Friday, they try oil painting. The following week, they revisit each technique in a different order, applying what they've learned in new and varied contexts.
<b>Retrieval practice</b>	<i>Bringing learned information from long-term memory</i>	After teaching a new, short dance combination on Monday, the instructor reviews the combination on Tuesday by quizzing students on what comes next in the combination. The instructor then asks students to perform it from memory on Wednesday. The following week, the students are asked to recall and perform the piece again, this time incorporating additional dynamics and expression, reinforcing their learning and memory of the piece over time.
<b>Elaboration</b>	<i>Asking and explaining why and how things work</i>	After teaching students a new musical concept, such as a specific chord progression, the instructor asks them to explain how this progression is used in different genres of music. Students then create their own compositions using the chord progression, incorporating elements from various genres they have studied. This process helps them make connections between the new concept and their prior knowledge, deepening their understanding and creativity.
<b>Concrete examples</b>	<i>Illustrating abstract concepts with specific examples</i>	After teaching students about the principles of animation, the instructor shows a variety of animated clips from different genres and styles that exemplify the principles taught. Students then create their own short animations, applying the principles they learned. Throughout the process, the instructor provides real-world examples and references to help students understand how these principles are used in professional animation.
<b>Dual coding</b>	<i>Combining words with visuals</i>	After teaching students a new musical concept, such as a specific rhythm pattern, the instructor provides both a visual representation of the rhythm (like a notation on the staff) and an audio example of the rhythm being played. Students then practice the rhythm by both reading the notation and listening to the audio, reinforcing their understanding through both visual and auditory channels.

## Backwards Design

McTighe and Wiggins (McTighe & Wiggins, 2005) explain Backwards Design as a three-stage approach to instructional planning that starts with defining learning outcomes, aligning assessments, then selecting content and instructional strategies to support identified goals.



Figure 8 - Three Stages of Backwards Design

Backward design is an integrated and nonlinear process. Moving backward and forward throughout the planning process and periodically modifying the plan is expected.

Backward Design Stage	Tasks	Guiding Questions
<b>Stage 1:</b> Identify desired results and learning outcomes.	Create learning goals and outcomes.	<ul style="list-style-type: none"> <li>• What do you hope students will achieve by the end of your course?</li> <li>• What should they <i>know, understand, and be able to do</i>?</li> </ul>
<b>Stage 2:</b> Determine acceptable evidence.	Develop assessments of student learning.	<ul style="list-style-type: none"> <li>• What opportunities will help students practice and achieve the learning outcomes?</li> <li>• How will they demonstrate their learning?</li> </ul>
<b>Stage 3:</b> Plan learning experiences and instruction.	Choose course content and teaching strategies.	<ul style="list-style-type: none"> <li>• What content supports the course learning goals and outcomes? What learning activities will help students engage with that content?</li> <li>• What technologies can deliver the content or engage students in learning experiences?</li> </ul>



NOTE: Pursuant to ORC [3301.079 \(B\) \(3\)](#) and [3313.60](#), it is the responsibility of Ohio's local boards of education to vet and approve curriculum and educational materials for use in the public schools within their district. Districts and schools should use their professional expertise to determine the suitability of any particular resources for use in their districts, schools, or classrooms.

## BACKWARDS DESIGN PROCESS

### Stage 1: Identify learning outcomes.

- Review [Ohio's Learning Standards for Fine Arts](#)
- Review [Ohio's Model Curriculum for Fine Arts](#)
- Consider the theme, topics, and essential questions

### Stage 2: Determine acceptable evidence.

- Review the fundamentals of [assessment](#)
- Design rubrics and assessments to inform task design, score assessments, and provide feedback
- Design the tasks for the summative/performance assessment
- Select authentic materials for the unit assessment

### Stage 3: Plan learning experiences.

- Design learning experiences
  - Use evidence based instructional and learning strategies (including strategies based on Universal Design for Learning)
  - Integrate a variety of activities that focus on each of the *Artistic Processes*, relevant vocabulary and techniques, and include a variety of formal and informal assessments
  - Include scaffolding to support all learners
- Find [High-Quality Instructional Materials](#) and Resources
- Incorporate the components of [cognitive rigor](#) into lessons and activities
- Help learners find relevance to their current or future lives
  - Consider [career connections](#)

## BACKWARD DESIGN OF A FINE ARTS UNIT

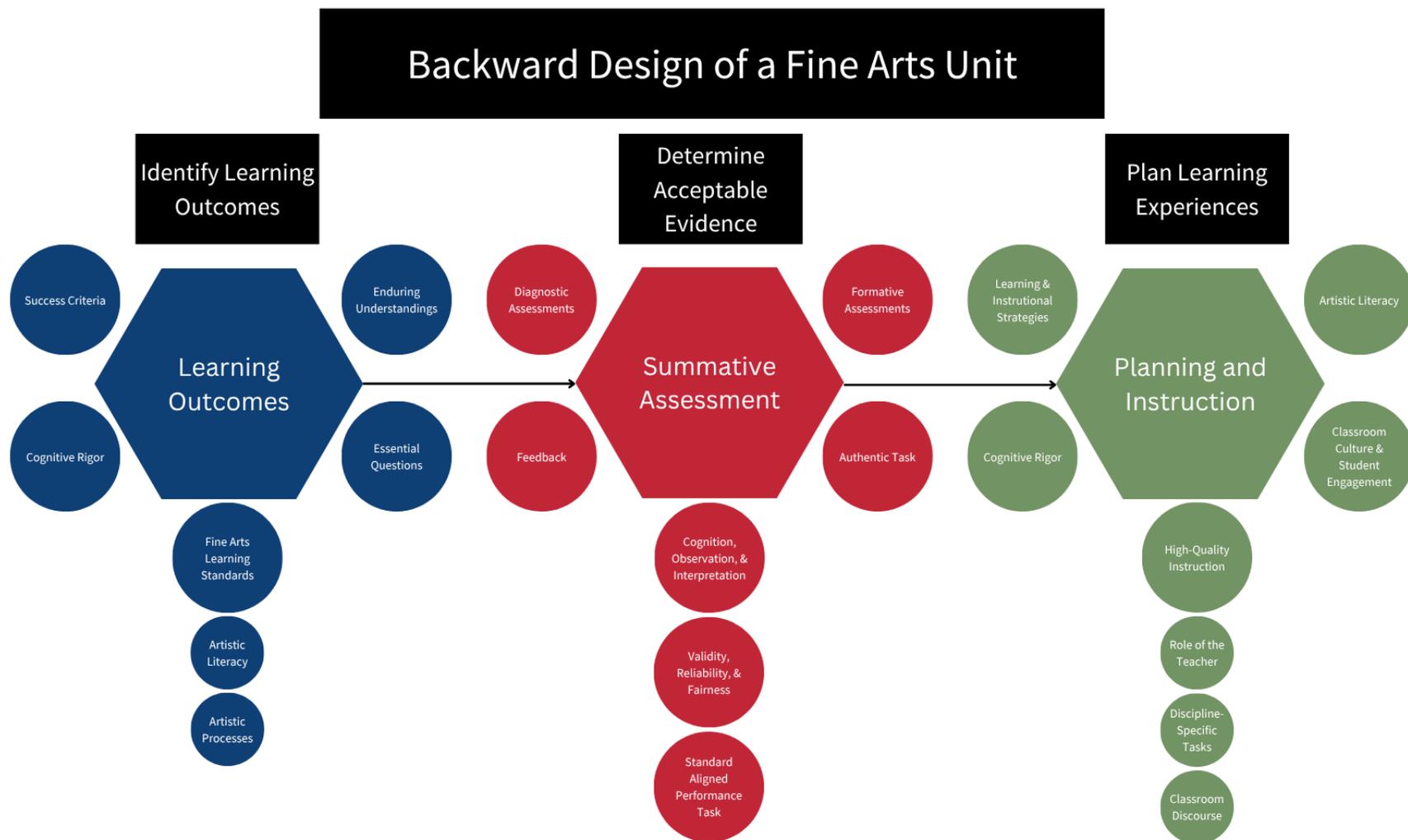


Figure 9 - The Backward Design of a Fine Arts Unit

# Translating Learning Standards into Learning Objectives

Learning statements, also known as learning intentions or learning objectives, clearly delineate what students are intended to learn (Almarode & Vandas, 2019). To be successful, students need to know **what** they are learning, **why** they are learning it, and **how** they will know they have learned it.

Ohio’s Learning Standards for Fine Arts define what students ought to be able to know and do and the enduring understandings of the learning, but how students will master the standards and what types of artistic activities and topics they will engage with are not defined. (See [Standards vs. Instruction vs. Curriculum](#) for more information).

One way to translate the Learning Standards for Fine Arts into Learning Statements is to utilize “I am learning to” and “I can” statements. Remember that techniques and skills are the activity by which standards-based learning is activated.

- I am learning to ... **standards-based objective** ... by ... **activity/skill/task/technique** ... so that I can ... **where the learning is headed/enduring understanding/next step of the learning**.
- I can ... **evidence of learning or mastery**.



NOTE: Districts may have their own system of communicating Learning Standards. This example is not intended to be prescriptive.

## WHAT ARE CONSIDERATIONS FOR WRITING LEARNING STATEMENTS?

When writing a learning objective, consider **why** students are learning or doing the task, **what** they will do, and **how** they will engage in the learning. While learning objectives often clarify the activity or task (what) rather than focusing on the expected learning that is associated with the various tasks, a good learning objective and success criteria makes clear to students the learning expectations.

As an example, a dance task may be to perform a pirouette (*how*), but the standards-aligned learning may be for students to demonstrate alignment, balance, and core support (*what*) so that students can learn a challenging combination and improve their bodily awareness and control . A sample learning statement might be “I am learning to demonstrate balance, alignment, and core support by performing a pirouette, so that I can improve my technical and performance skills.

Consider this visual arts example:

Example Learning Statement (Almarode & Vandas, 2019)			
Task	Learning Objective		Success Criteria
<b>Identifying the horizon line in various pieces of art.</b>	<b>What:</b> I am learning about the relationship between a horizon line and perspective in various pieces of art.	<b>Why:</b> So, I can learn to use perspective in my own art in order to better represent the world around me and also to ensure my art makes an impact on the viewer.	<b>How:</b> <ul style="list-style-type: none"> <li>I can compare and contrast horizon lines in different pieces of art.</li> <li>I can explain how the horizon line is related to perspective and how it contributes to the visual impact of an artwork.</li> <li>I can create my own piece of artwork that uses a horizon line to show perspective.</li> </ul>

### DESIGNING SUCCESS CRITERIA

The purpose of success criteria is to clearly communicate to students how they will know they have mastered the learning. Often more than one success criterion is appropriate for a learning statement. One might focus on the ideas or content of the instruction while the other on the relationship between learning ideas or how to transfer learning to a new situation (Hattie, 2023). Consider the various components of rigor (conceptual understanding, procedural skill and fluency, and application).

Consider this visual arts example:

Learning Statement: We are learning to develop art using a variety of techniques. (Almarode & Vandas, 2019, p. 43)		
Conceptual	Procedural	Application
<ul style="list-style-type: none"> <li>I can explain how different techniques influence the impact of a piece of art.</li> </ul>	<ul style="list-style-type: none"> <li>I can produce a concept sketch.</li> <li>I can identify three different techniques and describe how they will be used within the final piece.</li> </ul>	<ul style="list-style-type: none"> <li>I can produce my own art that contains three different techniques.</li> <li>I can integrate techniques to produce a cohesive composition.</li> </ul>



Check out [High-Quality Assessment](#) for more information and guidance on assessment planning. Check out [Appendix F](#) for Designing Success Criteria Templates.

## DIFFERENTIATION

Differentiation is the attempt to address the variation across learners within the classroom through approaches that modify instruction and curriculum to align with the individual needs of each student (Reis & Renzulli, 2018). When done well, differentiation balances the emphasis of course content with the individual needs of the students (ASCD, 2011). Differentiated instruction is proactive, meaning teachers plan for a variety of learning needs rather than reacting to them, and rooted in assessment. Through interactions with students, their work, and formal assessments, teachers can better design learning experiences and select appropriate instructional strategies to support student needs.

Reis and Renzulli (2018) highlight five dimensions of differentiation:

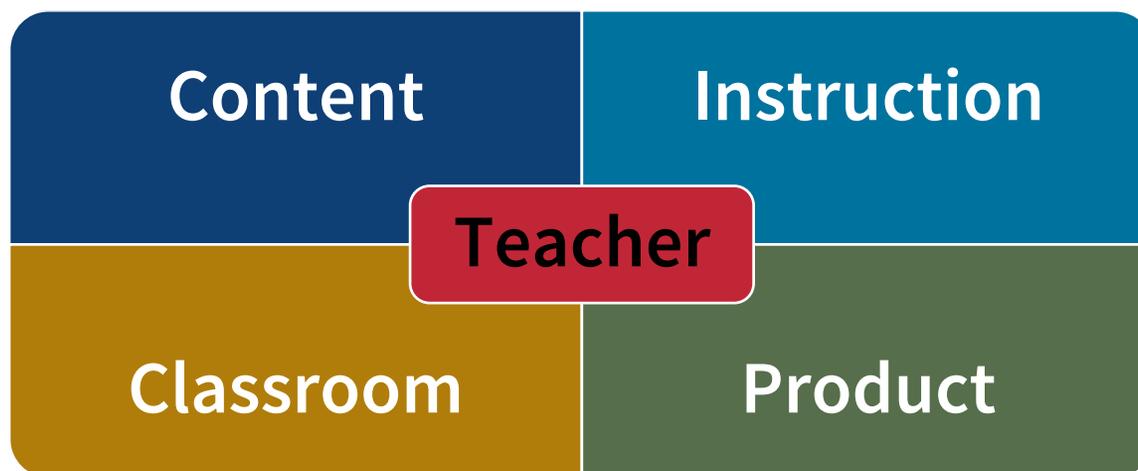


Figure 10 - Dimensions of Differentiation (Reis & Renzulli, 2018)

- **Content:** Teachers can provide additional scaffolding, support, or enrichment
- **Instructional Strategies:** Teachers can utilize carefully selected instructional strategies that pair to the content
- **Classroom:** Teachers can consider the learning environment and how it is managed (e.g., students working independently vs. in groups or using technology)
- **Product:** Teachers can offer multiple modes for students to demonstrate and express learning
- **Teacher:** Teacher can consider their personal mind frames about differentiation and their role in the given lesson



Access more information by reviewing [Gateway 2: Instructional Support in the Fine Arts HQIM Rubrics](#)

# Assessment

Students benefit from frequent and intentional feedback on their learning. Assessment is an important tool for both students and teachers to monitor learning progress and inform future instruction.

## High-Quality Assessment in the Arts

High-quality assessment is an essential component of measuring and monitoring student learning and informing future instruction. Assessment aligned to standards provides clear criteria for student success and helps ensure students understand what is expected of them so they can track their learning progress. Three main types of assessment are explored in this section: diagnostic or pre-assessment, formative assessment (including feedback), and summative assessment.

### DIAGNOSTIC OR PRE-ASSESSMENT

Pre-assessment is done before learning something new and gathers information on what students may already know or be able to do. It also can identify gaps or misconceptions that need to be addressed and thus guide the future instruction. Pre-assessment can be formal or informal. Formal diagnostic assessment might include a structured assessment or performance task. Informal diagnostic assessment might include engaging students in a conversation or inviting students to create concept maps. Pre-assessment is similar to formative assessment in that it is designed to inform instruction.

### FORMATIVE ASSESSMENT AND FEEDBACK

The Council of Chief State School Officers (CCSSO) (2018) defines formative assessment as:

***A planned, ongoing process used by all students and teachers during learning and teaching to elicit and use evidence of student learning to improve student understanding of intended disciplinary learning outcomes and support students to become self-directed learners.***

Formative assessment in arts education occurs naturally as an ongoing process that mirrors integral aspects of the artistic process. Arts educators continuously engage with formative feedback through the arts learning process. Seidel, et al. (2009) suggested that "students' experiences are the primary product, not the artworks they produce, and teachers need to remember to see students' artworks as evidence of student learning" (p.85). Arts educators routinely observe student performance, provide to guide student learning and adapt instruction based on this information. Feedback in arts learning can function as formative assessment.

High-quality feedback answers three questions (Hattie & Timperley, 2007; Arts Assessment for Learning, 2019):

1. **Where am I going?** Aka "feed-up"  
Comparison of the actual status with a target status, providing information to students and teachers about the learning goals to be accomplished.
2. **Where am I now?** Aka "feed-back"  
Comparison of the actual status with a previous status, providing information to students and teachers about what they have accomplished relative to some expected standard or prior performance.
3. **How do I get there?** Aka "feed-forward"  
Explanation of the target status based on the actual status, providing information to students and teachers that leads to an adaption of learning in the form of enhanced challenges, more self-regulation over the learning process, greater fluency and automaticity, more strategies and processes to work on the tasks, deeper understanding, and more information about what is and what is not understood (Wisniewski, Zierer, & Hattie, 2011).

Feedback works at four different levels:

1. **Task** (how well a task is performed or understood)
2. **Process** (the steps or process needed to perform or understand the task)
3. **Self-Regulating** (the way the self-monitor, direct or regulate their actions)
4. **Self** (personal evaluations and affect about the learner) (Hattie & Timperley, 2007).

Research has found that feedback related to the process of completing a task, focusing on strategies and techniques, was the most effective type of feedback for improving learning outcomes (Wisniewski, Zierer, & Hattie, 2011). It is important to note that Hattie and Timperley (2007) found that mixing task-focused feedback with self-level feedback, like saying "good boy, that is correct," weakens the effectiveness of corrective feedback. They also found that task-focused feedback is most effective when it addresses misconceptions or faulty interpretations rather than simply providing missing information.

Utilizing feedback protocols (such as Critical Response Process or Thinking Routines from Project Zero) can make student thinking visible through collective feedback conversations that focus on the process of art-making, particularly drawing on the *Artistic Processes of Respond and Connect*.

FEEDBACK MATRIX

<b>Matrix of Feedback for Learning</b> (Adapted from Table 4. A matrix of feedback for Learning in (Brooks, Carroll, Gillies, & Hattie, 2019))			
<b>Feedback Level</b>	<b>Feeding Up – Where am I going?</b>	<b>Feeding Back – How am I going?</b>	<b>Feeding Forward – What do I have to do next?</b>
<b>Task</b>	<p><b>Feeding up prompts:</b></p> <ul style="list-style-type: none"> <li>• Today we are learning...</li> <li>• Success in this task will look like ... (exemplar/model)</li> <li>• The key criteria for success are...</li> <li>• We are looking for...</li> </ul> <p><b>Feeding up strategies:</b></p> <ul style="list-style-type: none"> <li>• Reduce complexity</li> <li>• Use exemplars/models</li> <li>• Identify misconceptions</li> <li>• Use diagnostic assessment for goal setting</li> </ul>	<p><b>Feeding back prompts:</b></p> <ul style="list-style-type: none"> <li>• You have/haven't met/demonstrated the learning intention by...</li> <li>• You have/haven't met/demonstrated the success criteria by...</li> <li>• Your answer/work/performance is/isn't what we are looking for because...</li> </ul> <p><b>Feeding back strategies:</b></p> <ul style="list-style-type: none"> <li>• Avoid over emphasis on error analysis</li> <li>• Provide immediate feedback</li> <li>• Match feedback to success criteria</li> </ul>	<p><b>Feeding forward prompts:</b></p> <ul style="list-style-type: none"> <li>• To fully meet the learning intention, you could...</li> <li>• Addressing the following success criteria would improve your work/performance...</li> <li>• Adding/removing/revising _____ would improve your work/performance</li> </ul> <p><b>Feeding forward strategies:</b></p> <ul style="list-style-type: none"> <li>• Use success criteria language</li> <li>• Scaffold</li> <li>• Provide timely feed forward</li> <li>• Include challenges</li> <li>• Refer to goals</li> </ul>
<b>Process</b>	<p><b>Feeding up prompts:</b></p> <ul style="list-style-type: none"> <li>• The key ideas/concepts/techniques in this task are...</li> <li>• These ideas/concepts/techniques are related by...</li> <li>• Key questions you could ask about this task are...</li> <li>• Skills you will need in this task are...</li> <li>• Strategies you will need in this task are...</li> </ul> <p><b>Feeding up strategies:</b></p> <ul style="list-style-type: none"> <li>• Use graphic organizers</li> <li>• Reduce scaffolding</li> <li>• Increase complexity</li> <li>• Utilized mastery goals</li> </ul>	<p><b>Feeding back prompts:</b></p> <ul style="list-style-type: none"> <li>• Your understanding/demonstration of the ideas/concepts/techniques within this task is...</li> <li>• Your thinking about this task is...</li> <li>• You demonstrated _____ skills to a _____ level.</li> <li>• You applied _____ strategies/approaches to a _____ level.</li> </ul> <p><b>Feeding back strategies:</b></p> <ul style="list-style-type: none"> <li>• Increase feedback amount</li> <li>• Increase feedback complexity</li> <li>• Utilize prompts of cues</li> </ul>	<p><b>Feeding forward prompts:</b></p> <ul style="list-style-type: none"> <li>• You could improve your understanding/ demonstration/performance of _____ concepts by...</li> <li>• Thinking further about _____ could improve your work by...</li> <li>• You could improve your _____ skill by...</li> </ul> <p><b>Feeding forward strategies:</b></p> <ul style="list-style-type: none"> <li>• Increase feed forward amount</li> <li>• Increase feed forward complexity</li> <li>• Use prompts of cues</li> <li>• Include challenges</li> </ul>

<p style="text-align: center;"><b>Self-Regulatory</b></p>	<p><b>Feeding up prompts:</b></p> <ul style="list-style-type: none"> <li>• How will you use the learning intention?</li> <li>• How could you use the success criteria?</li> <li>• Which other ways could you monitor your work?</li> </ul> <p><b>Feeding up strategies:</b></p> <ul style="list-style-type: none"> <li>• Reduce emphasis on exemplars/models</li> <li>• Utilized mastery and performance goals</li> </ul>	<p><b>Feeding back prompts:</b></p> <ul style="list-style-type: none"> <li>• Are you on track with your work? <ul style="list-style-type: none"> <li>○ How do you know?</li> </ul> </li> <li>• To which level are you satisfying the success criteria?</li> <li>• Are you on track to achieve your goal? <ul style="list-style-type: none"> <li>○ How do you know?</li> </ul> </li> </ul> <p><b>Feeding back strategies:</b></p> <ul style="list-style-type: none"> <li>• Delay feedback</li> <li>• Provide verification feedback</li> </ul>	<p><b>Feeding forward prompts:</b></p> <ul style="list-style-type: none"> <li>• How could you deepen your understanding of ____?</li> <li>• How could you improve your work? <ul style="list-style-type: none"> <li>○ How could you improve your technique/ performance?</li> </ul> </li> <li>• What is the next step in your learning? <ul style="list-style-type: none"> <li>○ How do you know?</li> </ul> </li> </ul> <p><b>Feeding forward strategies:</b></p> <ul style="list-style-type: none"> <li>• Delay feedback</li> <li>• Reduce teacher reliance</li> <li>• Develop self-regulated learners</li> </ul>
---	---	--	---



Discover more formative assessment resources with:

- [Formative Assessment: Examples of Practice](#) from Council of Chief State School Officers (CCSSO)
- [Formative Assessments in the Arts](#) from Arts Education Collaborative
- [About Formative Assessment](#)

## SUMMATIVE ASSESSMENT

If formative assessment is assessment *for* learning, summative assessment is assessment *of* learning. Summative assessments measure student achievement after instruction has occurred. In the arts, summative assessments often take the form of performances, presentations, portfolios, and productions of student work.

### RESOURCES FOR ARTS ASSESSMENT

#### Ohio Arts Assessment Collaborative

[The Ohio Arts Assessment Collaborative](#) (OAAC), a consortium of arts educators, created an innovative suite of authentic assessments to measure student growth for K–12 dance, drama/theatre, music, and visual arts. These assessments are aligned with the 2012 Fine Arts Learning Standards.

✓ Check out [Criterion 2.1: Assessment in the Fine Arts HQIM Rubrics](#) for additional guidance on assessment selection and planning

## CREATING A PLAN FOR ASSESSMENT

Creating a plan for student assessment is an important part of instructional planning. Consider how students will demonstrate their learning and meet the identified success criteria through the three forms of assessment.

Type of Assessment	Options to Consider		Specific Plan
<b>Diagnostic or Pre-Assessment</b>	<ul style="list-style-type: none"><li>• Self-Assessment</li><li>• Writing Prompt</li><li>• Performance Task</li></ul>	<ul style="list-style-type: none"><li>• Informal Discussion</li><li>• Concept Mapping</li><li>• Other</li></ul>	<i>Describe plan:</i>
<b>Formative</b>	<ul style="list-style-type: none"><li>• Journal Entry</li><li>• Exit Ticket</li><li>• Think/Pair/Share</li><li>• Observation</li></ul>	<ul style="list-style-type: none"><li>• Quick Write</li><li>• Discussion Activity</li><li>• Other</li></ul>	<i>Describe plan:</i>
<b>Summative</b>	<ul style="list-style-type: none"><li>• End of Unit Test</li><li>• Culminating Project/Presentation</li></ul>	<ul style="list-style-type: none"><li>• Portfolio</li><li>• Other</li></ul>	<i>Describe plan:</i>

✓ Check out [Appendix H](#) for an Assessment Planning Template

## Selecting and Creating Assessment

Assessments should be designed and implemented accurately to collect student data by measuring the standard or content, accurately reflect student learning, and ensure that all students have a fair chance to demonstrate their learning. When selecting or creating assessments, consider three elements of validity, reliability, and fairness.

- **Validity:** degree to which assessment measures what it is intended to measure
- **Reliability:** accuracy and consistency of assessment to repeatedly measure student outcomes
- **Fairness:** confidence that assessment lacks bias, is accessible, and administered fairly to all students

Model adapted from Figure 5.2 Considerations toward the quality of classroom music testing (Wesolowski, 2020, p. 95)

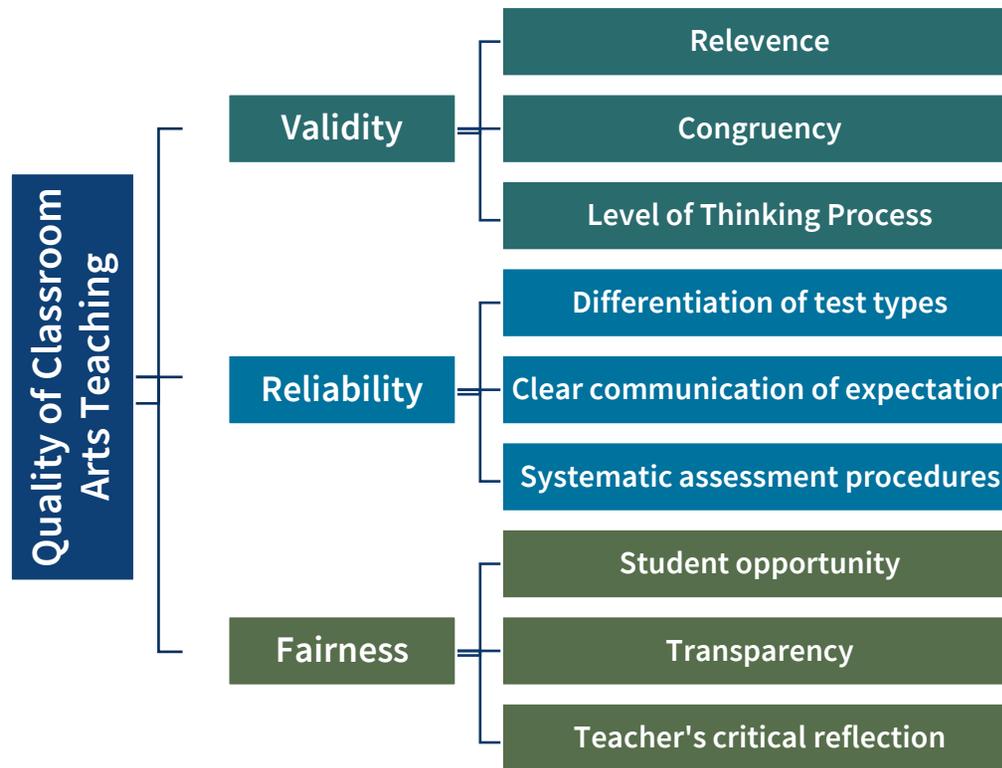


Figure 11 - Considerations toward the quality of arts assessment

## THE ASSESSMENT TRIANGLE

The National Research Council created a simple, yet powerful image to represent three interconnected components of an assessment system. There is a relationship between what students know (cognition), how educators gather evidence of what students know (observation), and the meaning that is attached to analysis of evidence gathered (interpretation).

### ASSESSMENT TRIANGLE ELEMENTS:

- **COGNITION:** Includes the knowledge and skills described in the learning standards
- **OBSERVATION:** Includes tasks, situations, and activities where students practice and demonstrate their knowledge and skills
- **INTERPRETATION:** Includes methods and tools to reason about observations

Alignment between all sides of the triangle is critical and assessments should be grounded in theories of how students learn, what they know and can do, and how knowledge and skills progress over time.

## STANDARDS ALIGNED ASSESSMENT

Standards aligned assessments focus on the *Artistic Processes*, not only the outcomes or products of student learning. An example criterion for *Creating* might consider how students generate, organize, and refine artistic work. This could be evidenced by assessing student sketches or initial drafts (generate), a self-assessment graphic organizer (organize), and student progress portfolio (refine). Clear performance criteria are essential for student learning (see [Design Success Criteria](#) for more information) and for teachers. Students gain clarity in what they are expected to know and do, and teachers can use information to drive future instruction.

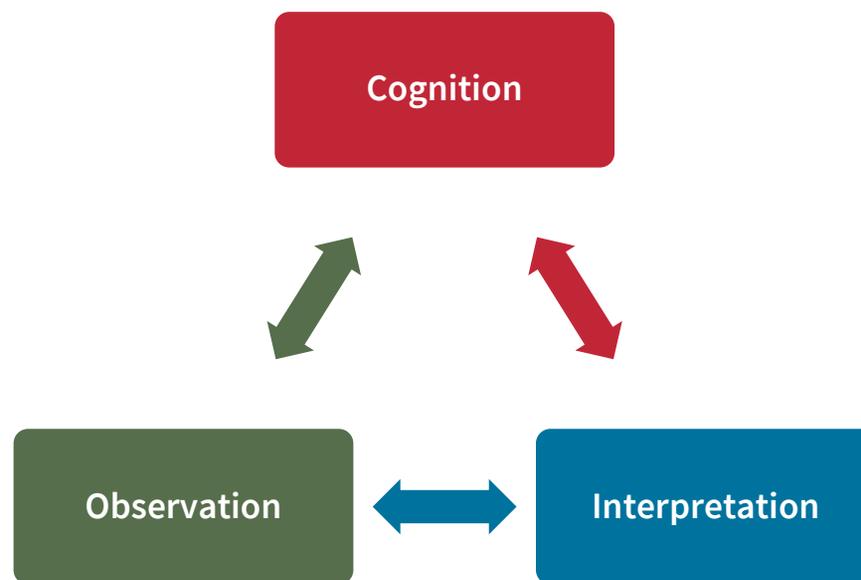


Figure 12 - Assessment Triangle (Model adapted from National Research Council, 2001)

### STANDARDS ALIGNED RUBRICS

Rubrics are one strategy to provide both teachers and students with clarity on the expectations. Ideally a well-designed rubric effectively describes the relationship between student work, standards-aligned success criteria, and grading.

Consider this rubric template.

Template	Exceeds	Meets	Approaching	Developing
Criterion 1 (aligned to standard A)				
Criterion 2 (aligned to standard B)				
Criterion 3 (aligned to standard C)				

✓ Check out the standards aligned template rubric in [Appendix I](#).

Consider this sample rubric for a 6<sup>th</sup> grade theatre class creating and performing original short scripts on a chosen topic. Notice how each standard is broken down into components to further clarify student learning expectations.

<b>Standard</b>	6.1CR Write a scripted scene that includes stage direction prompts and provides exposition, consistent point of view, and dialogue.			
	<b>Exceeds</b>	<b>Meets</b>	<b>Approaching</b>	<b>Developing</b>
Stage Directions	Student includes extensive and clear stage direction prompts that enhance the understanding of the scene.	Student includes clear stage direction prompts that support the understanding of the scene.	Student includes some stage direction prompts, but they may lack clarity or detail.	Student includes few or unclear stage direction prompts that do not effectively support the understanding of the scene.
Exposition	Student provides detailed exposition that effectively sets the scene, establishes the point of view, and introduces characters and context.	Student provides exposition that sets the scene, establishes the point of view, and introduces characters and context.	Student provides some exposition, but it may be incomplete or lack depth in setting the scene, establishing the point of view, or introducing characters and context.	Student provides minimal or unclear exposition that does not effectively set the scene, establish the point of view, or introduce characters and context.
Dialogue	Student writes engaging and realistic dialogue that is consistent with the characters' point of view and advances the plot.	Student writes realistic dialogue that is consistent with the characters' point of view and advances the plot.	Student writes dialogue that is somewhat realistic and consistent with the characters' point of view, but it may not effectively advance the plot.	Student writes dialogue that is unrealistic, inconsistent with the characters' point of view, or does not advance the plot.
<b>Standard</b>	6.2CR. Identify motivations of characters in a theatrical work and use those motivations to make choices (gesture, reaction) to events that are both scripted and improvised.			
	<b>Exceeds</b>	<b>Meets</b>	<b>Approaching</b>	<b>Developing</b>
Character Motivation	Student thoroughly identifies and explains the motivations of characters in a theatrical work, demonstrating deep understanding.	Student identifies and explains the motivations of characters in a theatrical work, showing a clear understanding.	Student identifies the motivations of characters in a theatrical work, but explanations may lack depth or clarity.	Student struggles to identify the motivations of characters in a theatrical work, with explanations that are unclear or incomplete.
Choices	Student consistently uses character motivations to make thoughtful and creative choices in gestures and reactions to both scripted and improvised events.	Student uses character motivations to make appropriate choices in gestures and reactions to both scripted and improvised events.	Student uses character motivations to make some choices in gestures and reactions to both scripted and improvised events, but may be inconsistent.	Student rarely uses character motivations to make choices in gestures and reactions to both scripted and improvised events.
Performance	Student's performance is highly engaging and believable, showing a strong connection to the character's motivations.	Student's performance is engaging and believable, showing a connection to the character's motivations.	Student's performance is somewhat engaging and believable, but may lack a strong connection to the character's motivations.	Student's performance lacks engagement and believability, showing little connection to the character's motivations.

<b>Standard</b>	6.2PE. Adapt a drama or theatre work and present it informally for an audience.			
	<b>Exceeds</b>	<b>Meets</b>	<b>Approaching</b>	<b>Developing</b>
Adaptation	Student creates a highly original and thoughtful adaptation of a drama or theatre work, demonstrating a deep understanding of the source material.	Student creates a clear and appropriate adaptation of a drama or theatre work, showing a good understanding of the source material.	Student creates an adaptation of a drama or theatre work, but it may lack clarity or depth in understanding the source material.	Student struggles to create a clear adaptation of a drama or theatre work, with explanations that are unclear or incomplete.
Presentation	Student presents the adapted work with exceptional clarity and creativity, engaging the audience effectively.	Student presents the adapted work clearly and effectively, engaging the audience.	Student presents the adapted work, but it may lack clarity or effectiveness in engaging the audience.	Student presents the adapted work, but it lacks clarity and effectiveness in engaging the audience.
Performance	Student's performance is highly engaging and believable, showing a strong connection to the character's motivations and the adapted work.	Student's performance is engaging and believable, showing a connection to the character's motivations and the adapted work.	Student's performance is somewhat engaging and believable, but may lack a strong connection to the character's motivations and the adapted work.	Student's performance lacks engagement and believability, showing little connection to the character's motivations and the adapted work.

## ASSESSMENT AND CREATIVITY

High-quality arts assessments enhance creativity but cautions and contextualization are necessary to ensure students feel confident to take creative risks in arts classes.

<b>Creativity-Sustaining Assessment Practices</b>	<b>Creativity-Limiting Assessment Practices</b>
Assessment provides information for student reflection for the purpose of improvement	Assessment invites competition or social comparison between students
Assessment motivates students to find meaning in the task and/or set personal goals	Assessment motivates students by emphasizing evaluation or creates anxiety
Assessment produces informative results, emphasizing student growth	Assessment produces primary or salient output of a score, letter grade, or reward
Assessment provides options for multiple ways of demonstrating understanding, including recognition of unconventional ideas and feedback for improvement	Assessment discourages unconventional ideas or alternative ways of demonstrating understanding
Assessment ensures students understand how various traditions and artistic genres value different artistic qualities	Assessment establishes narrow success criteria and/or prioritizes specific aesthetic values or traditions

# Curriculum Planning and Mapping

Curriculum planning and mapping brings together all the aspects of the high-quality instructional framework: Instructional vision, learning standards, evidence-based instruction, and high-quality curriculum (including materials and assessments). This resource contains information and resources to support local curriculum planning and mapping.

## Guide to High-Quality Curriculum Planning and Mapping

Curriculum planning is a deliberate process that structures learning goals, content, instructional strategies, and assessment to promote student learning. The process involves examining big picture questions related to instructional visions, considering appropriate scope and sequence, and appropriate materials and lesson/unit duration. A curriculum is coherent when it is standards-aligned, and the content, instructional strategies, and assessment reinforce each other and are aligned to maximize student growth and achievement. In this way, coherence maximizes student learning.

**Planning and mapping curriculum involves three phases:** the initial big picture planning, writing curriculum, and mapping and planning for instruction.

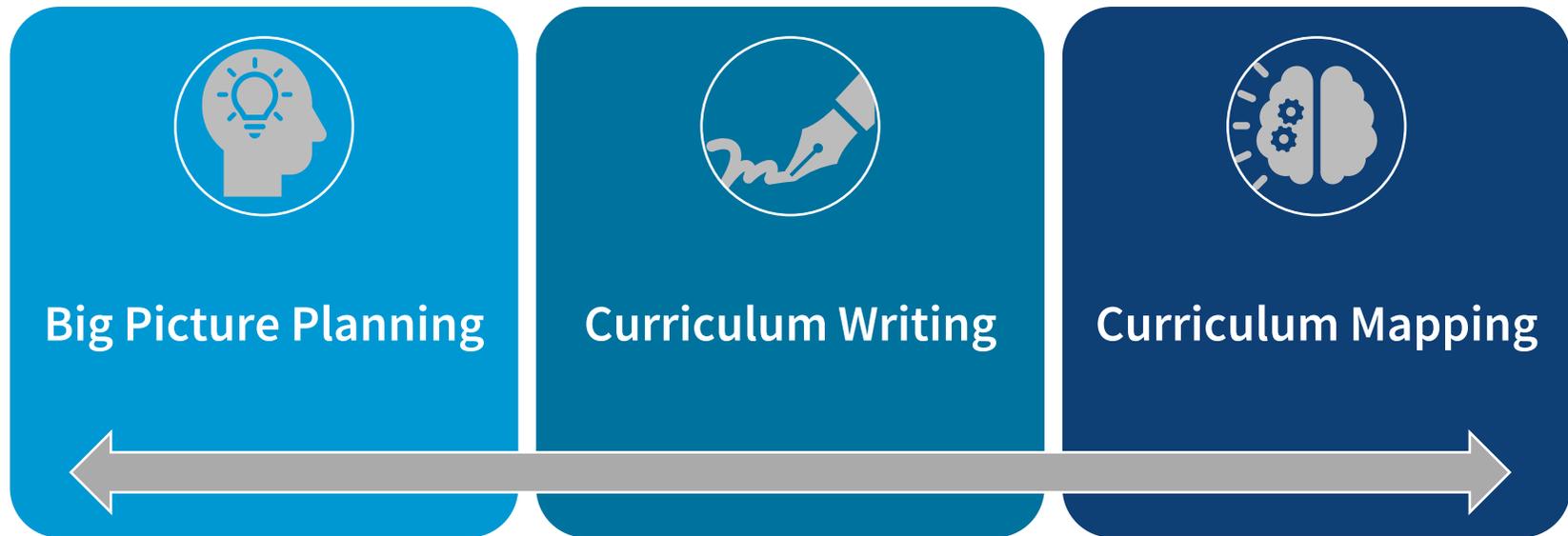


Figure 13 - Three phases of curriculum planning and mapping

Each of these phases includes several steps:

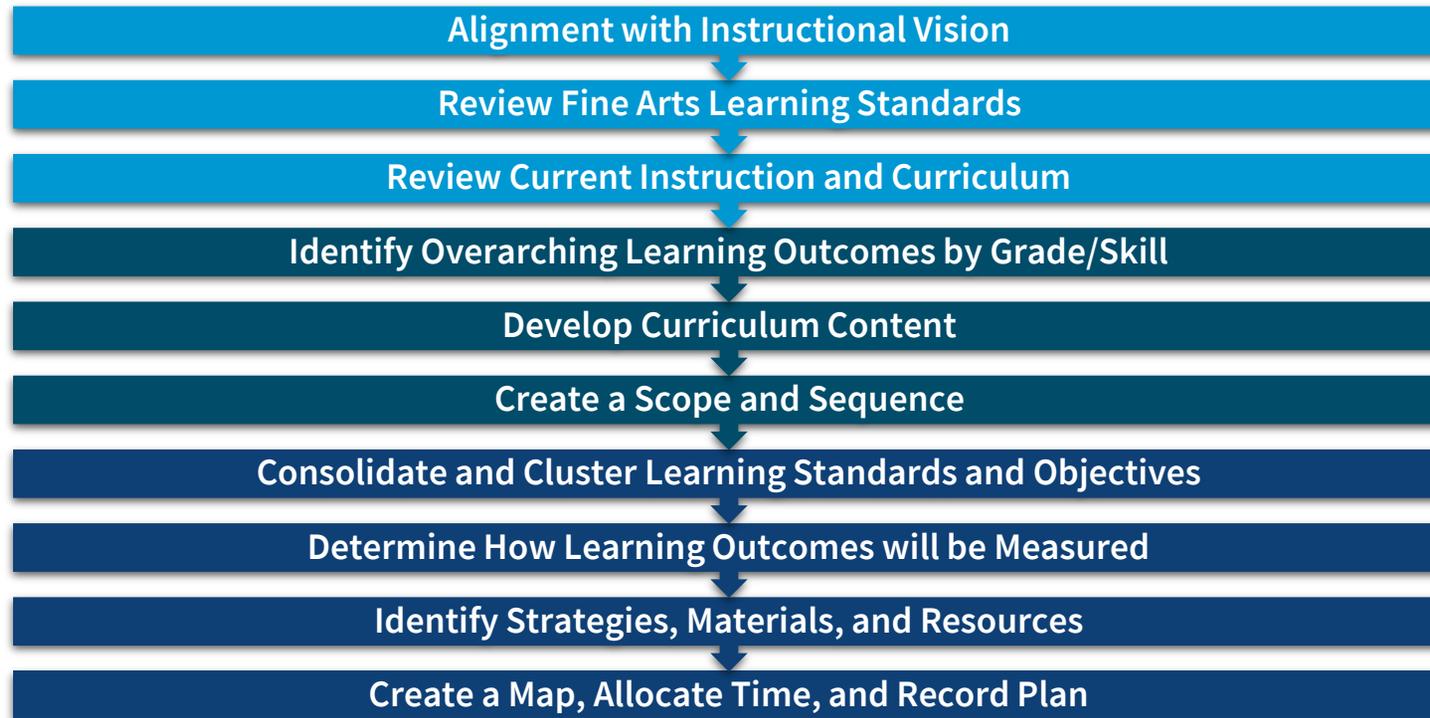


Figure 14 - Ten Steps of curriculum planning and mapping

## EXAMPLE PROCESS FOR PLANNING AND MAPPING ARTS CURRICULA

### **BIG PICTURE PLANNING**

#### Step 1 – Alignment with Instructional Vision

- Consider individual, content area, and local visions for instruction.
- Consider the values of the school and community.
  - Consider using the [Data Collection Tool](#) from EdReports.

#### Step 2 – Review Fine Arts Learning Standards

- Consider how the [standards](#) are organized.

- Consider how the standards focus on [cognitive and artistic rigor](#).
- Consider how the [Artistic Processes](#) already show up in instructional practice.
  - Consider how they may not show up in instructional practice.
  - What is the frequency and distribution of each *Artistic Process* throughout the existing scope and sequence of instruction?
  - How does the frequency and distribution of the *Artistic Processes* align with local values and visions for instruction?

### Step 3 – Review Current Instruction and Curriculum

- Consider what is serving your students.
- Consider what needs to be changed, adjusted, or let go.
- Consider Gateway 1: Alignment in the [Fine Arts HQIM Rubrics](#).
  - How do existing materials support standards alignment and the cultivation of *Artistic Literacy* (Criterion 1.1)?
  - How do existing materials encourage the engagement with the full scope of the *Artistic Processes* (Criterion 1.2)?
- Consider Gateway 2: Instructional Support in the [Fine Arts HQIM Rubrics](#).
  - What opportunities exist for students to demonstrate their growth and learning (Criterion 2.1)?
  - How do existing assessments align with the standards, provide a variety of ways for students to demonstrate growth and mastery, and include accommodations for all students to be successful (Criterion 2.1)?
  - What additional support for students (Criterion 2.2) and teachers (Criterion 2.3) are needed?

## CURRICULUM WRITING

### Step 4 – Identify Overarching Learning outcomes

- Consider what skills, abilities, and dispositions are desired of a student graduating or matriculating through the course or program.
  - Consider the necessary vertical and horizontal alignment.
  - Consider the [success criteria](#) and [components of rigor](#) that need to be explicitly taught or scaffolded.
- Consider how goals align to identified instructional visions.
- Consider grade, level, and department goals.
  - Consider the necessary [differentiation](#).

### Step 5 – Develop Curriculum Content

- Consider relevant knowledge, skills, and vocabulary needed to support students grasp the [conceptual, procedural, and applications](#) of the learning.

- What content can best support students in acquiring the relevant knowledge, skills, and vocabulary as well as the conceptual, procedural, and applications components of the [Learning Standards for Fine Arts](#)?
- Consider using Curriculum Planning Tool in [Appendix L](#).
- Identify different content or curricular elements that would be most appropriate for supporting student learning.
  - Brainstorm examples of instruction, learning experiences, and assessment tasks.
  - Consider using *Artistic Processes* and Content Crosswalk in [Appendix J](#).

### Step 6 – Create a Scope and Sequence

- Consider the vertical and horizontal alignment of the relevant knowledge, skills, and vocabulary.
  - Consider using Vertical Alignment in [Appendix K](#).
- Identify gaps in the relevant knowledge, skills, and vocabulary and adjust for alignment.

## CURRICULUM MAPPING

### Step 7 – Consolidate and Cluster Learning Standards and Outcomes

- Identify priority standards.
  - Consider which standards will be used as anchors for instruction based on the instructional vision that you have created. Note that priority standards are not the same as “power standards.”
- Cluster learning statements and goals together.
  - Consider which additional standards support and enrich student learning.
  - Consider how clustering standards together can deepen student learning.
  - Consider the vertical and horizontal alignment, instructional and curricular elements, and local context.
  - Consider using Clustering Standards in [Appendix D](#).
- Craft sample learning statements to describe how students’ thinking and performance will be changed through learning.
  - Consider learning goals, targets, or objectives.
  - Consider using Translating Standards to Learning Intentions in [Appendix E](#).

### Step 8 – Determine How Learning Outcomes will be Measured

- Identify what evidence of student learning is needed to determine student progression and mastery of the learning outcomes.
  - Identify a variety of [assessments](#) to measure student learning.
  - Consider using Assessment Planning in [Appendix H](#).

- Consider what [success criteria](#) are needed to clarify student learning.
  - Consider using Designing Success Criteria in [Appendix F](#).

### Step 9 – Identify Strategies, Materials, and Resources

- Identify different [instructional strategies](#) and [learning strategies](#) that would most benefit student learning.
  - Consider using the Cognitive Rigor Matrix in [Appendix A](#).
  - Consider using the HQI Model Template in [Appendix C](#).
- Consider the necessary materials, resources, and supplements required to support student learning.

### Step 10 – Create a Map, Allocate Time, and Record Plan

- Organize clusters of learning statements to align with the scope and sequence.
- Select the [instructional strategies](#) and [learning strategies](#) for how learning will be facilitated.
- Select the appropriate curricular elements that will support student acquisition of the [cognitive and artistic rigor](#) of the learning standards.
- Select formative and summative [assessments](#) to measure student learning.
- Allocate time.
  - Consider using the Mapping Considerations Tool in [Appendix M](#).
- Document the curriculum map and plan.

### ADDITIONAL CONSIDERATIONS

Once planned and mapped, time is needed to ensure all teachers are familiar with the curriculum and receive ongoing training, coaching, and collaborative planning time to ensure the curriculum is implemented with fidelity. Time needs to be invested to set up the structures to ensure unit internalization, observations and analysis of student work, and common planning to adjust the plan as needed.



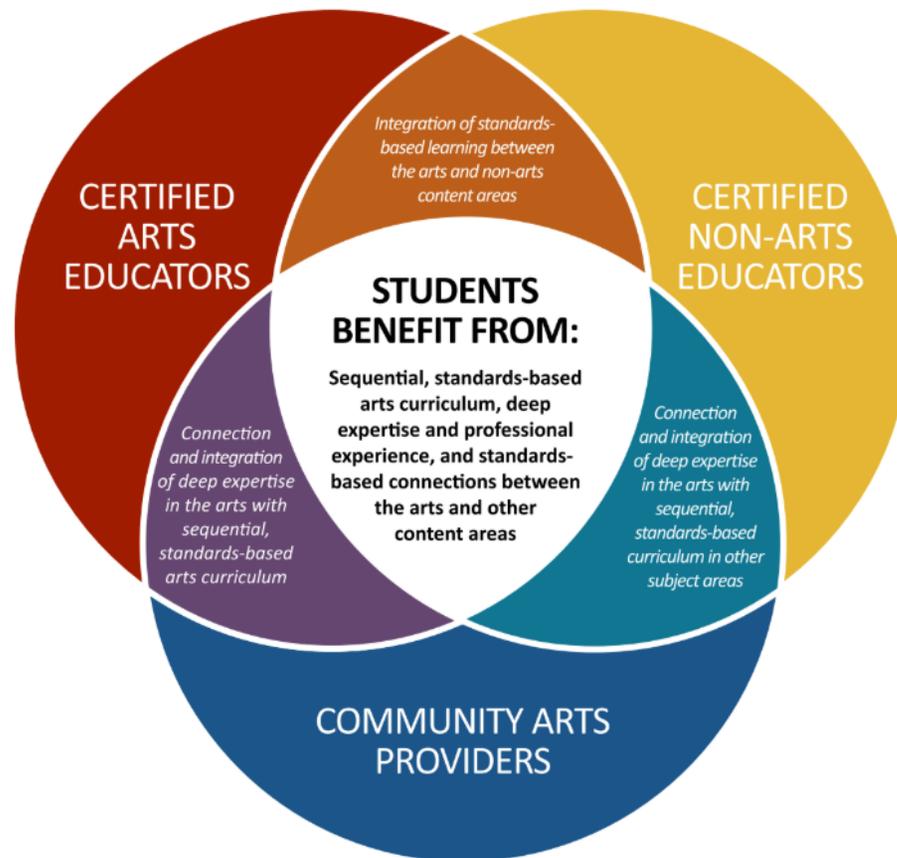
NOTE: Pursuant to ORC [3301.079 \(B\) \(3\)](#) and [3313.60](#), it is the responsibility of Ohio's local boards of education to vet and approve curriculum and educational materials for use in the public schools within their district. Districts and schools should use their professional expertise to determine the suitability of any particular resources for use in their districts, schools, or classrooms.

## Planning for Collaborations

Collaborations between different types of educators who provide arts learning can support high-quality, standards-aligned instruction that promotes college and career readiness goals for students can be achieved.

- Certified arts educators ensure students receive sequential, standards-aligned, instruction.
- Community providers, such as teaching artists, museum or community arts organization educators, or practicing artists working in the industry (Richerme, Shuler, McCaffrey, Hansen, & Tuttle, 2012), provide deep expertise in specific artistic practices and can support real-world and community connections.
- Certified non-arts educators can assist in bridging learning across disciplines.

Collaboration between arts educators and either non-arts educators or community providers provides deep and rich experiences that support both learning in the arts and other subject areas (State Education Agency Directors of Arts Education, 2014). Each fulfills different roles in supporting student *Artistic Literacy*.



### CERTIFIED ARTS EDUCATORS

A career commitment to and accountability for the delivery of sequential, standards-based arts curriculum

### COMMUNITY ARTS PROVIDERS

A career commitment to deep expertise in an arts specialty, connecting real-world practice to arts standards and the classroom

### CERTIFIED NON-ARTS EDUCATORS

A career commitment to and accountability for the delivery of sequential, standards-based non-arts content areas

Figure 15 - Collaboration benefits model from Arts Education for America's Students: A Shared Endeavor (State Education Agency Directors of Arts Education, 2014)

### Comparison of Training and Strengths Between Types of Educators Who Provide Arts Learning

	Training	Strengths
<b>Certified Arts Educators</b>	<ul style="list-style-type: none"> <li>Completed teacher preparation or alternative pathway programs in arts specialty (e.g., dance, media arts, music, theatre, visual arts)</li> <li>Certified in an arts discipline (e.g., Multi-Age Arts Licensure, commensurate licensure/endorsement or CTE preparation program)</li> <li>Continuing professional learning to maintain certification</li> </ul>	<ul style="list-style-type: none"> <li>Lifetime commitment to education and the arts.</li> <li>Delivery of sequential, standards-based arts curriculum and instruction</li> <li>Teaching repertoire that includes:                             <ul style="list-style-type: none"> <li>assessment,</li> <li>modeling of artistic behaviors,</li> <li>classroom management,</li> <li>scaffolding of learning experiences and</li> <li>supporting ALL students</li> </ul> </li> </ul>
<b>Community Providers</b>	<ul style="list-style-type: none"> <li>Professional experience in artistic discipline</li> <li>Specialized training from conservatory, studio, or non-education specific program (which may include teaching artists, artists in residence and museum educators)</li> </ul>	<ul style="list-style-type: none"> <li>Deep expertise in particular genres of an arts discipline, arts-integration or artistic thinking disposition</li> <li>Professional experience as a working artist</li> <li>Real-world and community connections</li> </ul>
<b>Certified Non-Arts Educators</b>	<ul style="list-style-type: none"> <li>Completed teacher preparation or alternative pathway program in general education or non-arts content</li> <li>Certified by grade band or other content</li> <li>Continuing professional learning to maintain certification</li> </ul>	<ul style="list-style-type: none"> <li>Lifetime commitment to education</li> <li>Deep expertise in non-arts content</li> <li>Opportunity for cross-, inter- or trans-disciplinary learning</li> </ul>

## BENEFITS OF EDUCATOR COLLABORATION

### When **certified arts educators** collaborate with **certified non-arts educators** ...

- Students benefit from integration of arts and non-arts contents
- Students benefit from learning that transcends the classroom
- Teachers benefit from professional collaborations that deepen learning in their content areas

### When **certified arts educators** collaborate with **community providers** ...

- Students benefit from connection and integration of deep expertise of specific artistic genres and sequential, standards-based learning.
- Students benefit from learning opportunities that extend beyond the classroom and support college and career readiness
- Teachers benefit from professional collaborations that deepen artistic knowledge and pedagogy

### When **certified non-arts educators** collaborate with **community providers** ...

- Students benefit from exposure to the connection and integration of deep expertise in arts learning and standards-based learning in other content areas
- Students benefit from learning opportunities that extend beyond the classroom
- Teachers benefit from professional collaborations that deepen knowledge of content and pedagogy



Discover more by explore [Arts Education for America's Students: A Shared Endeavor](#) from the State Education Agency Directors of Arts Education.

# Career Connections

It is important for students to understand how what they are learning applies to their ultimate career and life goals. [Ohio's Model Curriculum for Fine Arts](#) provides examples of Career Connections. These Career Connections are a starting point for teachers to begin drawing connections to careers for students.

When developing Career Connections, schools and districts may also consider the [Career Connections Framework](#) which is a planning tool for providing students with opportunities to develop a vision and realistic plan for their futures. This framework aligns the many efforts around college and career readiness to support students in becoming productive and engaged citizens.

Throughout [Ohio's Learning Standards](#) and [Model Curriculum for Fine Arts](#), many of the skills students learn and refine can be associated with work environments.

Every grade has an umbrella *Artistic Process* and Content Elaborations within the **Connecting** process that directly relates to career connections:

- **ARTISTIC PROCESS** –Artists/students relate artistic ideas and work with personal meaning and external content.
- **CONTENT ELABORATION** - Explore artistic careers and how arts learning supports personal career goals.

From this starting point, there are many standards with embedded career connections to guide creating learning experiences to support career connections.



Access more information and resources about [Career Connections](#).



Contact Career Connections at [CareerConnections@education.ohio.gov](mailto:CareerConnections@education.ohio.gov)

## Career Connections Framework

Today, students need to see a link between what they are learning and future work. Career Connections offer practical ways for teachers and school counselors, families and community members to show students, as early as in kindergarten, the types of careers possible for them. The Career Connections Framework is a planning tool for districts to provide students with opportunities to develop a vision and realistic plan for their futures. This framework aligns the many efforts around college and career readiness to support students in becoming productive and engaged citizens.

<p><b>Career Awareness</b> Elementary Grades (K-5)</p>	<p>Students become familiar with careers through learning that connects classroom instruction to future work. Career awareness strategies show students various types of careers and stimulate interest in future work.</p> <ul style="list-style-type: none"> <li>• Workplace visits with career interviews</li> <li>• Career connections learning strategies</li> <li>• Classroom career speakers</li> <li>• Introduction to Ohio career fields and pathways</li> </ul>
<p><b>Career Exploration</b> Middle Grades (6-8)</p>	<p>Students explore their career interests through embedded activities. Career exploration strategies are opportunities for students to discover work environments and understand the various aspects of the workplace. Strategies include tools and instruments that help students understand and appreciate their strengths and interests. Students start plans for their future with career information and postsecondary education data. Plans include course selection and planning as well as career aspirations and goals.</p> <ul style="list-style-type: none"> <li>• Advanced academic and technical education</li> <li>• Student Success Plan</li> <li>• Career connections learning strategies</li> <li>• Workplace visits with career interviews</li> <li>• Career courses</li> <li>• Career mentorships</li> <li>• Career research</li> <li>• Service learning</li> <li>• Career-tech student organizations</li> <li>• <a href="#">OhioMeansJobs K-12</a></li> <li>• <a href="#">Career pathways</a></li> </ul>

**Career  
Planning  
High School  
(9-12)**

Students continue career exploration while focusing on career planning. Activities provide advanced experiences that offer hands-on opportunities in the workplace. Career planning strategies focus on making clear links between career options and educational decisions. Students develop the skills to revisit previous exploration and planning strategies as they face career changes throughout life.

- Advanced academic and technical education
- [College Credit Plus](#)
- Career academies
- Career connections learning strategies
- [Career pathways](#)
- Career-tech student organizations
- [Industry-recognized credentials](#)
- Student Success Plan
- [Work-based Learning](#)
- Career mentorships
- Pre-apprenticeship programs
- Part-time work
- Service learning
- [OhioMeansJobs K-12](#)

✓ Check Out [Appendix N](#) (Middle School) and [Appendix O](#) (High School) for Discussion Tools



Access these Department resources:

- [Career Connections Framework](#)
- Career Connections Guides
  - [Parents and Families](#)
  - [Community Members and Businesses](#)
  - [Teachers](#)
  - [School Counselors](#)

## **CAREER CONNECTIONS ACROSS K-12**

### *CAREER AWARENESS - ELEMENTARY GRADES (K-5)*

Students become familiar with careers through learning that connects classroom instruction to future work. Career awareness strategies show students various types of careers and stimulate interest in future work.

- Giving elementary students opportunities to learn about work environments and discover unique career opportunities associated with the arts skills they are learning will aid in stimulating student interest in future work. Discussing careers that use arts techniques, skills, or thinking dispositions can be an effective way to tie the arts to career awareness.

### *CAREER EXPLORATION - MIDDLE GRADES (6-8)*

Students explore their career interests through embedded activities. Career exploration strategies are opportunities for students to discover work environments and understand the various aspects of the workplace. Strategies include tools and instruments that help students understand and appreciate their strengths and interests. Students start plans for their future with career information and postsecondary education data. Plans include course selection and planning as well as career aspirations and goals.

- Middle school is an important time for students to begin to refine their interest and further their understanding of workplace. These are prime grades to begin having students use their artistic knowledge and skills to explore career options in artistic fields.

### *CAREER PLANNING - HIGH SCHOOL (9-12)*

Students continue career exploration while focusing on career planning. Activities provide advanced experiences that offer hands-on opportunities in the workplace. Career planning strategies focus on making clear links between career options and educational decisions. Students develop the skills to revisit previous exploration and planning strategies as they face career changes throughout life.

- Students continue career exploration while focusing on career planning. Activities provide advanced experiences that offer hands-on opportunities in the workplace. Career planning strategies focus on making clear links between career options and educational decisions. Students develop the skills to revisit previous exploration and planning strategies as they face career changes throughout life.

## SAMPLE CAREER CONNECTIONS LESSONS



Access the Sample Career Connection Lessons in the discipline-specific [model curriculum documents](#):

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

## Building Skills Aligned to the OhioMeansJobs-Readiness Seal

Career Connections learning strategies are an effective way for students to establish an understanding of and demonstrate the professional skills that will be essential for success in their career and life goals. The professional skills outlined in the [OhioMeansJobs-Readiness Seal](#) can be found across the career connection learning strategies within the model curriculum. These associations will help students make connections to the expected skills and behaviors within the world of work and can be used to support high school students in meeting the seal requirements.

There are clear associations between Ohio’s Learning Standards and Model Curriculum for Fine Arts and the professional skills outlined in the OhioMeansJobs-Readiness Seal. For example, a distinct connection exists between the knowledge and skills in the standards and model curriculum and professional skills involving creativity and innovation. For this competency, the student has “generates and communicates original ideas, demonstrates ability to think differently, and contributes energy and ideas within a team to find solutions.” Additional associations (such as those involving critical thinking/problem-solving, teamwork and collaboration and critical thinking and problem-solving) exist through the use of the outlined Career Connections found throughout this model curriculum.

The World Economic Forum regularly identifies top skills as a part of their future of jobs report. The [Future of Jobs Report of 2025](#) outlines several top skills organized into four categories:

- **Cognitive skills**
- **Self-efficacy**
- **Working with others**
- **Technology skills**



Access more information with the [Student OhioMeansJobs-Readiness Seal Rubric](#).

Consider these sample aligned standards as examples of how the standards align with these top skills and the OhioMeansJobs-Readiness Seals to support pathways to graduation.



Figure 1616 - OhioMeansJob Readiness Seal

Top 7 Skills of 2025	Sample Aligned Fine Arts Learning Standard	Aligned Readiness Seal Professional Skill
<b>Analytical thinking</b>	<b>Music:</b> ENAD.1RE Develop and apply criteria to critique the ensemble performance with a focus on pitch, rhythm, characteristic tone quality and intonation, use of dynamics and articulation, appropriate style, and expression <b>Visual Arts:</b> HSAD.3RE Develop a personal art criticism method to defend the merits of works of art.	<b>Critical Thinking/Problem-Solving</b> - The student exercises strong decision-making skills, analyzes issues effectively and thinks creatively to overcome problems.
<b>Resilience, flexibility, and agility</b>	<b>Dance:</b> HSAD.3PE Demonstrate self-direction, agency, accountability, fulfilled artistic expression, and technical growth when bringing a work to a point of completion. <b>Media Arts:</b> HSAD.2PE Employ mastered creative and innovative skills to address complex challenges within and through media art.	<b>Learning Agility</b> - The student desires to continuously learn new information and skills.
<b>Leadership and social influence</b>	<b>Music:</b> HSAD.6CO Interpret copyright law and discover how someone can protect their compositions once the individual has composed or created their work. <b>Theatre:</b> HSAC.7CO Develop and present an arts advocacy position that promotes lifelong involvement and support of the arts.	<b>Leadership</b> - The student leverages the strengths of others to achieve common goals. He or she coaches and motivates peers and can prioritize and delegate work.
<b>Creative thinking</b>	<b>Media Arts:</b> HSAD.2CR Synthesize content, processes, and assembly components to express compelling purpose, story, emotion, or ideas in complex media art productions. <b>Music:</b> HSAD.2CR Compose an original work or arrange a pre-existing work in a variety of meters, including compound meters, for a variety of performing ensembles using standard and iconic notation.	<b>Creativity/Innovation</b> - The student is original and inventive. He or she communicates new ideas to others, drawing on knowledge from different fields to find solutions.
<b>Motivation and self-awareness</b>	<b>Dance:</b> HSAC.2RE Use a variety of assessments (self-checks, peer assessment, peer coaching, reflection journals, criteria for success) to assess and reflect on choices made in the dance-making process. <b>Theatre:</b> HSAD.4RE Revise and re-perform personal artistic choices based on self-evaluation.	<b>Work Ethic</b> - The student has effective work habits, personal accountability and a determination to succeed.
<b>Technological literacy</b>	<b>Dance:</b> HSAD.4CR Demonstrate and integrate the use of current media and the latest technologies to inspire, create, or record dance. <b>Media Arts:</b> HSAD.4CO Produce safe, ethical, and legal guidelines when creating and interacting with media arts tools and recognizing various environments and audiences.	<b>Digital Technology</b> - The student has an understanding of emerging technology and leverages technology to solve problems, complete tasks and accomplish goals.
<b>Curiosity and lifelong learning</b>	<b>Dance:</b> HSAD.3CO Investigate various dance-related careers through a variety of research methods and techniques. <b>Visual Arts:</b> HSAD.2CO Demonstrate personal strategies for lifelong involvement and advocacy in the visual arts.	<b>Career Management</b> - The student is a self-advocate. He or she articulates strengths, knowledge and experiences relevant to success in a job or post-secondary education.

Additionally, arts learning supports these other professional skills:

- **Discipline** - The student abides by guidelines, demonstrates self-control and stays on task.
- **Teamwork/Collaboration** - The student builds collaborative relationships with others and can work as part of a team.
- **Professionalism** - The student demonstrates honesty. He or she dresses and acts appropriately and responsibly. He or she learns from mistakes.
- **Global/Intercultural Fluency** - The student values, respects and learns from different groups of people.



Access the [OhioMeansJobs Readiness Seal](#), the [Fine Arts Honors Diploma Seal](#), or the [Fine and Performing Arts Seal](#) for more information about graduation pathways.



Figure 17 - Fine and Performing Arts Seal



Figure 18 - Honors Diploma Seal

## Planning for College and Careers in the Arts

Many creative careers, such as choreographers, playwrights, and visual artists, benefit from bachelor's degrees in relevant fields like Fine Arts, Graphic Design, Dance, Theatre, or Media Arts. Dancers, musicians, and actors often pursue degrees or conservatory training in their specific fields (e.g., Bachelor of Music or Bachelor of Fine Arts). Careers such as art critics or historians usually require degrees in Art History, Literature, Media Studies, or a related field. Dance and music therapists typically need a degree in their field (e.g., Music Therapy) and certification or licensure. Art educators often need a degree in art plus teaching credentials. Some fields, like digital animation or set design, might require specific certifications or technical diplomas. Careers like sound technicians or lighting designers may require technical training or certifications in sound engineering or stage production. Some roles, like dramaturgs or art historians, may require a master's or PhD, especially for research or academic positions. Other careers adjacent to the arts or careers that utilize arts skills and thinking dispositions benefit from experience in arts management, business, public policy and administration, or education, and are sometimes combined with degrees in Arts Administration, Communication, or Social Work.

## Matrix of Careers

This table provides a sample of careers, organized by primary alignment to *Artistic Process*. This list is neither exhaustive nor comprehensive. Many careers could be categorized into multiple *Artistic Processes* and multiple disciplines.

### Dance

Artistic Director	Dance Costume Designer	Ethnochoreologist
Arts Administrator	Dance Critique	Executive Director
Choreographer	Dance Educator	Festival Coordinator
Choreologist	Dance Historian	Foley Artist
Community Dance Organizer	Dance Notator	Motion Capture Body Artist
Dance Advocate	Dance Researcher	Movement Analyst
Dance and Fitness Instructor	Dance Textbook Author	Rehearsal Assistant
Dance Captain	Dance Therapist	Studio Dance Teacher/Owner
Dance Composer	Dancer	Teaching Artist

## Media Arts

Animator  
Artistic Director  
Arts Administrator  
Audience Analyst  
Broadcast Producer  
Camera Operator  
Content Distributor  
Digital Illustrator  
Digital media Strategist  
Documentary Analyst

Festival Coordinator  
Film Artist  
Film Critic  
Foley Artist  
Graphic Designer  
Media Arts Advocate  
Media Educator  
Media Historian  
Media Preservation Specialist  
Motion Graphics Artist

Production Designer  
Program Evaluator  
Social Media Analyst  
Sound Engineer  
Technical Director  
Video Editor  
Video Game Designer  
Videographer

## Music

Acoustics Researcher  
Album Reviewer  
Arranger  
Arts Administrator  
Beat Maker  
Choir Director  
Community Music Organizer  
Composer  
Conductor  
DJ  
Ethnomusicologist

Event Promoter  
Festival Programmer  
Film Scorer  
Jingle Writer  
Live Sound Engineer  
Lyricist  
Music Advocate  
Music Critic  
Music Educator  
Music Historian  
Music Producer

Music Therapist  
Musical Theatre Performer  
Musician  
Musicologist  
Orchestrator  
Recording Engineer  
Session Musician  
Songwriter  
State Manager for Music Event  
Tour Manger  
Vocal Coach

## Theatre

Actor	Fight Choreographer	Stage Effects Artist
Archival Specialist	Lighting Designer	Stage Manager
Arts Administrator	Makeup Design	Technical Director
Community Theatre Organizer	Performance Analyst	Technician
Costume Designer	Performer	Theatre Advocate
Cultural Liaison	Playhouse Manager	Theatre Critic
Director	Playwriter	Theatre Educator
Drama-based Therapist	Producer	Theatre Historian
Dramaturg	Puppet Designer	Wardrobe Supervisor
Dramaturgical Researcher	Set Designer	Workshop Facilitator
Event Promoter	Sound Designer	

## Visual Art

Animator	Art Program Director	Jewelry Designer
Art Administrator	Art Therapist	Live Performance Artist
Art Advocate	Art Valuer/Auctioneer	Museum Curator
Art Critic	Community Arts Coordinator	Museum Educator
Art Director	Curator	Painter
Art Educator	Exhibition Designer	Photographer
Art Historian	Fashion Designer	Print Maker
Art Outreach Coordinator	Illustrator	Sculptor



Access more information with [OhioMeansJobs Career Clusters: Arts, Audio/Video Technology, & Communications](#)



Check out [Appendix P](#) for a sample of Career Video Resources

## CAREERS THAT BENEFIT FROM ARTISTIC THINKING

Artistic skills and thinking dispositions can be highly valuable in a variety of career pathways outside traditional arts fields. By leveraging artistic abilities and the way artists approach problems, individuals can thrive in a multitude of industries. Here is a sample of artistic skills and thinking dispositions that may be valuable in a variety of career pathways.

Artistic Skills	Thinking Dispositions
<ol style="list-style-type: none"> <li>1. <b>Creativity and Innovation:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Helps in generating original ideas and solutions.</li> <li>○ <b>Applications:</b> Marketing, Advertising, Product Development, Entrepreneurship.</li> </ul> </li> <li>2. <b>Visual Communication:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Ability to convey messages effectively through visual elements.</li> <li>○ <b>Applications:</b> Graphic Design, UX/UI Design, Data Visualization, Architecture.</li> </ul> </li> <li>3. <b>Storytelling:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Crafting compelling narratives to engage an audience.</li> <li>○ <b>Applications:</b> Public Relations, Content Creation, Branding, Journalism.</li> </ul> </li> <li>4. <b>Performance and Presentation:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Confidence in public speaking and engaging audiences.</li> <li>○ <b>Applications:</b> Teaching, Sales, Corporate Training, Event Hosting.</li> </ul> </li> <li>5. <b>Technical Proficiency in Media Tools:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Mastery of tools like Adobe Creative Suite, video editing software, or digital design platforms.</li> <li>○ <b>Applications:</b> Technology, Film Production, E-Learning Development.</li> </ul> </li> </ol>	<ol style="list-style-type: none"> <li>1. <b>Adaptability and Flexibility:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Openness to change and the ability to shift approaches as needed.</li> <li>○ <b>Applications:</b> Project Management, Consulting, Crisis Management, Healthcare.</li> </ul> </li> <li>2. <b>Emotional Intelligence:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Understanding and connecting with others' feelings.</li> <li>○ <b>Applications:</b> Counseling, Human Resources, Social Work, Customer Service.</li> </ul> </li> <li>3. <b>Collaboration and Teamwork:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Working effectively with others to achieve shared goals.</li> <li>○ <b>Applications:</b> Corporate Strategy, Community Development, Scientific Research.</li> </ul> </li> <li>4. <b>Critical Thinking and Problem-Solving:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Evaluating situations objectively to find practical solutions.</li> <li>○ <b>Applications:</b> Engineering, Policy Making, Operations Management.</li> </ul> </li> <li>5. <b>Attention to Detail:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Precision and focus on quality.</li> <li>○ <b>Applications:</b> Medicine, Law, Software Testing, Financial Analysis.</li> </ul> </li> <li>6. <b>Resilience and Perseverance:</b> <ul style="list-style-type: none"> <li>○ <b>Value:</b> Commitment to overcoming challenges and setbacks.</li> <li>○ <b>Applications:</b> Entrepreneurship, Athletic Coaching, Humanitarian Work.</li> </ul> </li> </ol>

# Appendices

## Appendix A – Cognitive Rigor Matrix

<b>Cognitive Rigor Matrix for Fine Arts</b> (Adapted from <a href="#">Hess Cognitive Rigor Matrix</a> ©)				
<b>Artistic Processes</b>	<b>DOK 1</b> Recall and Reproduction	<b>DOK 2</b> Connect or Apply Skills and Concepts	<b>DOK 3</b> Strategic Thinking or Abstract Reasoning	<b>DOK 4</b> Extended Thinking
<b>Create</b> Students use creative thinking and reasoning skills to perceive concepts and ideas to develop works.				
<b>Perform</b> Students employ personal processes and skills to solve problems creatively and present work in various contexts.				
<b>Respond</b> Students engage in analysis and interpretation to understand and evaluate artistic works.				
<b>Connect</b> Students understand and communicate the value of creative expressions in internal and external contexts.				

## Appendix B – Artistic & Creative Thinking

### Student Artistic and Creative Thinking Opportunities: Looking for Evidence

(Adapted from Ron Ritchhart, *Looking for Opportunities Chart*, 2003)

	Learning Opportunities	Narrative Evidence for Student Learning
Focus of Learning	In this experience, student learning is explicitly connected to big or important ideas.	
	Student work is focused on developing well-articulated understandings. These are evident as a result of doing the work.	
	A few topics are explored in depth rather than attempting to cover or touch on many.	
Student Engagement	Work is purposeful and has meaning for students.	
	Students find the work engaging and worthwhile. Engagement is thoughtful as well as technical (in terms of skill)	
	There is a level of meaningful choice embedded in the work which allows students to experience ownership of the work or provides opportunities for personalization.	
Depth of Learning	Work challenges students by pushing thinking and creativity in new directions or asks students to re-examine ideas or media/performance.	
	Work asks students to generate original ideas, problems, solutions, responses, or interpretations.	
	Work and learning have depth and regularly goes beyond the level of knowledge and technical skill building.	
Presence of Artistic Thinking/ Creativity	Students' thinking and creativity are made visible through their products/presentation/performance, documentation, and reflection so to be able to be shared, examined and reflected upon.	
	Patterns of thinking, creativity, and artistic dispositions are demonstrated. It is possible to identify what thinking and creative processes or strategies students are engaged with or applying.	
	There is adequate time for thinking, generating ideas, and expressing meaning.	

## Appendix C – HQI Model Template

High-Quality Instruction (HQI) Model Template			
Activity	Role of the Teacher	Student Discourse	Discipline-Specific Task
<i>What is the activity?</i>	<i>What pedagogical approaches and instructional strategies are utilized by the teacher to promote mastery and are aligned to best-practices within the artistic domain?</i>	<i>How are students participating in the learning? What opportunities do students have to communicate (verbally, written, symbolic, movement, etc.) their understanding of the learning?</i>	<i>What technical skills and cognitive processes are students engaging with? How do the tasks support students' growth and mastery of the conceptual understandings, procedural skills and knowledge, and problem-solving application demanded by the learning?</i>
•	•	•	•
Classroom Culture		Student Engagement	
<i>What teacher actions encourage students to feel welcome and ready to learn in the classroom?</i>		<i>How are student interests included in the lesson activities? What strategies support high-levels of student engagement from all students?</i>	
•		•	



## Appendix E – Standards to Learning Intentions

Translating Standards to Learning Intentions Adapted from (Almarode & Vandas, 2019)	
Priority Standards (Key ideas and details)	
Creating:	
Performing:	
Responding:	
Connecting:	
Guiding Questions	Answers
In reading through the priority Fine Arts Learning Standards, what big picture emerges?	
Does the big picture learning outcome encompass what the cluster of standards is aiming for?	
Would more specific components or success criteria provide needed clarity?  What success criteria would further clarify student learning?	
<b>Resulting learning intention:</b>	

## Appendix F – Design Success Criteria

Designing Success Criteria – Cognitive Rigor		
Learning Intention:		
Conceptual	Procedural	Application
<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>

Designing Success Criteria – What, Why, How			
Task	Learning Objective		Success Criteria
<ul style="list-style-type: none"> <li>•</li> </ul>	<b>What:</b> <ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<b>Why:</b> <ul style="list-style-type: none"> <li>•</li> <li>•</li> </ul>	<b>How:</b> <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>

## Appendix G – Instructional Practice Guide

Arts Education Lesson Observation Rubric and Instructional Practice Guide (Based on Instructional Practice Guide from Instruction Partners)	
<b>Standards Alignment: Does the lesson reflect the demands of the standards?</b>	
Instruction meets the demand of the standards.	The instruction meets the demand of the standards or cluster of standard(s). 4 – Fully meets, 3 – Mostly meets, 2 – Partially meets, 1 – Does not meet
<b>Core Action 1: Does the lesson ensure the work of the enacted lesson reflects the focus, coherence, and rigor required by the Ohio Learning Standards for Fine Arts?</b>	
A. The goal of each lesson reflects the artistic skills and knowledge within the grade-/skill-level standards.	Yes – The goal of the lesson focuses on the artistic skills and knowledge within the grade-/skill-level standards. No, but appropriate – The goal of the lesson focuses on non-grade-/skill-level standards in an intentionally coherent way to increase access to the artistic skills and knowledge within the grade-/skill-level standards. No – The goal of the lesson does not focus on the artistic skills and knowledge within the grade-/skill-level standards.
B. Content is linked to prior artistic knowledge and skills to increase access to grade-/skill-level artistic concepts.	Yes – Connections are being made to help students think as artists and about arts content in a coherent way that helps them access the artistic skills and knowledge within the grade-/skill-level standards. No - Connections are not being made to help students think as artists and about arts content in a coherent way that helps them access the artistic skills and knowledge within the grade-/skill-level standards.
C. The enacted lesson intentionally targets the aspect(s) of rigor (conceptual understandings, procedural skills and fluency, and application) called for by the <i>Artistic Processes</i> and learning standards.	Circle the aspect(s) of rigor targeted in the standard addressed in this lesson: Conceptual, Procedural, Application. Circle the <i>Artistic Processes</i> addressed in this lesson: Creating, Performing, Responding, Connecting. Yes – The enacted lesson explicitly targets the aspect(s) of rigor called for by the artistic process(es) and standard addressed. No - The enacted lesson targets the aspect(s) of rigor that are not appropriate for by the artistic process(es) and standard addressed.

<b>Core Action 2: Does the lesson employ instructional practices that allow all students to learn the content of the lesson?</b>	
A. The teacher makes the <i>Artistic Processes</i> , techniques, or concepts clear through the use of explanations, representations, tasks, and/or examples.	<p>4 – A variety of instructional techniques and examples are used to make the lesson clear.</p> <p>3 – Examples are used to make the lesson clear.</p> <p>2 – Instruction is limited to showing students.</p> <p>1 – Instruction is not focused on the <i>Artistic Processes</i>, techniques, or concepts of the lesson.</p>
B. The teacher deliberately and frequently checks for understanding to surface misconceptions and opportunities for growth through formative feedback to students.	<p>4 – Teacher checks for understanding among most students. Feedback is provided and students are expected to incorporate feedback into their work.</p> <p>3 – Teacher checks for understanding among most students and feedback is provided.</p> <p>2 – Teacher checks for understanding among some students. Feedback is provided to those students.</p> <p>1 – Teacher checks for understanding among few or no students and/or no feedback is provided.</p>
C. The teacher affirms the ability and potential of all students in the class.	<p>4 – Teacher consistently provides feedback that affirms ability and potential of a variety of individual students and includes precision and nuance unique to the student’s work.</p> <p>3 – Teacher consistently provides feedback that affirms ability and potential of a variety of individual students and extends beyond corrective feedback.</p> <p>2 – Teacher consistently provides feedback that affirms ability and potential of a limited set of individuals and extends beyond corrective feedback.</p> <p>1 – Teacher does not provide feedback that affirms the ability and potential of individual students beyond corrective feedback.</p>
<b>Student Mastery: Did students master or move towards mastery of the lesson content?</b>	
Students exhibit a strong grasp of the lesson content.	<p>Students are moving towards a strong grasp of the lesson content.</p> <p>4 – Most students, 3 – Some students, 2 – Few students, 1 – No students</p>

## Appendix H – Assessment Planning

Assessment Planning Guide		
Type of Assessment	Options to Consider	Specific Plan
<b>Diagnostic or Pre-Assessment</b>	<ul style="list-style-type: none"> <li>• Self-Assessment</li> <li>• Writing Prompt</li> <li>• Performance Task</li> <li>• Informal Discussion</li> <li>• Concept Mapping</li> <li>• Other:               <ul style="list-style-type: none"> <li>○</li> </ul> </li> </ul>	<i>Describe plan:</i>
<b>Formative</b>	<ul style="list-style-type: none"> <li>• Journal Entry</li> <li>• Exit Ticket</li> <li>• Think/Pair/Share</li> <li>• Observation</li> <li>• Quick Write</li> <li>• Discussion Activity</li> <li>• Other:               <ul style="list-style-type: none"> <li>○</li> </ul> </li> </ul>	<i>Describe plan:</i>
<b>Summative</b>	<ul style="list-style-type: none"> <li>• End of Unit Test</li> <li>• Culminating Project/Presentation</li> <li>• Portfolio</li> <li>• Other:               <ul style="list-style-type: none"> <li>○</li> </ul> </li> </ul>	<i>Describe plan:</i>

## Appendix I – Standards Aligned Rubric

Template	Exceeds	Meets	Approaching	Developing
Criterion 1 (aligned to standard A)				
Criterion 2 (aligned to standard A)				
Criterion 1 (aligned to standard B)				
Criterion 2 (aligned to standard B)				
Criterion 1 (aligned to standard C)				
Criterion 2 (aligned to standard C)				

# Appendix J – Artistic Processes & Content Crosswalk

Artistic Processes and Content Crosswalk		Artistic Process (Cognitive) Aspect			
		Creating	Performing	Responding	Connecting
		<i>creative thinking, reasoning, developing work</i>	<i>personal processes, skills, problem solving, presentation of work</i>	<i>analysis, interpretation, understanding and evaluating work</i>	<i>communicating value and understanding of creative expression</i>
Content Aspect	List of content				

# Appendix K - Vertical Alignment

Vertical Alignment Template				
Grade	Creating	Performing	Responding	Connecting
	<i>List Conceptual and Procedural Knowledge and Skills</i>			
K				
1				
2				
3				
4				
5				
6				
7				
8				
HS				
Etc.				

## Appendix L – Curriculum Planning Tool

Curriculum Planning Tool		
Standard(s)	Enduring Understanding	Essential Questions or Concepts
Learning Goal/Target/Objective	Knowledge, Skills, Vocabulary	Examples of instruction and assessment (HOW)
Students will ... by: <ul style="list-style-type: none"> <li>•</li> <li>•</li> <li>•</li> </ul>	Knowledge: Skills: Vocabulary:	Explicit instruction: Guided practice: Student application:
Supplies	Resources	Supplements
Supplies:	Resources:	Supplements:



# Appendix N – Middle School Career Connections Discussion Tool

## Career Awareness

**Before viewing a career video:** Write five statements that you believe are true about the career in the “Statement” column.

**After viewing a career video:** Mark if you agree or disagree with each statement in the “After viewing” column. Then provide 1-2 details from the video as evidence for why you now agree or disagree with your statements.

Statement	After viewing	Evidence and explanation
1.	Agree Disagree	
2.	Agree Disagree	
3.	Agree Disagree	
4.	Agree Disagree	
5.	Agree Disagree	

## Career Exploration

Do you think this career in the arts would be a good career for you? Explain.

<b>I think I could be good in this kind of career because ... / I think I would enjoy this type of career because ...</b>	<b>I might not be good in a career like this because ... / I think I would not enjoy this type of career because ...</b>
<b>Knowing more about Fine Arts would help me in this career because...</b>	<b>One new question that I have about this career is ...</b>

# Appendix O – High School Career Connections Discussion Tool

## Career Awareness

**Before viewing a career video:** Write what you already know about each question in the “What I already know” section.

**After viewing a career video:** Write additional information learned from the video in the “What I learned from the video” section.

	What I already know	What I learned from the video
What are the job responsibilities of a _____?		
What level of education or academic subjects should someone who wants to become a _____ focus on?		
Why should a _____ have a good understanding of the fine arts?		
Why would a _____ need to have financial literacy or business math skills?		
Why would it be beneficial for a _____ to have strong reading and writing skills?		

## Career Exploration

Explore this career more deeply by finding the answers to these questions.

TIP: Visit [ohiomeansjobs.com](http://ohiomeansjobs.com) and select “occupational search” for additional career details.

	Information that I found
What type of post-high school education is needed to become a _____? (E.g., technical school, college, apprenticeship, etc.)	
What is the demand for this type of job in Ohio? In the United States? Internationally?	
What is the typical salary range for this job?	
What schools, colleges, or organizations in Ohio offer programs, courses, or licensures in this area?	
What skills are required or would be beneficial for this career?	
Why would an understanding of the arts be necessary or helpful for this career?	
Why would an understanding of financial literacy or business math be necessary or helpful for this career?	
Why would strong reading and writing skills be necessary or helpful for this career?	

## Career Planning

Research the courses that you would need in order to prepare for a career as a \_\_\_\_\_.

	Information that I found
Visit the website of an Ohio (or other) college, school, or organization that offers a degree or certification in this field.	Name of college/school/organization: Website:
What are the types of courses that are required for a degree or certification in this field?	
Are there required courses or certification that surprised you? Which ones and why?	
What scholarships, internships, apprenticeships, research or work experience opportunities would help prepare you for this career?	
During your research, what similar careers did you find that might also be of interest to you?	
What courses are offered at your high school that would help you prepare for this career?	
How might the courses you selected early in life open or close job opportunities for you in the future?	

## Appendix P – Career Video Resources

Career Video Resources				
Dance	Media Arts	Music	Theatre	Visual Arts
<ul style="list-style-type: none"> <li>• <a href="#">Septime Webre: Becoming a Choreographer   Me, Dorothy   PBS LearningMedia</a></li> <li>• <a href="#">Performing Arts Careers   Inside the Work   PBS LearningMedia</a></li> <li>• <a href="#">Community Arts Connection-Dance Program   Move to Include   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   Gym Owner   PBS LearningMedia</a></li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Radio Host and Producer   Great Job!   PBS LearningMedia</a></li> <li>• <a href="#">Visual Designer   Career Explore Northwest   PBS LearningMedia</a></li> <li>• <a href="#">Animator Backgrounds   Video Production: Behind the Scenes with the Pros   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   Animator   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   Graphic Designer   PBS LearningMedia</a></li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Becoming an Orchestra Conductor: "Juilliard"   Treasures of New York   PBS LearningMedia</a></li> <li>• <a href="#">Matthew Pierce: Becoming a Music Composer   Me, Dorothy   PBS LearningMedia</a></li> <li>• <a href="#">Orchestra Musician   Great Job!   PBS LearningMedia</a></li> <li>• <a href="#">Native American: Iroquois Flute Maker   Music Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Music as a Vocation: 1973-1996   Country Music   PBS LearningMedia</a></li> <li>• <a href="#">Music Therapy   Move to Include   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   Sound Engineer   PBS LearningMedia</a></li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Liz Vandal : Becoming a Costume Designer   Me, Dorothy   PBS LearningMedia</a></li> <li>• <a href="#">Senior Vice President of Theatre Operations   Great Job!   PBS LearningMedia</a></li> <li>• <a href="#">Theater Sound Design   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Theater Costume Design   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Theater Scenic Design   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Theater Projection Design   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Theater Lighting Design   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Stage Manager   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">The Director's Role in Theater   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Producer   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Dramaturg   Drama Arts Toolkit   PBS LearningMedia</a></li> <li>• <a href="#">Literary Manager   Drama Arts Toolkit   PBS LearningMedia</a></li> </ul>	<ul style="list-style-type: none"> <li>• <a href="#">Art Director   Career Explore Northwest   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   Art Auctioneer   PBS LearningMedia</a></li> <li>• <a href="#">Creative Arts Therapy   Move to Include   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   High School Art Teacher   PBS LearningMedia</a></li> <li>• <a href="#">Career Connections   Museum Exhibitions Preparator   PBS LearningMedia</a></li> <li>• <a href="#">Conservators Of the Fine Arts Museums Of San Francisco: Visual Arts   Pbs LearningMedia</a></li> </ul>

## References

- Almarode, J., & Vandas, K. L. (2019). *Clarity for Learning: Five Essential Practices That Empower Students and Teachers*. Sage/Corwin.
- Arts Assessment for Learning. (2019). *About Formative Assessment*. Retrieved from Arts Assessment for Learning: <http://artsassessmentforlearning.org/about-assessment/>
- ASCD. (2011). *What is differentiated instruction and why differentiate?* Retrieved from ASCD Learn. Teach. Lead.: [https://pdo.ascd.org/LMSCourses/PD11OC115M/media/DI-Intro\\_M1\\_Reading\\_What\\_Is\\_DI.pdf](https://pdo.ascd.org/LMSCourses/PD11OC115M/media/DI-Intro_M1_Reading_What_Is_DI.pdf)
- Brooks, C., Carroll, A., Gillies, M. R., & Hattie, J. (2019). A Matrix of Feedback for Learning. *Australian Journal of Teacher Education*, 44(4), 12-22.
- Brown, P. C., Roediger III, H. L., & McDaniel, M. A. (2013). *Make It Stick: The Science of Successful Learning*. Belknap Harvard.
- Choppin, J., McDuffie, A. R., Drake, C., & Davis, J. (2020). The role of instructional materials in the relationship between the official curriculum. *Mathematical Thinking and Learning*, 24(2), 123-148.
- Council of Chief State School Officers. (2018). *Fundamental Insights about Formative Assessment*. Retrieved from Formative Assessment for Students and Teachers (FAST) State Collaborative on Assessment and Student Standards (SCASS): <https://ccsso.org/sites/default/files/2018-10/FAST%20SCASS%20Fundamental%20Insights%20about%20Formative%20Assessment.pdf>
- Hattie, J. (2023). *Visible Learning, The Sequel: A Synthesis of Over 2,100 Meta-Analyses Relating to Achievement*. Routledge.
- Hattie, J., & Timperley, H. (2007). The power of feedback. *Review of Educational Research*, 77(1), 81-112. Retrieved from <http://www.columbia.edu/~mvp19/ETF/Feedback.pdf>
- Hess, K. (2009, updated 2013). *Linking Research with Practice: A Local Assessment Toolkit to Guide School Leaders*. Center for Assessment.
- Jensen, E. (2006). *Brain-Based Learning: The New Paradigm of Teaching*. Corwin Press.

- McTighe, J., & Wiggins, G. (2005). *Understanding by design*. ASCD.
- Munter, C. (2014). Developing Visions of High-Quality Mathematics Instruction. *Journal for Research in Mathematics Education*, 45(5), 584-635.
- National Research Council. (2001). *Knowing what students know: The science of design and educational assessment*. The National Academies Press.
- Paige, D. D., Smith, G. S., & Sizemore, J. M. (2015). Conceptualizing rigor and its implications for education in the era of Common Core. *Cogent Education*, 2, 1-10. Retrieved from <https://www.tandfonline.com/doi/epdf/10.1080/2331186X.2015.1048084?needAccess=true>
- Reis, S. M., & Renzulli, J. S. (2018). The five dimensions of differentiation. *International Journal for Talent Development and Creativity*, 6(1), 87-94.
- Seidel, S., Tishman, S., Winner, E., Hetland, L., & Palmer, P. (2009). *The Qualities of Quality: Understanding Excellence in Arts Education*. Project Zero: Harvard Graduate School of Education.
- Weinstein, Y., Madan, C. R., & Sumeracki, M. A. (2018). Teaching the science of learning. *Cognitive Research: Principles and Implications*, 3(2), 1-17. doi:10.1186/s41235-017-0087-y
- Wesolowski, B. (2020). Validity, reliability, and fairness in classroom tests. In K. A. Parkes, *Developing and applying assessments in the music classroom* (pp. 82-102). Routledge.
- Wisniewski, B., Zierer, K., & Hattie, J. (2011). The Power of Feedback Revisited: A Meta-Analysis of Educational Feedback Research. *Educational Research Review*, 6(2), 139-154. Retrieved from <https://doi.org/10.1016/j.edurev.2010.11.001>