

**2019 Arts Framework**

**Frequently Asked Questions**

**By when am I expected to implement the new Framework?**

Similar to the rollout of other frameworks, the 2019-2020 school year served as a transition year in which school districts engaged in professional learning about the 2019 Arts Framework, and plan for how to incorporate the framework shifts into existing curriculum and instruction beginning during the 2020-2021 school year. The department will continue to support districts in improving the quality and alignment of instruction of arts education from 2021 and beyond, especially those interested in expanding course offerings or developing new comprehensive curriculum.

**What is Artistic Intent? How do I know if my lesson is successfully driven by artistic intent?**

Artistic Intent is the meaning the artist intended in a work, so far as it can be determined from the artist’s statements or cultural context. It can refer to a master artist or student. Artistic intent emphasizes thinking like an artist which means students make intentional choices to express an idea, evoke a feeling, or start a conversation with the audience. There are multiple ways students can demonstrate artistic intent:

o Verbal (even if not fully)

o Persistence to outcome (wants audience to…)

o Commitment to revising (same core idea across versions)

o Level of student engagement

**What is the difference between the Guiding Principles and Artistic Practices?**

The guiding principles are philosophical statements that underlie the standards and resources in the framework. They should guide the design and evaluation of arts programs in schools. Programs guided by these principles will prepare students for colleges, careers, and their lives as productive citizens. The Standards for Artistic Practice describe the processes and skills students learn as practitioners throughout the elementary, middle, and high school years in order to achieve artistic literacy. These practices are grouped into four clusters that focus on creating, presenting/performing, responding, and connecting across the five arts disciplines (dance, media arts, music, theatre, visual art).

**How should I structure my instructional time around the four clusters?**

While instructional time in the arts is comprised of these four clusters, the amount of time designated to each cluster is flexible and is at the discretion of the district. It is not expected that each cluster will receive equal time during instruction (for example, music may dedicate the majority of its time to performance, whereas visual art may dedicate the majority of its time to creating). However, it is the expectation that each cluster will be represented in a meaningful way within the curriculum. For example, visual arts classes need to ensure adequate time for students to present their art to a diverse range of audiences, just as music students need to have meaningful opportunities to improvise and compose music.

**What are the purpose and potential benefits of having identical PreK-12 Artistic Practices in each arts discipline?**

The eleven standards for artistic practice are the same for Pre-K through 12th grade and each arts discipline. This allows for a coherent vertical alignment as students progress through their schooling and easier cross-discipline alignment and integration.

**Why doesn’t the Framework list specific concepts and skills per dyad/course?**

The framework provides an overarching structure for approaching arts education that emphasizes artistic intent, which guides the use of concepts and skills. Because local flexibility is important in arts programs, the Framework leaves to districts the articulation of which technical skills, concepts, and academic vocabulary to emphasize, and at which grade levels or courses to introduce and refine them. With so much variance in how arts are implemented across the state, local educators need to specify the timing and sequence of specific vocabulary and skills in order to support student artistic literacy.

**What happened to the connection standards from the 1999 framework?**

The Department moved away from the 1999 structure of the connection standards because it forced educators to align their planning by looking in two different locations within the Framework. This reorganization is not conveying that the content is not important, instead it asserts that the connections are not a separate add-on, but instead a central part of what arts educators do. Many of the topics have now been incorporated as guiding principles, artistic practices, and examples.

**What do I do if my high school course is not clearly a foundation, proficient, or advanced course?**

Educators should look across the high school standards when determining which best match a course. This Framework is not intended to match every possible course offered in schools. For example, there may not be a good match for a musical appreciation course, but educators could look closely at the responding and connecting practices to help identify which learning standards could guide this type of course. High school courses may involve more than one set of standards, or go beyond the standards so long as all standards are represented throughout the program. Students may possibly meet different levels in the same class. (e.g., in an ensemble class, some students might be reaching towards the proficient standards and some may be reaching for the advanced standards)

**What happens if my students can surpass the given content standard for their dyad/course?**

As with all state frameworks, the Arts Framework provides a floor, not a ceiling. Standards provide a baseline to support equity across the Commonwealth, with the understanding that many programs and individuals will exceed these expectations. Similarly, it is expected that a high-quality district arts program will support excellence by encouraging individual students to move far beyond the standards for visual, performing, and media arts.

**How do I teach art from a culture or genre of which I am not familiar?**

Teachers need to be aware of the gap between the diversity of teachers and students in many schools. Therefore, the decision of which artists and artworks are selected is ultimately a decision about whose culture is highlighted and how it is represented. Teachers cannot be experts in every genre or style they share in their classroom, so this means creating a space for authentic inquiry for both teachers and students. The ultimate goal of an arts education is for students to develop artistic literacy in the genres and styles they authentically are attracted to throughout their schooling into their adult lives. By using examples of artists and artworks students already know, they are more likely to see the relevance of how the practices work in action, and it forms a basis of understanding for exploring unfamiliar works of art.

**What are the Media Arts, and what are the implications of these new standards in arts education?**

Media Arts education encompasses interconnectivity across all disciplines and domains, artistic and academic elements, aesthetics, and forms for the purpose of learning and creating. Media artworks are intrinsically interdisciplinary, integrative, and expressive, inclusive of imaging, sound, moving images, virtual and interactive components. Media artworks may be realized through, but not limited to the following domains: digital art, photography, graphics, music, video, animation, motion graphics, web design, interactive apps and game design, 3D products, architecture and environments, audio production, Television, internet broadcasting, virtual and augmented reality, and virtual worlds. Many educational settings attempt to incorporate the Media Arts through non-arts roles, such as library specialists, technology teachers, etc. The new standards require redefining these roles, and the framework serves as a foundational structure to focus the development of resources and opportunities for growth.

**What plans are there to address the underrepresented arts disciplines [Dance, Theatre, Media Arts]?**

It is valuable for educators, even without extensive arts preparation, to expose students to artistic practices and content standards. (e.g. Librarians using media arts standards, music teachers using dance standards). Integrating the underrepresented arts forms into other teaching roles might be the only exposure to them students receive.