**Data Review Committee (DRC): DRAFT 2 Data Review Report**
**April 2024**
**Office of Academic Standards | Theatre Arts Education K-12**

## Table of Contents

# Introduction

The NC Department of Public Instruction (NCDPI) will review the standards for each content area every five-to-seven years to ensure the NCSCOS consists of clear, relevant standards and objectives. The standards review, revision, and implementation process provides a comprehensive study of each content area organized by grade level, proficiency level, and/or course. The five-to-seven-year cycle allows time for review, revision, and consistent implementation of the standards.

All standards are reviewed on a perpetual cycle of five-to-seven years. The review process is designed to ensure clear, rigorous, and measurable standards that are easily understood by teachers, parents, and students, and are articulated K-12 by grade, proficiency level, and/or course. NCDPI will facilitate the standards review phase using the following steps, as appropriate:

A. Collect and review feedback through various methods from stakeholders, including but not limited to educators, administrators, parents, community members, students, institutions of higher education, business/industry, education agencies in other states and/or national organizations for the specific content area.

B. Analyze contemporary and current research on standards in the content area being reviewed.

C. Establish and convene a data review committee.

D. Facilitate the committee's review of data and research, State or federal legislative requirements, surveys and other stakeholder feedback.

E. Evaluate the data review committee's findings and share recommendations for standards revision with the State Board of Education.

The Data Review Committee (DRC) serves to support the review and analysis of the feedback collected. The DRC analyzes all data points for trends, themes, and ultimately recommendations for revision. DRC members use the data reporting template to organize data and corresponding recommendations. DRC members include educational leaders and community members from across the state's regions, with varying perspectives and experiences regarding the current Standard Course of Study. Their review of the data and recommendations helps drive the review and revision phases.

## Reading this Report

This report is set up based on the methods and approaches utilized to gather feedback from stakeholders across North Carolina. The report analyzes quantitative data compiled from surveys released to individual public school units and the general public.

The first section, methodology, will provide DRC members with an overview of how data was gathered, from who, and when. It will also provide an explanation of how the data was analyzed and prepared for review. The actual data, and initial analysis, are found in the second section. DRC members will use this information and then determine initial conclusions and

recommendations. The information in these sections was prepared ahead of time through collaboration of the Office of Academic Standards and the Office of Learning Recovery. The final two sections (Conclusions and Recommendations) are completed by the DRC team members based on trends identified in the findings and research provided.

## Scope of Work

The DRC followed the prescribed steps outlined in the NC Standard Course of Study Procedures Manual. In the review phase, the DRC reviewed the extensive data collected through surveys, focus groups, and interviews. The data also included research on other states' standards in Arts Education, national standards and frameworks, and scholarly research in the field of Arts Education. This round, the DRC reviewed the survey data provided by both PSU and All Stakeholder groups. In proficiency level groups, the DRC worked with the NCDPI K-12 Arts Education Team to compile their recommendations for the Standards Writing Team. This may include the standards the data reflects as "keep with no changes," "remove," or "modify or expand."

# Methodology for Data Collection

Per the NC Standard Course of Study Manual, the draft 2 review included conducting one large scale survey for feedback.

A single All-Stakeholder overview survey was released on February 27, 2024 and closed on March 31, 2024. A total of 1019 responses were collected representing all eight State Board regions, 91 LEAs, and 23 Charter Schools. The survey was publicized through listservs, posted on the NCDPI website, multiple email notifications and reminders, at in person meetings and professional developments, and through NCDPI social media.

**Data Results**
- Overview of findings

**Quantitative Findings by Question via Survey**

## Theatre arts
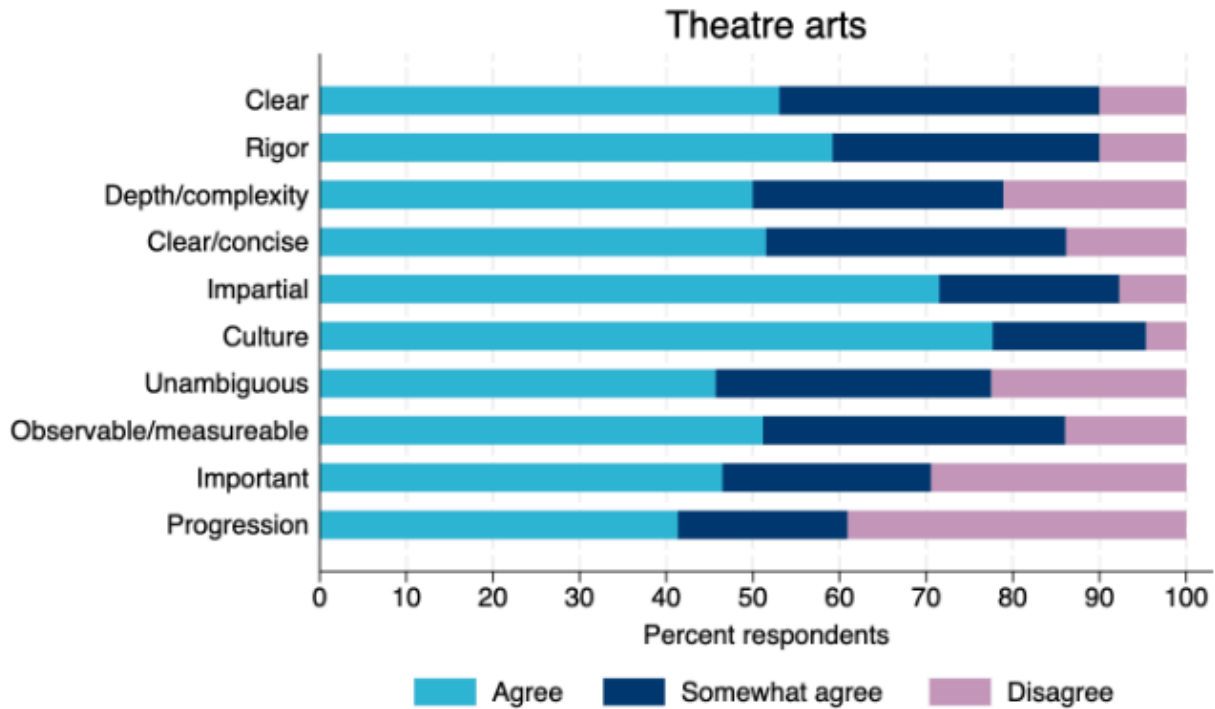


| Item | Question | % agree | % somewhat agree | % disagree | total part-icipation |
|------|----------|---------|------------------|------------|----------------------|
| TA1 | The standards are clear statements of what the student should be able to do or understand. | 53 | 37 | 10 | 130 |
| TA2 | The standards are written at an academic level of rigor appropriate for the grade level. | 59 | 31 | 10 | 130 |
| TA3 | The standards demonstrate appropriate depth and complexity. | 50 | 29 | 21 | 128 |
| TA4 | The standards are written clearly and concisely for a variety of audiences (parents, teachers, community members, students, etc.). | 52 | 35 | 14 | 130 |
| TA5 | The standards are impartial and free of discrimination on the basis of gender, ethnicity, and/or disability. | 72 | 21 | 8 | 130 |
| TA6 | The standards are free of language that might be culturally insensitive. | 78 | 18 | 5 | 130 |
| TA7 | The standards are free of ambiguity and confusion. | 46 | 32 | 22 | 129 |
| TA8 | The standards are observable and measurable. | 51 | 35 | 14 | 129 |

| TA9 | The standards cover the important content and knowledge of the content area. | 47 | 24 | 29 | 129 |
|---|---|---|---|---|---|
| TA10 | The standards progress appropriately across grades and/or courses. | 41 | 20 | 39 | 133 |

## Technical theatre

| | Clear | Rigor | Depth/complexity | Clear/concise | Impartial | Culture | Unambiguous | Observable/measureable | Important | Progression |



Legend: Agree / Somewhat agree / Disagree — Percent respondents
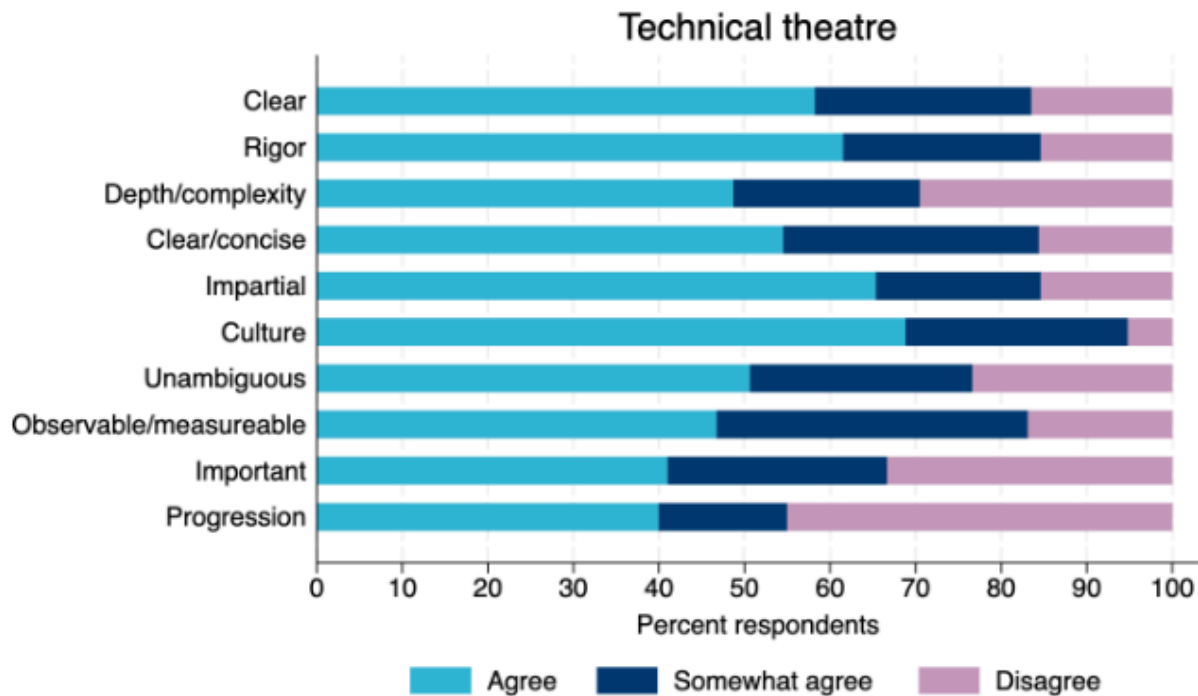
| Item | Question | % agree | % somewhat agree | % disagree | total part-icipation |
|---|---|---|---|---|---|
| TT1 | The standards are clear statements of what the student should be able to do or understand. | 58 | 25 | 16 | 79 |
| TT2 | The standards are written at an academic level of rigor appropriate for the grade level. | 62 | 23 | 15 | 78 |
| TT3 | The standards demonstrate appropriate depth and complexity. | 49 | 22 | 29 | 78 |
| TT4 | The standards are written clearly and concisely for a variety of audiences (parents, teachers, community members, students, etc.). | 55 | 30 | 16 | 77 |
| TT5 | The standards are impartial and free of discrimination on the basis of gender, ethnicity, and/or disability. | 65 | 19 | 15 | 78 |
| TT6 | The standards are free of language that might be culturally insensitive. | 69 | 26 | 5 | 77 |

| | | | | | |
|---|---|---|---|---|---|
| TT7 | The standards are free of ambiguity and confusion. | 51 | 26 | 23 | 77 |
| TT8 | The standards are observable and measurable. | 47 | 36 | 17 | 77 |
| TT9 | The standards cover the important content and knowledge of the content area. | 41 | 26 | 33 | 78 |
| TT10 | The standards progress appropriately across grades and/or courses. | 40 | 15 | 45 | 80 |

## Conclusions (to be completed by DRC)

| Feedback Overview |
| --- |

**General**
- There is a misconception about courses being offered at the local level. The message needs to be clear that local electives are allowed outside of the SCOS. *(Many respondents are concerned that the new technical theatre standards would prohibit schools from offering other levels of technical theater courses)*
- Of the 163 responses with comments; 83% of respondents addressed the technical theatre standards, specifically their lack of 'beginning level standards' thus implying the need to take theatre arts 1 as a prerequisite
  - 48% of those concerned about tech were parents
  - 22% were 'other' which includes current students and alumni
  - 17% were community members
  - 14% of those concerned were educators

**Technical Theatre**
- The consensus of educators, community members, and others all indicate that technical theatre standards should not require a prerequisite and should begin at the introductory level Beginning Technical Theatre
- Technical Theatre standards should be offered at four levels

| Positive Feedback |
| --- |

**General**
- Concise learning targets that seem like they can be met
- Presentational style standards for general theatre are positive
- The majority of people (60%+)  agree the standards are: clear, have appropriate rigor and complexity, that the standards are impartial and use appropriately sensitive language.
- The standards allow for diversity in teaching styles
- The statement in the opening of the SCOS saying, "these objectives and standards are not meant to be the curriculum but a frame work" is a positive statement
- Happy to have standards for technical theatre
- This is a step up from what has been provided in the past.
- Appreciative of how history is broken up through the levels of theatre.
- A community member was concerned about the representation of Native Americans and culture in our standards: however, indigenous people are represented specifically in 2nd grade standards, all connect standards have the opportunity to explore indigenous people through curriculum. 95% of people at least somewhat agree that the standards language is culturally appropriate

| Areas of Concern |
| --- |

**General**
- Need a better way to communicate that the state standards are not the finite courses offered, meaning districts can still offer Tech 1-4 as they have been
- Over 40% of overall respondents are generally concerned with: Standards progressing appropriately, the standards wording being confusing, and the standards missing important content.
  - Based on comments, interpretation of quantitative data concludes that the large concern of the progression of the technical theatre standards resulted from the prerequisite of beginning theatre.
- Standards are missing rigor

**Technical Theatre**
- **General**:
  - Lighting/Lighting Design are missing from the standards (Intermediate Tech)
  - Directing is missing from the standards
  - Educators and Community members want more information pertaining to resources for the technical theatre curriculum. *<Note: unpacking of standards and curriculum support will be obtained post-standard roll-out>*
  - Educators are concerned about the materials and financial burden of the standards that are requiring practical skills
- **Connect:**
  - General confusion over definition - and possibly appropriateness - of the term "digital media" in CN2.2 at both levels.
- **Create:**
  - I.CR.2.1 - Include Sound and Lighting, comments question why only limit it to 3 of the 5 core design elements.
- **Present:**
  - I.PR.1.2 - comments request elaboration

**K-8 Theatre Arts**
- **General:**
  - Concerns with objectives being developmentally appropriate for Kindergarten, especially plagiarism topics
  - Concerns with middle school standards achievability, focus more on project based standards than performance based
- **Connect:**
  - Concerns with the CN standards the rigor in wording suggests that the order: should read CN 1.3, CN 1.2, CN 1.4 (based on verbiage of standard) and these standards are vague and unclear
- **Present:**
  - Standard K.PR.2.4 is unclear
- **Respond:**
  - 7.RE.2.standard is unclear and there is general confusion about the statement 'personal preference'

**9-12 Theatre Arts**
- **General:**
  - Multiple educators want more SEL in the standards

- **Connect:**
    - Theatre History should have its own standard with focuses on eras such as Greek and Renaissance.
    - Beginning Theatre Arts has detailed historical guidelines for the class and it mentions "emergence", so will they continue with the 1400's at the Intermediate level.
    - B.CN.2.2  and  I.CN.2.2. - concern with which specific goals we're trying to connect with.
    - B.CN.1.1 use specific language such as indigenous culture
    - B.CN.2.1 - remove market because it is not relevant to the artistry
    - B.CN.2.2 - verbiage should be the same as Intermediate Theatre Arts
    - I.CN.1.1 - Shakespeare should be noted in addition to topics currently listed
    - AC.CN.1.1 - Name the specific developments and retain the important figures/concepts from this time period.
    - AD.CN.1.1 - Name and retain the specific techniques or developments
- **Create:**
    - I.CR.2.2 – wording is "weird"
- **Present:**
    - P.R. 1 Include the words "in the rehearsal process" to provide a distinct connection to the process because a performance is a culmination of the rehearsal process.

## Recommendations (to be completed by DRC)

| Recommendations based on Feedback |
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| **General:**<br><br>    The comments collectively express concerns and criticisms regarding proposed theatre arts and technical theatre arts education standards. Recommendations include:<br><br>● A clarifying meeting with theatre educators to explain the new standards for technical theatre; what they are for, how to use them, and specifically explaining that local electives still have ability to be offered and can provide curriculum outside of SCOS<br>● Clarifying technical theatre standards to include lighting, sound, and directing<br>● Clarification to address standards as SCOS and not in fact curriculum<br>● The data indicates the need for more clarification on the standards to make sure they cover the important content and knowledge of the content area.<br>● The data suggests revision to the standards to progress appropriately across grades and/or courses.<br>● Please address specific comments as indicated above |

## Appendices

## Appendix A:

Survey Questions
Survey Raw Data