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To cite this article: Daniel S. Hellman & Stephanie Milling (2020): Social emotional learning in arts teacher education policy: a content analysis of assurance standards and course descriptions, Arts Education Policy Review, DOI: [10.1080/10632913.2020.1793251](https://doi.org/10.1080/10632913.2020.1793251)

To link to this article: <https://doi.org/10.1080/10632913.2020.1793251>



Published online: 21 Jul 2020.



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Social emotional learning in arts teacher education policy: a content analysis of assurance standards and course descriptions

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ABSTRACT

Social Emotional Learning (SEL) is a unifying framework for essential life skills, including self-awareness, self-management, social awareness, relationships, and responsible decision-making. In this article, we examine the intersection of SEL competencies with national accreditation policy, state standards, and course descriptions using curricular mapping and content analysis. Our findings revealed conceptual connections with differing degrees of alignment but no explicit mention of SEL. Arts accreditation standards had SEL intersections with foundations, development, communication and relationship building, curriculum and improvement. We recommend a closer synthesis between arts teacher education and SEL through greater attention to teacher identity, mental health awareness, self-awareness, self-management, diversity, and social justice in arts teacher education policy and recognize the possibilities for enhancing K-12 arts learning.

KEYWORDS

Accreditation standards; arts; social emotional learning; teacher education; policy

Social Emotional Learning (SEL) has become increasingly incorporated into teacher preparation policy and coursework as a means to target teacher competence, classroom management, motivation, resilience and to enhance the fidelity and impact of SEL in-service professional development (Jennings & Frank, 2015; Jennings & Greenburg, 2009; Schonert-Reichl et al., 2015). However, SEL has received scant attention in arts-teacher-education-specific discourse, research, and policy (Edgar, 2013, 2016), while recent policy research and discourse in teacher education outside of the arts has turned toward critiquing the comprehensiveness of SEL in curriculum (Schonert-Reichl et al., 2017). Recognizing this disjuncture as both a problem and opportunity, we examined the correspondence of SEL in arts teacher education policy documents and its potential for shaping arts teacher education and ultimately K-12 arts education.

Social emotional learning in preservice teacher education

SEL advocates have been urging changes in teacher preparation policy and practice for nearly two decades to enhance the use of SEL in K-12 schooling (Jones & Bouffard, 2012; National Council for Accreditation of

Teacher Education [NCATE], 2010; National Institute of Child Health and Human Development [NICHD], 2007; Schonert-Reichl et al., 2015, 2017). Jennings and Frank (2015) posit that SEL is also a natural connection for preservice teacher education and should be tied to the development of pedagogical content knowledge in order to enhance dispositions and teaching skills (Alexander, 1994; Murano et al., 2019; Shulman, 1987). Still, many state teaching standards, which institutions frequently use to measure competence of emerging educators, do not address important domains of SEL such as self-management and self-awareness (Schonert-Reichl et al., 2015, 2017); similarly, specific aspects of SEL are intermittently mentioned in the competencies outlined in accreditation standards for postsecondary institutions (Association for Advancing Quality in Educator Preparation [AAQEP], 2020; Council for the Accreditation of Educator Preparation [CAEP], 2020).

Teacher educators recommend adopting new approaches and enhancing research to advance SEL. Strategies such as emotional intelligence testing (McInnis, 2017), stress reduction (Jennings & Greenberg, 2009), reflection (Almerico, 2018), facilitative teaching, and collaboration with nonteaching educational professionals (e.g., counselors, school psychologists, nursing staff)

(Edgar, 2013, 2015) can inform how teachers integrate self-management, self-awareness, and responsible decision-making skills in their pedagogy. Curriculum research on child and adolescent development (Leibbrand & Watson, 2010; NICHD, 2007), behavior management techniques (Coalition for Psychology in Schools and Education [CPSE], 2006; Nucci, 2006), relationship development, and mental health could build the knowledge base on incorporating SEL while learning to teach (Hamre & Pianta, 2005, 2006; Koller et al., 2004). This type of knowledge could help synthesize preservice teachers' knowledge of social-emotional skills, child development, practical teaching experiences, and pedagogical content knowledge (Jennings & Frank, 2015). Nevertheless, given the diverse range of required courses in arts teacher preparation programs and policies aimed at limiting crediting hours, the adoption of new requirements in arts teacher education could be a difficult prospect.

Social emotional learning in arts teacher education

Arts teacher education is a complex and collaborative enterprise involving university faculty in the arts, education, psychology, other disciplines, and K-12 school faculty. How to promote active engagement in reflective practice that integrates knowledge and understanding of self-awareness, social awareness, arts disciplines, school and community context, and human development are priorities that should be focal points of collaboration.

Several subject areas align with SEL, and many arts educators are recognizing how it overlaps with some core practices in arts education (Farrington et al., 2019). Farrington et al. (2019) developed a theory of action to describe the interrelationship of arts learning and SEL. They theorize that SEL skills are reinforced through learning in the arts and most ideal when they occur through positive and beneficial relationships. They recognize that arts educators influence student SEL but the direction of that influence depends upon a teacher's interactions and frame of the learning environment. They believe that arts teachers should shape arts learning experiences to create emotionally safe spaces, provide opportunities to explore and express personal identity, and develop trusting relationships with students. Several arts educators have described what this looks like in particular arts disciplines (e.g., Jellison et al., 2017; Kay & Wolf, 2017; May & Robinson, 2016; Pereira & Marques-Pinto, 2018; Powers & Duffy, 2016; Usakli, 2018; Varner,

2019). Promoting and developing experience within SEL strategies during preservice arts teacher education could improve eventual experiences and outcomes in both K-12 arts and nonarts classrooms and enhance future collaborations with nonarts educators (Farrington & Shewfelt, 2020).

Purpose statement and research questions

With these goals in mind, we explored the alignment of SEL competencies with accreditation policy, teacher preparation standards, and arts teacher education course descriptions. We wanted to document policy links between arts teacher preparation and SEL (AAQEP, 2020; CAEP, 2020; National Association of Schools of Art and Design [NASAD], 2018; National Association of Schools of Dance [NASD], 2018; National Association of Schools of Music [NASM], 2019; National Association of Schools of Theatre [NAST], 2019). Specifically, our analysis was guided by the following questions:

- What is the alignment between SEL dimensions and arts teacher education accreditation standards?
- What is the alignment between SEL dimensions and state preservice teacher standards?
- What is the alignment of SEL dimensions with course titles and descriptions of professional education coursework in arts teacher education programs?

Investigating links between SEL and arts teacher education: role of researcher, policy context, review methods, and analysis

Researcher position

We maintain the perspective that arts teacher policies typically change incrementally over time unless precipitated by a major event (Baumgartner & Jones, 1993). We began this project by looking for subtle evidence of SEL in arts teacher education. However, we recognize the shift in public schooling of SEL and the attention given to SEL in light of the COVID pandemic that began in the United States and how it precipitated immediate and dramatic changes to schooling and arts education in the Spring of 2020. We also regard policy as a complex ecosystem that encompasses more than accreditation and preservice standards, course descriptions, and requirements in written policies (Ball et al., 2011; Schmidt, 2009) but consider these to be relevant starting points for exploring SEL in arts teacher education.

Table 1. Preservice teacher outcomes based upon the Association for Accreditation in Teacher Preparation (AAQEP) standards.

- Learners, learning theory including social, emotional, and academic dimensions, and application of learning theory
- Culturally responsive practice, including intersectionality of race, ethnicity, class, gender identity and expression, sexual identity, and the impact of language acquisition and literacy development on learning
- Creation and development of positive learning and work environments
- Dispositions and behaviors required for successful professional practice
- Understand and engage local school and cultural communities, and communicate and foster relationships with families/ guardians/caregivers in a variety of communities
- Create productive learning environments and use strategies to develop productive learning environments in a variety of school contexts
- Support students' growth in international and global perspectives
- Establish goals for their own professional growth and engage in self-assessment, goal setting, and reflection
- Collaborate with colleagues to support professional learning

Arts teacher education accreditation policy context

Examining SEL in arts teacher education involves unraveling the intersection of the disparate policies that guide arts teacher preparation and related discourse. Arts teacher curricula are composed of content and pedagogical coursework taught by a wide variety of faculty and multi-layered policies that are framed by state laws and regulations, national accrediting bodies, and institutions. Officially, these policies are intended to be quality assurance mechanisms that wield significant influence over curricula. Notably, the policies of states, the operations of accrediting agencies, and the curricular practices and participation in accreditation vary widely. The degree to which arts units within and across institutions seek national accreditation varies.¹ Furthermore, accreditation for education units in many states is closely connected with state laws and regulations. In some states, national accreditation is required for institutions to be eligible to offer teacher preparation programs, but even in states in which national accreditation is not required, state departments of education usually have a partnership agreement, which guides the accreditation process. Consequently, the impact of these policies depends upon the context of particular arts education programs and the values, expectations, and priorities that have been established.²

States establish laws and regulations that place mandates on higher education institutions for preparing teachers. Ordinarily, this consists of a review by a state agency, a requirement for national certification, or some combination of these processes. Oversight might also involve the documentation of course descriptions, syllabi, or reporting the results of assessments that are integrated within or outside of courses. In addition, many universities seek national accreditation for the stature that it provides or due to requirements placed upon it by administrators, governing boards or other stakeholders. Currently, two national agencies, the Council for the Accreditation of Teacher

Preparation (CAEP)³ and the Association for Advancing Quality in Educator Preparation (AAQEP)⁴ accredit teacher preparation programs and use overarching standards that are designed to intersect with state standards for teacher education. These associations frequently coordinate with specialized professional associations,⁵ other accrediting bodies and states for the evaluation of specific programs. CAEP recognizes the arts accrediting bodies (i.e., National Association of Schools of Art and Design, National Association of Schools of Dance, National Association of Schools of Music and National Association of Schools of Theatre) as fulfilling disciplinary-based accreditation.⁶ Frequently, education units track some requirements for arts education students through accountability systems that they maintain.⁷

Education accreditation review method

We examined the relationship between CAEP and AAQEP accreditation requirements and SEL, by drawing upon content analysis through a three-stage process (Krippendorff, 2019). First, we coded deductively for standards language relevant for preservice candidate outcomes (e.g., “candidates,” “completers”). In addition to identifying the explicit requirements, we also made inferences about institutional requirements that indirectly involved the collection of data from preservice candidates. These inferences drew upon of our own knowledge of the CAEP process and how it affects our own institutions. Second, we coded deductively for standards language that coincided with SEL standards language or concepts. Third, we arranged a synthesis of accreditation outcomes for teacher candidates with SEL concepts as listed in Tables 1 and 2.⁸ Fourth, we then used those outcomes to develop a curriculum map demonstrating the overlap between these standards and SEL competencies, similar to the procedures used by Fleming and Bay (2004). We used the Illinois SEL standards for alignment. These standards are comprehensive and have been used as a framework for standards in other states. While these

Table 2. Preservice teacher outcomes based upon the Council for Accreditation of Teacher Education (CAEP) standards

- Student growth and development and of individual differences across cognitive, linguistic, social, emotional, and physical areas as well as individual differences and diverse cultures and communities.
- Understanding of professional standards of practice, relevant laws and policies and codes of ethics, and ability to collaborate with learners, families, and colleagues to ensure learner growth.
- Use of data to reflect on teaching effectiveness and their own professional practice.
- Ability to implement college and career ready teaching

standards were designed to prepare K-12 students for life skills, they also provide teachers with a contextual frame for shaping instruction, disciplinary content, and assessment and correspond to social-emotional competencies that preservice teachers should demonstrate in their own practice (Jennings & Frank, 2015; Schonert-Reichl et al., 2017). Teachers who have high levels of social-emotional competence are more likely to implement SEL activities with students.⁹

Alignment with teacher accreditation standards

For both the AAQEP and CAEP standards, we found overlap with the three central SEL goals of self (self-awareness and self-management), others (social awareness and relationship management), and responsible decision-making.

Arts teacher education policy context

We also examined the alignment of SEL competencies with arts teacher education standards. These standards are used by the four national associations that accredit music, dance, theater, and the visual arts in higher education institutions (NASAD, 2018; NASD, 2018; NASM, 2019; NAST, 2019). Each association evaluates how institutions meet standards, requirements, and ethical codes as part of a credentialing process, including all degree programs in arts teacher education, i.e., art education, dance education, music education, theater. On a periodic basis, institutions submit a self-study that includes a narrative and supporting information to explain how the standards and competencies are met. In general, the arts education associations base accreditation upon (a) the global presentation of educational philosophy, (b) a set of goals and objectives presented, (c) a self-study guided by accreditation standards, and (d) the extent to which the stated goals have been achieved. The accreditation guidelines address curricular structure, program content, competencies, desirable attributes, and faculty qualifications.

Review methods and analysis

Rather than conducting separate analyses for each set of standards, we identified common elements of the desirable competencies for teacher education programs across all of the arts accreditation standards and developed a list that represents all arts disciplines. We then reworded this into standards language that would be applicable across arts disciplines and organized our synthesis of the desirable competencies into five categories that were designed to retain the substance of requirements in each set of arts standards as is displayed in Table 3. Then, we examined the similarity between these attributes and the SEL Illinois standards to identify points overlap with a curricular mapping procedure (Fleming & Bay, 2004).

Accreditation

To examine the way in which the three sets of accreditation standards compare to SEL, we used content analysis to code these standards deductively by using five components of SEL (self-awareness, self-management, social awareness, relationships, responsible decision-making) in the accreditation standards (Krippendorf, 2019). The AAQEP standards indicated specific and clearly defined outcomes that were relevant for SEL, i.e., social awareness and applications of learning concepts that could be applied to building and fostering relationships. The arts standards did reference development, social foundations, and relationships, although all references were strictly in an artistic context. Notably, the arts standards were written in more general terms and provide broadly construed guidance in comparison to the specific language of state standards. The direct relationships that we found in the Social Awareness and Relationship categories are contained in Table 4.

State standards

All accreditors discussed previously use the state context as a central component of evaluation and defer to state policy on overlapping issues. We deliberately chose to look at the state standards for teacher preparation in Missouri and South Carolina because we

Table 3. Desirable Attributes in Common across National Association of Schools of Music (NASM), National Association of Schools of Art and Design (NASAD), National Association of Schools of Theatre (NAST), and National Association of Schools of Dance (NASD).^a

Foundations and ethics		
<ul style="list-style-type: none"> • Understanding of the philosophical and social foundation underlying artistic study in education and the ability to express a rationale for personal attitudes and belief. • Ability to articulate and communicate the goals and rationales of a program to pupils, colleagues, administrators, and parents in an effective and professionally responsible manner. • Ability to understand, apply, and practice principles of professional ethics. 		
Child and adolescent development		
<ul style="list-style-type: none"> • Ability to teach particular arts disciplines (i.e., dance, music, theater, visual) at various levels to different age groups and in a variety of classroom, studio and ensemble settings in ways that develop knowledge of how arts disciplines works syntactically as a communication medium and developmentally as an agent of civilization. • Understanding of child growth and development and an understanding of principles of learning as they relate to particular arts disciplines. 		
Communication and relationship building		
<ul style="list-style-type: none"> • Ability to teach arts at various levels to different age groups and in a variety of classroom and ensemble settings in ways that develop knowledge of how music works syntactically as a communication medium and developmentally as an agent of civilization and as a part of their intellectual and cultural heritage. • Potential to inspire others and to excite the imagination of pupils, engendering a respect and desire for experiences in the individual arts disciplines. • Ability to maintain positive relationships with individuals of various social and ethnic groups, and to be empathetic with students and colleagues of differing backgrounds. • Ability to assess aptitudes, experiential backgrounds, orientations of individuals and groups of students, and the nature of subject matter, and to plan educational programs to meet assessed needs and manage classrooms and rehearsals 		
Curriculum and assessment		
<ul style="list-style-type: none"> • Knowledge of current methods, materials, and repertoires available in various fields and levels that are appropriate for teaching specializations in arts disciplines. • Ability to accept, amend, or reject methods and materials based on personal assessment of specific teaching situations • Basic understanding of the principles and methods of developing curricula and the short- and long-term units that comprise them. 		
Understanding of evaluative techniques and ability to apply them in assessing both the progress of students and the objectives and procedures of the curriculum.		
Professional development and self-improvement		
<ul style="list-style-type: none"> • Awareness of the need for continuing study, self-evaluation, and professional growth, and the ability to organize continuing study and to incorporate knowledge gained into self-evaluation and professional growth. • Ability and desire to remain current with developments in the art of music and in teaching, to make independent, in-depth evaluations of their relevance, and to use the results to improve musicianship and teaching skills. • Ability and desire to seek out, evaluate, and apply new ideas, methods, policies, and developments in the arts disciplines and examine the impact on the musical, cultural, and general development of students. 		

^aAll four organizations have separate accreditation standards, but there are notable similarities across these standards. This table was created by developing a synthesis of those standards.

Table 4. Comparison of explicit social awareness and relationship-oriented SEL competencies specified in AAQEP, CAEP, and arts accreditation.

AAQEP	CAEP	Arts
Social awareness		
<ul style="list-style-type: none"> • Learners, learning theory, including social, emotional, and academic dimensions • Intersectionality of race, ethnicity, class, gender, identity, and expression, sexual identity • Impact of language acquisition and literacy development • Dispositions and behaviors 	<ul style="list-style-type: none"> • Student growth and development, individual differences (cognitive, linguistic, social emotional, physical areas, cultures, communities) • Ability to collaborate with learners, families, and colleagues to ensure learner growth. 	<ul style="list-style-type: none"> • Understanding of child growth and development and an understanding of principles of learning as they relate to particular arts disciplines. • Understanding of the philosophical and social foundation underlying artistic study • Ability and desire to seek out, evaluate, and apply new ideas, methods, policies and developments and examine the impact on the musical, cultural, and general development of students.
Relationships		
<ul style="list-style-type: none"> • Creation and development of positive learning environments • Communication and fostering of relationships in a variety of communities • Support of student growth in international and global perspectives • Application of learning theory • Engagement in culturally responsive practice • References to state standards 	<ul style="list-style-type: none"> • Ability to collaborate with learners, families, and colleagues to ensure learner growth • Application of content knowledge and pedagogical knowledge to interactions with diverse K-12 students • References to INTASC and state standards • References to academic and nonacademic indicators 	<ul style="list-style-type: none"> • Potential to inspire others and to excite the imagination of pupils • Ability to maintain relationships and be empathetic • Ability to articulate and communicate the goals and rationales of a program • Develop knowledge of arts disciplines as a part of intellectual and cultural heritage.

work in these states and understood each state's context. Additionally, these states are not among the 11 that have a full range of developed stand-alone K-12

SEL competencies (Dusenbury & Weissberg, 2018), which made our analysis applicable to the majority of other states.

Both Missouri and South Carolina have preservice standards that align with in-service teacher standards (Missouri Department of Elementary and Secondary Education [MoDESE], 2013; South Carolina Department of Education [SCDE], 2020). Missouri has standards that emphasize several skills that are used in SEL: (a) effective communication, (b) problem solving, and (c) responsible decision-making. We followed the same procedures for this analysis as was used to examine the national standards.

Both states' standards addressed communication, engagement, classroom environment, culture, and teacher professionalism. The Missouri standards had more explicit references to the role of culture, community, collaboration, and decision-making. SEL goals were aligned with all of the Missouri Teacher Standards (MoDESE, 2013) implicitly and explicitly aligned with standards two, eight, and nine:

Standard #2 Student Learning Growth and Development

The teacher understands how students learn, develop and differ in their approaches to learning. The teacher provides learning opportunities that are adapted to diverse learners and support the intellectual, social and personal development of students.

Quality Indicator 1: Cognitive, social, emotional and physical development

Quality Indicator 2: Student goals

Quality Indicator 3: Theory of learning

Quality Indicator 4: Differentiated lesson design

Quality Indicator 5: Prior experiences, multiple intelligences, strengths and needs

Quality Indicator 6: Language, culture, family and knowledge of community values (p. 3)

Standard #8 Professionalism

The teacher is a reflective practitioner who continually assess the effects of choices and actions on others. The teacher actively seeks out opportunities to grow professionally in order to improve learning for students. (p. 5)

Standard # 9 Professional Collaboration

The teacher has effective working relationships with students, parents, school colleagues and community members (p. 5).

We also found the South Carolina's preservice standards to be less specified and consequently less aligned with the SEL components. Standard 8 refers to classroom climate and support for student learning, including cooperativeness and belonging in the classroom. Standard 10 refers to ethics, being a student advocate and making the entire school a productive and positive learning environment.

Course descriptions

We also examined the alignment of arts teacher education course titles and course descriptions used in Missouri and South Carolina universities to identify possible connections to the Illinois SEL standards and preservice coursework. Title II data were used to identify arts teacher education programs located in South Carolina and Missouri, including visual arts (28), dance (4), instrumental music (31), vocal music (42), and theater (15).¹⁰ Due to the number of programs, the Missouri data were limited to include only initial teacher education programs that provide credentials in all three areas of art, music, and theater. Missouri had no initial-level dance education programs. South Carolina data included all initial-level programs. We used university catalogs and websites to identify teacher preparation courses for each program. We did not collect course descriptions on practicum courses, student teaching courses, or courses that focused purely on content (e.g., music theory, theater history, etc.), although courses that had a practicum, in addition to content, were included in the review. This yielded a total of 244 courses in Missouri and 117 courses in South Carolina. The course titles and descriptions were compared with the alignment of SEL goals. We reviewed courses by coding course descriptions and then grouping codes into themes across course types using procedures similar to Schonert-Reichl (2017).

We found instances of overlap with SEL dimensions across a variety of courses. A summary of these themes is provided in Table 5. We recognize the limitations of examining course descriptions. Our purpose in this analysis was not to be comprehensive but to examine

Table 5. SEL dimensions of identified in course descriptions in South Carolina and Missouri

Course type	Self	Social	Relation	Context	Respond
Introductory education	X	X			
Introductory arts Ed	X	X			
Art education			X		
Multicultural, diversity and behavior management	X	X	X	X	
Educational psychology and human development				X	
Literacy/reading & writing/ Second language acquisition				X	X
Special education			X	X	

Note. Dimensions include self-management, social awareness, relationships skills, community and cultural context, and culturally responsive pedagogy.

the existence of overlap with SEL components, while recognizing that courses are far more intricate than catalogue descriptions. In addition, policy differences in accreditation could affect the results. All teacher preparation institutions in South Carolina are required to be members of CAEP. Missouri does not require national accreditation. As of the writing of this article, three Missouri institutions were members of AAQEP, and 20 institutions were members of CAEP.¹¹

Discussion: links between art teacher preparation policy and SEL

The alignment of SEL and accreditation in arts teacher preparation is intricate given the confluence of education accreditation, arts accreditation, and state standards. Our findings revealed overlap between some accreditation standards and the SEL Standards; however, these results should be interpreted with extreme caution given the limitation of using only two states and our reliance on documentation without knowledge of the context of individual institutions. The AAQEP standards refer to particular social, emotional, and culturally responsiveness aspects. The CAEP standards and arts accreditation standards also correspond but in less explicit terms.¹² As the national accreditation standards are designed to support the state context, we also examined alignment in state standards and course descriptions. Throughout the national and state policy documents, we identified conceptual connections but not explicit indications of SEL. We also identified some intersections with SEL in course descriptions, although these were infrequent. Significantly, a limitation of this analysis is that the priorities and practices that exist in particular programs can only be speculated. Further, many institutions are not subject to accreditation either due to self-selecting out of the process or because it is not required.

State and national teacher education accreditation policy requires that universities assess SEL competencies as candidates transition through teacher education programs and that reviews of these data be used to both mentor candidates and assure the development of those competencies (AAQEP, 2020; CAEP, 2020). Notably, K-12 schooling and teacher education continue to be linked with data-oriented outcome models at the both the state and national levels, and some outcome-based initiatives are aimed at explicitly advancing SEL (MoDESE, 2020; National Commission on Social, Emotional, and Academic Development [NCSEAD], 2019).¹³ Similarly, there are initiatives in

K-12 policy to link evidence-based data on culture and climate to school district accreditation in both local policy and through national initiatives advocating SEL. We are concerned that such data-driven approaches may be counter-productive and reductionist for fostering SEL both in K-12 and teacher preparation.

We also found links between the arts accreditation standards and SEL in the areas of foundations, development, communication and relationship building, curriculum, and improvement. However, we observe that it is possible for these attributes to be interpreted irrespective of school and community context, which is not the intent of the SEL standards. We believe that the theory of action proposed by Farrington et al. (2019) is instructive in emphasizing the importance of SEL in arts teacher preparation. If it is a given that arts educators will shape SEL and the question is how, then arts teacher educators have an ethical obligation to shape arts teacher education to foster positive influences and arts accreditation standards should be leveraged to position future teachers to develop this capacity. We recommend that arts accrediting bodies consider the role of SEL and how desired competencies might more closely aligned with social context, community context, diversity, and social justice given the potential connection with arts and preservice arts education coursework (Bertling & Moore, 2020; Conway et al., 2019; Eisner, 2002).

Similar to reviews of SEL content in teacher education more broadly, we did not find many self-awareness and self-management skills explicitly identified in our analysis of the various data that outline competencies for teacher candidates despite being arguably the most essential skill in teaching (Jennings & Frank, 2015; Jennings & Greenberg, 2009; Schonert-Reichl, 2017; Schonert-Reichl et al., 2015, 2017). Self-goals, others-goals, or decisions-goals are always present whether explicit or implicit; however, the adoption of SEL provides an explicit and concrete lens that can enhance preservice teachers' knowledge, skills, and professional-identity. One of the biggest challenges in teaching and other aspects in life is to manage oneself, engage others, make good decisions, and take on a professional identity. While we did not find evidence of this in our review, probably due to the brevity of course descriptions, identity development in arts teacher education has been promoted as a meaningful way to provide support for self-management and self-awareness (e.g., Conway et al., 2019; Raiber & Teachout, 2014). We recommend that efforts to support teacher identity development continue and

accelerate in arts teacher education within the context of SEL and encourage future arts educators to make identity development an explicit part of their teaching with K-12 students (e.g., Raiber & Teachout, 2014). We stress that when arts educators work with students they are not only teaching students the arts, they are also teaching them to be artists and to examine who they are.

Conspicuously, we found no specific references to mental health and relationships in accreditation requirements, state standards, or course descriptions. This is at odds with recent recommendations for increasing mental health literacy in preservice teacher education generally (Andrews et al., 2014; Kratt, 2018; Rossen & Cowan, 2014; State et al., 2011), the foundational idea of facilitating the SEL capacity of *all* students (Collaborative for Academic, Social, and Emotional Learning [CASEL], 2019; NCSEAD, 2019) and situations that we have observed that preservice teachers face in K-12 settings. Many situations arise in arts instruction that provide teachers with a window into mental health awareness. Clearly, arts teachers should not take on the role of counselors or therapists, but they can play crucial roles in recognizing mental health concerns and facilitating student growth in communication, conflict resolution, and empathy (Edgar, 2015, 2017). Arts teacher educators can facilitate positive teaching behaviors by providing examples of strategies for fostering interpersonal communication and collaboration with mental health school professionals (e.g., counselors, psychologists) during practical preservice teaching experiences. Furthermore, arts teacher educators can also influence the dispositions of future teachers through informal interactions and advising outside the classroom.

Implications

The NCSEAD (2019) recommends that teacher preparation programs address human development, motivation, the intersection of SEL and academic content, diversity and SEL performance assessments as a means to advance SEL. Clearly, arts teacher preparation falls under the umbrella of SEL, which overlaps with many priorities and concerns of arts teacher education (Schonert-Reichl et al., 2017). Discussions regarding the integration of SEL in arts teacher preparation focus on how SEL overlaps with pedagogical content knowledge (Jennings & Frank, 2015), arts curricula (Farrington et al., 2019), and the effectiveness of meaningful and authentic collaborations in arts teacher education (Alexander, 1994; Jennings &

Frank, 2015; Shulman, 1987). Bringing SEL to the forefront of arts teacher preparation could accelerate its awareness, use, and efficacy. Policies such as accreditation standards, program mission, partnerships with K-12 schools and course design provide possibilities for reframing arts education as a major if not essential component of SEL (Baumgartner & Jones, 1993; Farrington & Shewfelt, 2020; Shaw, 2019).

The COVID-19 global pandemic has brought renewed attention to SEL in K-12 education and by extension to teacher education. CASEL (2019) has developed a return-to-school plan for Fall 2020 that highlights the integration of SEL in learning and how to provide students with opportunities to process and reflect on emotions in relation to the pandemic. We observe the key role that arts educators played in Spring 2020 in keeping students connected during the transition to online learning. And recently, more than 50 national arts and educational organizations issued a unified statement articulating the foundational role of SEL in arts education and the critical necessity of arts education for students, especially during moments of crisis (National Association for Music Education, 2020). Furthermore, the National Core Arts Standards include opportunities for SEL in the creating, performing, responding, and connecting processes within each arts discipline (Omasta et al., 2020). Illustrating that SEL is naturally embedded in arts education (Omasta et al., 2020), should inform how SEL is framed as an area of proficiency within arts teacher preparation.

Despite this renewed focus on SEL in arts education, the notion that arts learning contributes to the development of social and emotional development is not new (Arts Education Partnership, 2004). Collaborative engagement, expression, and commitment inherent in artistic engagement provide evidence of social and personal development in arts study. Arts preservice teacher education regularly helps preservice teacher recognize *how* they shape emotionality, personal identity, and trusting relationships as they teach. Adopting the framework of SEL can help to articulate this more clearly as a role and function of quality teaching and prompt reflection on its effects (Farrington et al., 2019). While we have concerns that an extensive reliance on external measures of evaluation can lead to variations of SEL that can compromise the integrity and authenticity of arts learning, we recognize that the purposeful inclusion of SEL in arts teacher education can shift the perception and pervasiveness of SEL skills in arts teacher education.

Notes

- The use of accreditation to achieve these outcomes itself is subject to a wide array of debate within and beyond education circles.
- Jones (2008–09) makes a distinction among “hard” and “soft” policies that may be useful in understanding the web of policies and its influence. He argues that while hard policies or mandates are the subject of scrutiny and action, it is actually soft policies or more subtle policies that more substantially influence institutionalized practices.
- The Council for the Accreditation of Teacher Preparation was formed in 2010 as a result of the merger of the National Council for the Accreditation of Teacher Education and the Teacher Education Accreditation Council with the mission of “advancing equity in educator preparation through evidence-based accreditation that assures quality and support continuous improvement to strengthen P-12 student learning.”
- The Association for Advancing Quality in Educator Preparation was formed in 2017 with the vision of promoting excellent, effective, and innovative educator preparation that is committed to evidence-based improvement and enjoys a high degree of community engagement and public confidence. AAQEP leverages credible evidence, technological advances, and innovations in quality assurance/accreditation to provide transparent, understandable reports on program quality and to foster innovation and improvement. While the CAEP accreditation process is centered around evidence-based accountability and compliance, the AAQEP process takes a more flexible and holistic approach to meeting standards. It may be helpful for the reader to recognize that education accreditors do not make distinctions whether competencies required for accreditation are addressed in education or arts units. They are largely concerned with program assessment and not permitted to make judgments regarding institutional decisions about which units house various aspects of curriculum.
- Specialized professional Associations or SPAs constitute program-specific reviews of teacher education programs that usually precede the institution-wide CAEP process.
- The arts accrediting agencies utilize fewer rigid data-based processes and standards-driven approaches, in comparison to the specialized professional associations. The education accrediting bodies largely base their evaluations on outputs that are measured through the collection of data on candidate outcomes, field experience quality, data-informed improvement and program coherence. CAEP has also based their accreditation on K-12 learning impact data and rigid entry requirements. This has generated significant controversy in teacher education and is considered to have led to the formation of AAQEP.
- Institutions have discretion for how the standards are met. Courses that address particular standards might locate in arts units or education units depending upon how particular programs are organized.
- These two tables are a synthesis of the AAQEP and CAEP standards but only focus on expected candidate outcomes. The vast majority of accreditation requirements focused on institutional requirements, but those elements have not been incorporated into these tables. Readers should note the selective lens used by the authors.
- See Omasta et al. in this issue for additional details on the Illinois SEL standards and the National Core Arts Standards.
- In Missouri, certification and teacher preparation programs in theatre are combined with speech and debate.
- As of the writing of the articles, less than 100 institutions are members of AAQEP, and no institutions in Missouri have been reviewed by AAQEP. However, Missouri has established a state partnership with AAQEP that parallels its CAEP partnership, and three Missouri institutions have joined AAQEP.
- Notably, the AAQEP standards have only been used for accreditation for reviews at 13 institutions.
- As part of changes to their statewide K-12 evaluation system, the Missouri State Board recently passed new regulations that require that school districts collect evidence-based data on culture and climate that must be used to implement strategies for improvement. See MoDESE (2020).

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