

Kentucky Department of Education

KDE Program Review Guide for Arts & Humanities

June 2011

ARTS AND HUMANITIES: CURRICULUM AND INSTRUCTION

Demonstrator 1. Student Access <i>All students should have equitable access to high quality curriculum and instruction.</i>		
Sample evidence Individual evaluation plan (IEP)/504 plans/Gifted Service Plan/Individual Learning Plan(ILP)/Limited English Proficient(LEP)*SBDM curriculum policy, meeting agendas and minutes*Authentic student products and performances from broad representation of students in all four arts disciplines, reflecting learning of standards* Skills and standards documents*Professional resource materials*Digital, video, audio and/or photographic documentation of opportunities provided for all students to create, perform, and respond in all four arts disciplines and of formal and informal performances, critiques, analysis, etc.*Documentation of participation in state and/or national-sanctioned arts events (e.g., KMEA, KyAEA, KTA, KACDA, KAHPERD, VSA Kentucky, etc.) and other regional, district and local arts events*Curriculum committee agendas, meeting schedules, minutes, etc.*Documentation of artist residencies, guest artists or performing groups		
Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
a) Instruction is scheduled for at least some arts but instruction for all four arts disciplines is not regular or not offered during the regular school schedule b) Arts instruction is limited and offered to mainstream student populations. Expectations are low or not established for special populations. c) There is insufficient evidence to indicate that discipline-based instruction is provided for each art form.	a) Access is provided through intentionally scheduling time within the school schedule for instruction in all four arts disciplines (i.e., dance, drama, music, visual arts). b) Arts curriculum includes instruction for students from diverse populations (i.e., special populations, gifted/talented, ethnicity, gender, socio-economics, etc.) and maintains high quality teaching and learning c) The arts curriculum provides discipline-based instruction in each art form containing its own body of knowledge, skills, and ways of thinking as outlined in local, state and national standards. <ul style="list-style-type: none"> • Elementary: Exploration of all four disciplines • Middle: Grounding in all four disciplines and the beginning of specialization in one or more art forms • High: Specialization in one or more art forms to achieve proficiency and mastery in creating, performing, and responding to their chosen form(s) 	a) A fully accessed arts instructional program is enhanced through field trips, artist residencies, community arts resources and artist involvement in the instructional program during the school day. b) Arts teachers collaborate with special needs teachers to create customized plans to address the needs of students with special needs (i.e., special populations, gifted/talented, ethnicity, gender, socio-economics, etc.) c) Arts teachers collaborate (K-12) to ensure that curriculum is vertically aligned for discipline-based instructional program in each art form.

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<p>d) The arts program offers creating, performing, and responding processes in the arts, but not all four arts disciplines are included.</p>	<p>d) The arts program comprises a balanced program of creating, performing, and responding to the arts in each of the four arts disciplines (dance, drama, music, visual arts)</p>	<p>d) The arts program offers individual students the opportunity to develop their own talents in the three processes of creating, performing, and responding to the arts with the support of teachers, beyond the regular classroom.</p>				
<p>Points</p>						
<p>Rationale, including a detailed list of evidence supporting judgments</p>						
<p>Recommendations for improvement:</p>						

Demonstrator 2. Aligned and Rigorous Curriculum

An aligned and rigorous curriculum provides access to a common academic core for all students as defined by state and national standards.

Sample evidence

Arts specific checklist for walkthrough observations*Records of extended services provided to individual students as the result of special needs or giftedness*Digital, audio, photographic and video evidence of student performances and exhibits, etc.*Professional resource materials available to all faculty*(M,H) Specialization in one or more art forms as indicated in student ILPs*(H) SBDM policy for arts specialization*(H) Listing of arts courses, including History and Appreciation of Visual and Performing Arts for minimum graduation requirements*Field trips, artist residencies, etc.

Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
<p>a) The arts curriculum is not fully aligned with local, state or national standards. Additional work is needed in alignment, articulation, and development of guides/maps, grade level alignment and/or development by arts discipline.</p> <p>b) The curriculum may be designed to develop some basic arts literacy skills in the arts, but does not support full literacy in the four arts disciplines.</p> <p>c) Arts cross-curricular integration is happening but it is not fully developed and intentionally based on standards.</p> <p>d) There is some effort to address interrelationships among the arts but not all arts disciplines are being addressed.</p> <p>e) Students receive little or no exposure to exemplary works of dance, music, theatre and visual arts from a variety of artists, cultural traditions or historical periods.</p>	<p>a) The arts curriculum is fully aligned with local, state and national standards. It is described and outlined in a series of sequential and articulated curriculum guides/maps for each grade level or course in each arts discipline (dance, drama, music, visual arts).</p> <p>b) The arts curriculum provides for the development of arts literacy. (dance, drama, music, visual arts).</p> <p>c) The arts curriculum intentionally provides meaningful opportunities for integration as cross-curricular connections are made.</p> <p>d) The arts curriculum intentionally addresses interrelationships among all four art forms.</p> <p>e) The arts curriculum includes the study of representative and exemplary works of dance, music, theatre and visual arts from a variety of artists, cultural traditions and historical periods.</p>	<p>a) Teachers responsible for teaching the arts regularly collaborate to insure that curriculum is aligned vertically and horizontally.</p> <p>b) The curriculum goes beyond basic linguistic literacy in the arts to include communication through the arts as a distinctive literacy in itself.</p> <p>c) Regular cross-curricular collaboration among teachers to support integration of the arts across disciplines is evident in the school culture.</p> <p>d) The curriculum addresses interrelationships among the four arts with other content disciplines (e.g., math, science, social studies, ELA, etc.)</p> <p>e) There is a rich sequential and articulated curriculum that addresses exemplary work, artists, cultural traditions, and historical periods for each arts discipline. Instruction is provided accordingly.</p>

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<p>f) The school arts curriculum committee evaluates monitors and recommends revisions to the arts curriculum based on a single or limited indicator(s) of student performance. (e.g., school level arts performances and products)</p>	<p>f) The school arts curriculum committee meets regularly and uses multiple indicators of student performance (e.g., local state and national standards, student performance assessments, arts organization performance assessments from sanctioned events, student academic needs defined by other sources) to evaluate, monitor and make recommendations for any needed revisions in the arts curriculum.</p>	<p>f) The school arts curriculum committee initiates collaboration with other schools and educators to ensure implementation, monitoring, evaluation and revision (as needed) of the aligned arts curriculum to ensure that school staff members are cognizant of the most up-to-date curricular trends.</p>					
<p>Points</p>							
<p>Rationale, including a detailed list of evidence supporting judgments</p>							
<p>Recommendations for improvement:</p>							

Demonstrator 3. Instructional Strategies

All teachers should implement instructional strategies that provide quality, variety, and access for all students.

Sample evidence

Teacher documentation of modifications of activities/lessons for special needs students*Electronic/physical files of exemplary arts models*Lesson plans show instruction in peer review*Assessment models show use of peer review*Audio/video recordings of student performances and products*Lesson plans and student exemplary products and performances show sound theory, skills, and techniques at a variety of levels from recall/knowledge to evaluative/creative.

<p>Needs Improvement (X 1/bullet)</p>	<p>Proficient (X 2/bullet)</p>	<p>Distinguished (X 3/bullet)</p>
<p>a) Teachers rarely incorporate all three components of arts study: creating, performing and responding to the arts.</p> <p>b) Teachers provide limited models of artistic performances and products to enhance student understanding but analysis of the examples is limited and not applied to developing performance/production skills.</p> <p>c) Teachers are the sole reviewers of student work or incorporate minimal peer review of products and performances.</p> <p>d) Arts teachers provide fundamental artistic theory, skills, and techniques but do not help students find their relevance to products or performances.</p> <p>e) Arts teachers provide fundamental artistic theory, skills, and techniques but do not help students find their relevance to products or performances.</p>	<p>a) Teachers systematically incorporate all three components of arts study: creating, performing and responding to the arts.</p> <p>b) Teachers provide print, electronic media, virtual and live models of exemplary artistic performances and products to enhance students' understanding of each art discipline and to develop their performance/production skills.</p> <p>c) Teachers incorporate peer review of student's artistic products and performances.</p> <p>d) Arts teachers provide authentic activities for students with special needs (i.e., IEP, GT plan, 504 plan, etc.)</p> <p>e) Arts teachers provide for the development of fundamental artistic theory, skills, and techniques through the development of student performances or products.</p>	<p>a) Teachers engage students in high level creative activities and problem solving in the arts through creating and performing. Students apply analytical skills at a high level while responding to the arts</p> <p>b) Teachers primarily provide students with opportunities to experience exemplary live performances and exhibits, supplemented by print, electronic media, virtual and live models. Students have opportunities to reflect with practicing artists and work on performance/productions skills with practicing artists.</p> <p>c) Teachers routinely guide students toward mastery in peer review processes.</p> <p>d) Arts teachers work collaboratively with skilled special needs teachers to design authentic activities for special needs students.</p> <p>e) Arts teachers ensure that students are able to apply multiple theories, skills, techniques, and creativity in their performances and products.</p>

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<p>f) Guest artists are not used, or guest artists provide arts instruction in place of regular disciplined based arts instruction.</p>	<p>f) The arts curriculum is enhanced and strengthened through collaboration with guest artists, complementing discipline based arts instruction.</p>	<p>f) Exposure to guest and community artists, artist residencies, field trips, etc., are part of the school arts culture for all students and provide experiences that are designed to promote learning of adopted standards.</p>		
<p>Points</p>				
<p>Rationale, including a detailed list of evidence supporting judgments</p>				
<p>Recommendations for improvement:</p>				

<p>Demonstrator 4. Student Performance <i>When all students are provided access to an aligned and rigorous curriculum, where instructional strategies are of high quality and inclusive, student performance should be at a consistently high level.</i></p>		
<p>Sample evidence Electronic or physical student portfolio*Audio/video recordings of student performances and products*Student journals/writing samples/artist statements showing reflections and responses to their works and works of others*Student work samples show independent answers to assignments*Student works samples show self-guided exploration*Artifacts from juried student exhibitions and performances</p>		
Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
<ul style="list-style-type: none"> a) Students are not actively engaged in all three aspects of creating, performing, and responding in the arts. b) Students' products show a lack of variety and scope. c) Student work in the arts does not demonstrate that they are applying creative, evaluative, and analytical and problem solving skills in artistic performances or products. d) Students are not provided opportunities to appropriately reflect upon exemplary exhibits and live performances. e) Some students are able to demonstrate the ability to be self-sufficient in creating artistic products. f) Students are not supported nor encouraged to participate in juried events, exhibitions, contests and performances outside the school environment. 	<ul style="list-style-type: none"> a) Students are actively engaged in creating, performing and responding to the arts. b) Students routinely create rich and insightful products and performances for a variety of purposes. c) Students, with teacher guidance, routinely use creative, evaluative, analytical and problem solving skills in developing and/or reflecting on artistic performances and products. d) Students use written and verbal communication to reflect on exemplary exhibits and live performances as classroom assignments. e) Students demonstrate the ability to be self-sufficient in creating performances and/or products with teacher guidance. f) Students participate in juried events, exhibitions, contests and performances outside the school environment in all four disciplines. 	<ul style="list-style-type: none"> a) Students demonstrate mastery of skills and theoretical understanding with high levels of creativity, performing, and responding to the arts appropriate to the age and grade level. b) Students identify a purpose and generate original art works or performances that are highly expressive. c) Students independently apply creative, evaluative, analytical and problem solving skills in developing and/or reflecting on artistic performances and products. d) Students routinely use self-initiated written and verbal communication to reflect on exemplary exhibits and live performances to a variety of audiences. e) Students initiate and produce their own creative projects. f) School arts programs and individual students participate in Juried events, exhibitions, contests, performances and performance assessment events are used as tools for reflection and review, and used adjust and improve the school instructional program.

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Points							
Rationale, including a detailed list of evidence supporting judgments							
Recommendations for improvement:							

ARTS AND HUMANITIES: FORMATIVE AND SUMMATIVE ASSESSMENT

<p>Demonstrator 1. Variety of Assessment <i>Teachers should use a variety of assessments to formatively and summatively monitor student progress toward standards.</i></p>						
<p>Sample evidence Nationally-normed, professionally prepared, state or teacher-prepared end-of-course exams, portfolio reviews, solo or group performances, critiques, etc.*Formally adjudicated performance events and art exhibits, evaluation sheets, audio, video*Student created products and performances with rubrics or assessments*Art exhibits or performance events on the school, community, state and/or national level with documented, standards-based feedback*Assessment models show use of peer review</p>						
Needs Improvement (X 1/bullet)		Proficient (X 2/bullet)			Distinguished (X 3/bullet)	
<p>a) Formative and summative arts assessments show some alignment with standards, but may not be directly connected to instruction.</p> <p>b) Summative assessments for individuals and performing groups sometimes demonstrate alignment with specific concepts, understandings, or skills established in standards.</p> <p>c) Students do not effectively use peer review to evaluate each other's work.</p>		<p>a) Formative and summative arts assessments are clearly aligned with local, state and national standards.</p> <p>b) Summative assessments for individuals and performing groups authentically and accurately measure a specific concept, understanding, or skill based on established standards.</p> <p>c) Students use peer review to evaluate each other's work.</p>			<p>a) All arts assessments, both formative and summative are clearly aligned with standards and instruction in the classroom. Assessments are not confined to pencil and paper assessments but also include performance assessments.</p> <p>b) Summative assessments are used to help individual students and performing groups improve. They are a natural outcome of classroom instruction.</p> <p>c) Students independently and objectively utilize oral and written peer reviews to evaluate each other's work.</p>	
Points						
Rationale, including a detailed list of evidence supporting judgments						
Recommendations for improvement:						

Demonstrator 2. Expectations for Student Learning <i>Teachers should have common and high standards for student learning in Arts & Humanities.</i>							
Sample evidence Assessment tasks with rubrics and student products*Written (paper and pencil tests)*State arts education associations' performance events rubrics*Student self-assessment tasks*Lesson plans showing samples of inclusion of exemplary models, documentation of guest artists/ performances, residencies, field trips							
Need Improvement (X 1/bullet)		Proficient (X 2/bullet)			Distinguished (X 3/bullet)		
a) Exemplars or models are used in classroom instruction but students are not clear as to how they can apply what they learn from models. b) Teachers use clearly defined rubrics/scoring guides among themselves but may not always share them with students. c) Teacher-created scoring guides are reviewed with students prior to engaging in work. Students have the opportunity to provide input into the scoring guide design.		a) Exemplar/models are used to encourage students to demonstrate characteristics of rigorous work in the appropriate art form in most instructional lessons/units. b) Teachers share clearly defined rubrics/scoring guides with students before creating, performing, or responding assignments/assessments appropriate to the age and grade level. c) Students learn to develop and utilize rubrics/scoring guides to analyze their own work, the work of their peers, and the work of practicing and master artists appropriate to the age and grade level.			a) Students are exposed to exemplars and models with every instructional lesson/unit. These models may include historical masterpieces, current works, performances by exemplary artists, or exemplary student work. b) Teachers engage students in creating their own rubrics and scoring guides for creating, performing, or responding assignment/assessments appropriate to the age and grade level. c) Students regularly develop and refine rubrics appropriate to the age and grade level.		
Points							
Rationale, including a detailed list of evidence supporting judgments							
Recommendations for improvement:							

Formative and Summative Assessment

Demonstrator 3. Response to Assessment <i>Multiple formative and summative assessments are used to inform, guide, develop and revise instructional strategies and curriculum to enhance student learning and achievement.</i>		
Sample evidence Samples of assessment tasks with rubrics and student products*Written, video or audio student reflections on their work or artistic process (artist’s statements)*Adjudicated performance or product evaluation forms for specific performance/pro-duct*Student performance level descriptions, examples of written (pencil/paper) responses to artistic stimuli (e.g., music listening, image of artwork, excerpts of drama or dance performances)*Art exhibits or performance events with documented standards-based feedback		
Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
a) Multiple classroom assessments for the arts are applied. Teachers do not share and analyze effectiveness or results across the arts department. b) Gifted and Talented students identified in the arts or early primary pool is identified and attempts are made to individualize their growth in the arts. c) Teachers and leadership collaborate to design a process for providing feedback to students on performances/ products that can be documented. d) Students are engaged in critique and evaluation of artistic products but those processes are not formalized or students are not yet capable of making strong evaluations. e) Varied, authentic assessment tasks are used in arts classrooms however they are somewhat irregular and/or do not fully engage the three arts processes of creating, performing, and responding to the arts.	a) Multiple classroom assessments for visual and performing arts (creating, performing, and responding) are analyzed by arts staff to determine instructional modifications that will ensure student learning at the proficient and distinguished levels. b) Ongoing assessment procedures are in place to identify and monitor student growth of Gifted and Talented students in the visual arts, music, theatre, and dance. c) Students regularly receive meaningful feedback from a variety of sources (e.g., staff members, arts adjudicators, peers, etc.) on their performances/products and use the feedback to strengthen their future performance/products. d) Students regularly reflect on, critique and evaluate the artistic products and performances of others and themselves as is grade level and age appropriate. e) Varied, authentic assessment tasks regularly provide opportunities for students to demonstrate knowledge of concepts, skills and understandings in the arts through the three processes of creating, performing and responding.	a) Multiple classroom assessments are employed, analyzed then modified to accommodate the individual needs of each student. Assessment becomes individualized rather than community oriented, except in the case of group performances and productions. b) Teachers collaborate with Gifted and Talented students to establish a growth plan with ongoing assessments that will measure progress and help to adjust the plan as needed as students progress. c) Students are very clear on their progress and capabilities in the arts, and are carefully guided by individual plans based on feedback (from staff, professional, peers, etc.), as to next steps in their progress. d) Students are able to use the language of the arts in critiquing and evaluating performances. They further make recommendation on how those products or performances can be more effective as is grade level and age appropriate. e) Teachers and students collaborate to design assessment tasks that are individualized which incorporate the arts processes and demonstrate student capabilities in applying the three arts processes.

Formative and Summative Assessment

<p>f) A variety of assessment strategies are implemented with consideration for student differences (e.g., special learning needs, gifted and talented, multiple intelligences and students' learning styles), but some differences/needs are not yet being addressed.</p> <p>g) Student activities, progress and achievement in the arts are being shared with the community.</p>	<p>f) A variety of assessment strategies and accommodations are implemented with consideration for student differences (e.g., special learning needs, gifted and talented, multiple intelligences and students' learning styles).</p> <p>g) Student activities, progress and achievement in the arts are shared with the community through various outlets.</p>	<p>f) Arts teachers work in cooperation with special needs teachers to design a variety of assessment strategies and accommodations that will address the needs of each student with a special need, gift, or specific learning style.</p> <p>g) The school implements a communication plan (e.g., newsletter) to regularly report student activities, progress, and achievement, to the community through various outlets (media, billboards, etc., report cards)</p>					
<p>Points</p>							
<p>Rationale, including a detailed list of evidence supporting judgments</p>							
<p>Recommendations for improvement:</p>							

ARTS AND HUMANITIES: PROFESSIONAL DEVELOPMENT

Demonstrator 1. Planning <i>Professional development opportunities are planned with teacher learning needs in mind, and in response to data available about teacher practice and student learning.</i>		
Sample evidence Description of professional development provided by the school and district attended by arts content teachers and other classroom teachers (grade level appropriate)*Needs assessment data*Individual professional growth plans*School council policies regarding professional development are inclusive of arts education		
Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
a) Teachers of the arts are provided some professional development in their content area but the options are limited. b) The school provides some leave for arts teachers to attend content specific conferences or workshops but that leave is limited. Much of their professional development may not be related to their specific content area or professional development needs. c) There is no connection between professional development for arts teachers and the CSIP, IGP, or school and district professional development priorities. d) School arts educators have limited or no opportunities to collaborate with guest artists.	a) Teachers of the arts are provided professional development to improve their content knowledge and teaching skills specific to instruction in their arts discipline. b) The school provides professional leave for arts teachers to attend content specific conferences (e.g., KyAEA, KAHPERD, KMEA, KTA and other state or national conferences), workshops and/or seminars in their discipline. Teacher professional growth plans reflect content-specific PD. c) There is some connection between professional development activities in the arts identified in the Comprehensive School Improvement Plan (CSIP), Individual Professional Growth Plans (IGP), the school's learning goals for students, and the school and district staff development priorities. d) Opportunities are available for school arts educators to plan and collaborate with guest artists.	a) Leadership works with teachers of the arts to custom design professional development training focused on individual teacher needs. The professional development is heavily focused in their arts content area and teaching strategies and skills connected to their art discipline and teaching assignments. b) Leadership works with arts teachers to custom design professional development training focused on individual teacher needs. The professional development is heavily focused in their arts content area and teaching strategies and skills connected to their art discipline and teaching assignments. Professional development includes attending content specific state conferences (KyAEA, KAHPERD, KMEA, KTA) and/or national conferences related to the teacher's teaching assignments. c) There is full connection between professional development activities in the arts identified in the Comprehensive School Improvement Plan (CSIP), Individual Professional Growth Plans (IGP), the school's learning goals for students, and the school and district staff development priorities. d) School arts educators routinely plan and collaborate with guest artists to strengthen and enhance the existing arts curriculum.

Professional Development and Support Services

Points							
Rationale, including a detailed list of evidence supporting judgments							
Recommendations for improvement:							

<p>Demonstrator 2. Participation <i>Teachers participate in program-specific professional development designed to meet their needs. All teachers participate in professional development focused on 21st century skills.</i></p>						
<p>Sample evidence Individual professional growth plans*Teacher reflections/reports from PD*School professional development plan</p>						
<p>Needs Improvement (X 1/bullet)</p>		<p>Proficient (X 2/bullet)</p>		<p>Distinguished (X 3/bullet)</p>		
<p>a) Teachers have little or no access to professional development that supports research based effective instructional strategies specific to their discipline.</p> <p>b) The school allows teachers to attend discipline-specific conferences, workshops and seminars.</p>		<p>a) Teachers have access to professional development that supports research based effective instructional strategies specific to their discipline.</p> <p>b) The school provides leave time for teachers to participate in discipline-specific conferences, workshops and seminars.</p>		<p>a) Teachers have access to and participate in professional development that supports research based effective instructional strategies specific to their discipline.</p> <p>b) The school provides leave time and encourages teachers to participate in and/or present at discipline-specific conferences, workshops and seminars.</p>		
<p>Points</p>						
<p>Rationale, including a detailed list of evidence supporting judgments</p>						
<p>Recommendations for improvement:</p>						

<p>Demonstrator 3. Teacher Leadership <i>Teachers are leaders in their professional community, and guide/lead professional development that meets the needs of the professional learning community.</i></p>						
<p>Sample evidence Professional development presentations*Professional learning community minutes*Individual professional growth plans*Professional growth records</p>						
<p>Needs Improvement (X 1/bullet)</p>		<p>Proficient (X 2/bullet)</p>			<p>Distinguished (X 3/bullet)</p>	
<p>a) Job-embedded professional development opportunities are not provided for arts teachers</p>		<p>a) Job-embedded professional development opportunities are provided for arts teachers to encourage continuous learning and growth</p>			<p>a) Teachers are encouraged and supported to design and lead job-embedded professional development opportunities that promote continuous learning and growth</p>	
<p>Points</p>						
<p>Rationale, including a detailed list of evidence supporting judgments</p>						
<p>Recommendations for improvement:</p>						

ARTS AND HUMANITIES: ADMINISTRATIVE/LEADERSHIP SUPPORT AND MONITORING

<p>Demonstrator 1. Shared Vision <i>School Councils and administrators have developed a shared vision for insuring quality Arts & Humanities instructional programs.</i></p>						
<p>Sample evidence Displays of vision, mission, and belief statements that include the arts*Achievement in the arts program is reported in the school report card*Comprehensive School Improvement Plan includes the arts*Student course selection materials, career pathways, and ILPs include the arts</p>						
Needs Improvement (X 1/bullet)		Proficient (X 2/bullet)			Distinguished (X 3/bullet)	
<ul style="list-style-type: none"> a) The arts are not included in the school vision. b) The school vision does not support attainment of local, state, and national arts standards. c) School leadership does not involve community stakeholders in the development of the school’s vision for arts education. d) The school vision for arts education is in process along with a plan to use the vision to systematically guide decision-making about the arts instructional program. 		<ul style="list-style-type: none"> a) The vision of the school includes the arts and is developed in cooperation with the vision of the district and other schools of the district. b) The vision supports attainment of local, state, and national standards in the arts by all students. c) School leadership involves school and community stakeholders in a collaborative process to develop the school’s vision for arts education. d) School leadership adopts the vision to systematically guide decision-making about arts instructional program; and intentionally modifies as needed to ensure continuous improvement. 			<ul style="list-style-type: none"> a) The school has developed a vision for the arts program which is closely aligned with the overall school vision. b) The vision of attainment of local, state, national standards is fully implemented and apparent in school culture. c) School leadership ensures that all stakeholders share the vision for the school arts program, and is fully implemented and apparent in school culture. (e.g., allocation of resources) d) The SBDM council implements an improvement plan for the arts educational program based on feedback and analysis of the program provided through the guide for decision-making about the arts instructional program. 	
Points						
Rationale, including a detailed list of evidence supporting judgments						
Recommendations for improvement:						

<p>Demonstrator 2. Time and Resources <i>School leadership will provide adequate resources, facilities, space and instructional time to support high quality Arts & Humanities instructional programs.</i></p>		
<p>Sample evidence School council staffing policy*Local Educator Assignment Data (LEAD) data forms of arts teachers*Arts teacher certification documentation*Committee meeting agenda/minutes*Student performance data in the arts*Documentation that teachers of the arts have extensive knowledge, training and arts experiences (i.e., KET/KDE Arts Toolkits).</p>		
Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
<p>a) The arts instructional program is delivered by some certified and highly qualified art teachers, but arts teachers may also be assigned to teach out of their area of expertise (e.g., music certified teacher teaching drama, etc.), or certified classroom teachers with little or no arts strength or background are used to deliver arts instruction.</p> <p>b) School leadership does not ensure regularly scheduled arts instruction for all students.</p>	<p>a) Arts instruction is delivered by educators who are fully certified and highly qualified teachers. All arts teachers have extensive knowledge, training and arts experiences that fully qualify them to teach every course they are assigned.</p> <p>b) School leadership ensures Arts instruction in each arts discipline is regularly scheduled for all students as appropriate for grade span (<i>level during the regular school day</i>):</p> <ul style="list-style-type: none"> • Elementary: All students have regularly-scheduled discipline-based arts instruction in each of the four art forms. • Middle School: Regularly- scheduled, discipline-based, specialized arts courses (in each of the four art forms) are available for students wishing to specialize in an art form(s). Students wishing not to specialize have access to arts appreciation course(s) which provide a firm grounding in basic creating, performing and responding to the arts. 	<p>a) All arts instruction is provided by highly qualified and certified arts specialists. All arts teachers have extensive knowledge, training and arts experiences that fully qualify them to teach every course they are assigned.</p> <p>b) School leadership ensures that arts instruction in each arts discipline is regularly scheduled for all students as appropriate for grade span level (as noted in Proficient bullets) during the regular school day and supplemented with afterschool programs.</p>

Administrative/Leadership Support and Monitoring

<p>c) School leadership does not ensure adequate instructional time for the arts.</p> <p>d) School equipment is maintained but only on an emergency basis, or as equipment breaks down.</p> <p>e) Visual and performing arts classroom spaces are inadequate to support the unique teaching and learning demands of each arts discipline.</p> <p>f) The arts program lacks adequate materials, equipment and technology to teach the curriculum.</p>	<ul style="list-style-type: none"> • High School: Discipline-based arts instruction through multiple, specialized arts course in each art form is available for any student wishing to specialize in and art form(s). Students wishing not to specialize have access to the History and Appreciation of Visual and Performing Arts Course. <p>c) School leadership adopts policy and procedures that provide and protect adequate time for students to be actively involved in creating, performing and responding to the arts.</p> <ul style="list-style-type: none"> • Elementary: A minimum average of 150 minutes per week of discipline-based arts instruction • Middle: Year-long instruction in specialized arts courses • High School: Year-long instruction in specialized arts courses <p>d) The school provides for annual maintenance and repair of equipment as needed.</p> <p>e) Visual and performing arts classroom spaces are adequate to support the unique teaching and learning demands of each arts discipline.</p> <p>f) The arts program has adequate materials, equipment and technology to teach the curriculum.</p>	<p>c) School leadership fully implements policy and procedures for adequate and protected time for all students to be actively involved in creating, performing and responding to the arts.</p> <p>d) There is a regular schedule for conducting inventory, assessing maintenance needs and repairing equipment for the arts instructional programs.</p> <p>e) The visual and performing arts are taught in spaces that are appropriately designed and equipped for the unique requirements of each artistic discipline.</p> <p>f) The arts program has state of the art materials, equipment, and technology to teach dance, drama, music, and visual arts based on student and class needs.</p>
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Administrative/Leadership Support and Monitoring

<p>g) School leadership allows for minimal additional learning opportunities in the arts (e.g., field trips, artist residences, in-school performances) both within and beyond the school day.</p> <p>h) School leadership at the middle/high school level considers single-section classes when creating the master schedule, but conflicts may not be fully resolved.</p> <p>i) School leadership involves arts teachers in the master scheduling process on a limited basis, but does not consider all aspects of the scheduling process and course offerings.</p> <p>j) The school media center has some arts books and other print materials, audio and video materials, and technology resources, but these are limited and need upgrading or improvement.</p> <p>k) School leaders attempt to support and facilitate minimal cross-curricular collaboration with school arts programs.</p>	<p>g) School leadership supports and provides additional learning opportunities in the arts (e.g., field trips, artist residences, in-school performances) both within and beyond the school day including adjusting the school/student schedule as needed; and that these activities drive instruction.</p> <p>h) School leadership at the middle/high school level, makes every effort to avoid scheduling single-section courses in the arts against single-section courses in required subjects (e.g., the one band class scheduled against the one AP calculus class).</p> <p>i) Arts teachers are part of planning the school’s master schedule to ensure best practices in arts instruction (e.g., adequate instructional time, arts class offerings, provision for transition between classes).</p> <p>j) School provides a variety of arts books and other print materials, audio and video materials, and technology resources in the school media center.</p> <p>k) School leaders support and facilitate cross-curricular collaboration with school arts programs and ensure that the programs support cross curricular instruction.</p>	<p>g) There is full cooperation between school leadership, arts teachers and other staff in the development and implementation of extended opportunities. The school plans well in advance and establishes a quality program for exposing students to extended activities during and after the school day to drive and enhance instruction across all content areas.</p> <p>h) School leadership at the middle/high school level cooperates with arts teachers in the development of the school master schedule; single section courses are placed in the schedule first so as to avoid conflicts.</p> <p>i) School leadership collaborates with arts teachers to develop the master schedule to ensure the highest quality of the arts instructional program in all aspects of the program schedule.</p> <p>j) The arts staff works in collaboration with media center specialists to acquire up to date resources for the arts to be housed in the media center and used by arts teachers and all other teachers in the school.</p> <p>k) There is full cooperation between school leaders, teachers and staff to utilize cross-curricular instruction on a regular, school wide basis.</p>				
<p>Points</p>						
<p>Rationale, including a detailed list of evidence supporting judgments</p>						
<p>Recommendations for improvement:</p>						
<p>Demonstrator 3. Policies and Monitoring</p>						

Administrative/Leadership Support and Monitoring

The SBDM Council and School Leadership shall establish and monitor implementation of policies concerning a school's Arts & Humanities instructional program.

Sample evidence

Master schedule with class load breakdown*Schedule of special events*Arts-focused field trip records*Curriculum maps from other academic areas showing integration and/or connection to the arts*Arts faculty, school council/local school board policies meeting agendas and minutes*School improvement plan*Data analysis summaries/reports.

Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
<p>a) School leadership considers equitable class load assignments with other teachers in the building, but there is no policy in place to insure equitable treatment.</p> <p>b) School leadership considers equitable planning and travel time for arts teachers, but there is no policy in place to insure equitable treatment.</p> <p>c) School leadership considers the instructional and safety issues for arts teachers assigned to classes with large numbers of students and attempts are made to accommodate the need for assistance, but there is not a policy in place to address such needs.</p> <p>d) At the middle and high school levels, the SBDM council is developing a process for revising policies on staffing/class offerings based on data connected with student performance (achievement) in the arts, and the program review results.</p>	<p>a) All arts teachers are assigned class loads that are equitable to the class loads of other teachers in the building.</p> <p>b) All arts teachers have adequate daily planning time, time for cross-curricular planning, and itinerant travel time.</p> <p>c) Large performing groups utilize team teaching and/or paraprofessionals for equitable teacher: student ration</p> <p>d) At the middle and high school levels, SBDM councils revise their policy on staffing/class offerings as necessary based upon emerging student instructional needs in the arts, analysis of student performance in the arts, the program review information in the arts (e.g., inclusion of more advanced and/or intro arts courses, changes in student interests, career pathway programs, ILPs for specialization in the arts, etc.).</p>	<p>a) School leadership adopts a policy to insure that arts teachers have equitable class load assignment with other teachers in the building.</p> <p>b) School leadership adopts a policy to insure that arts teachers have equitable planning time with other teachers and that travel between schools for itinerant teachers is fully considered in staffing assignments.</p> <p>c) School leadership adopts a policy that automatically assigns assistance to arts teachers with large numbers of students enrolled in a given class period or instructional session.</p> <p>d) At the middle and high school levels, with the assistance of school leadership and arts instructional staff, and based on program review date, the middle school or high school SBDM council makes instructional adjustments (e.g., courses, student interests, career considerations, ILPs, specialized needs, etc.) to accommodate emerging student needs in the arts.</p>

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e) School leadership is in process to develop a policy to assure service options for students identified as gifted and talented in the arts.	e) School leadership adopts policies that assure service options for students identified as gifted and talented in music, dance, drama and/or visual arts (e.g., high school specialization in the arts).	e) School leadership ensures policy is in place regarding Gifted and talented service options, and fully implemented. The policy is on schedule for regular review and revision as needed.		
Points				
Rationale, including a detailed list of evidence supporting judgments				
Recommendations for improvement:				

Administrative/Leadership Support and Monitoring

<p>Demonstrator 4. Principal Leadership <i>Principals are the primary leaders of all program efforts, and support teacher leadership through shared and distributed leadership strategies and actions.</i></p>		
<p>Sample evidence Map of school*School budget (5 year history)*Schedules of events*Resource and equipment inventory*Schedule of collaborative opportunities for teachers*Records of parental involvement in supporting arts programs*Records of arts training programs in which the principal participated</p>		
Needs Improvement (X 1/bullet)	Proficient (X 2/bullet)	Distinguished (X 3/bullet)
<p>a) The principal individually evaluates and reflects on the impact of the Arts and Humanities instructional practices of the school to inform the professional development action plan, or evaluation and reflection is generally limited.</p> <p>b) The Principal has little involvement in collaborating in or monitoring arts programs that occur during instructional time</p> <p>c) Arts teachers have a limited voice in planning the annual school budget.</p> <p>d) School leadership actively pursues parent involvement in the arts programs but support is limited and needs improvements.</p> <p>e) The principal does not initiate professional learning among staff through collaboration and self-reflection.</p>	<p>a) The principal and staff collaboratively evaluate and reflect on the impact of the Arts and Humanities instructional practices of the school to inform the professional development action plan.</p> <p>b) The Principal supports and facilitates collaboration for arts programs that occur during instructional time.</p> <p>c) Arts teachers are a part of the planning of the annual school budget.</p> <p>d) Leadership promotes parental involvement as a valuable resource in supporting the arts. This includes, but is not limited to, the resources of leadership, time, skills and/or materials.</p> <p>e) The principal initiates professional learning among staff through collaboration and self-reflection.</p>	<p>a) The principal enlists teacher leaders to collaborate, evaluate and reflect on the impact of the Arts and Humanities instructional practices of the school to inform and facilitate instructional decisions.</p> <p>b) The Principal supports and facilitates collaboration for arts programs that occur during instructional time to ensure that the programs effectively support instruction.</p> <p>c) Arts teachers work cooperatively with school leadership to plan for annual needs in the arts program and to plot needs for several years in the future.</p> <p>d) Leadership and arts teachers work in collaboration to create arts support groups that include parents and community members. These groups are governed by constitution/bi-laws to focus the support provided to schools and relegate management of programs to school arts staff and school leadership.</p> <p>e) The principal models professional learning among staff through collaboration and shared self-reflection.</p>

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f) The principal does not participate fully in professional learning regarding the school's Arts and Humanities program.	f) The principal participates fully in professional learning regarding the school's Arts and Humanities program.	f) The principal participates fully in and leads professional learning community activities regarding the school's Arts and Humanities program.		
Points				
Rationale, including a detailed list of evidence supporting judgments				
Recommendations for improvement:				