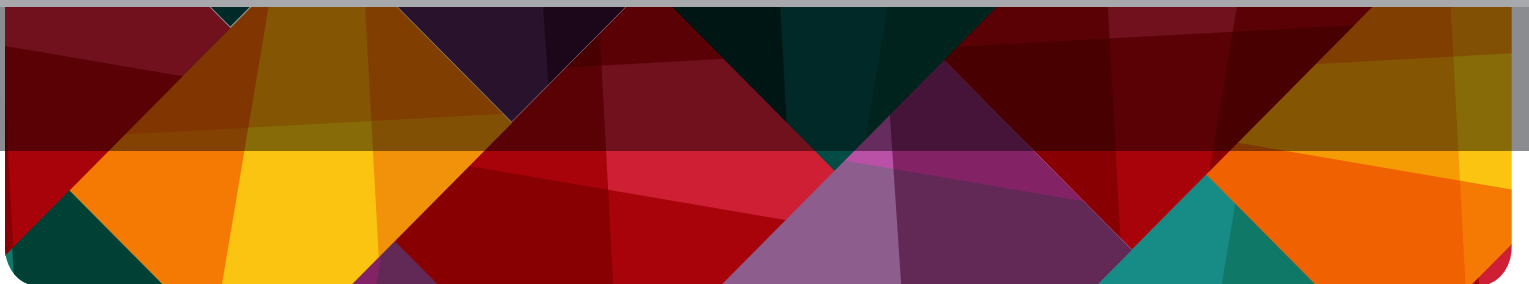




Building a Comprehensive Arts Program





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Foreword



The arts historically have played an important role in a complete education. Excellent schools have always provided rich arts experiences for their students. Despite federal law and state policy defining the arts as core academic subjects, some schools have underplayed the value of the arts in favor of increased emphasis on literacy and numeracy. This is a questionable strategy at best, and there is no evidence to suggest that it is of benefit to students.

In fact, years of research instead suggests arts education is closely linked to almost everything that we as a state and nation say we want for our children and demand from our schools: academic achievement, social and emotional development, civic engagement and equitable opportunity.

Arts classes provide excellent opportunities for students to learn the full spectrum of 21st century skills. Creativity, problem solving, self-direction, collaboration, critical thinking, communication, leadership and media literacy are routinely taught in arts classrooms. Astute school administrators recognize that if students are to succeed in the 21st century, they need a comprehensive education that includes the arts, taught by exemplary arts educators.

The arts also are essential in *personalizing learning* for our students. That's why in West Virginia, we have made personalized learning, including a holistic curriculum that incorporates the arts, one of our four priorities. Many students experience their first academic success in the arts, and those subjects may be the hook that keeps them in school. Others find their life's passion, or even their life's work, through arts classes. Students communicate through the arts and know that their voice is heard and valued.

In a state like West Virginia where more than 50 percent of public schoolchildren live in poverty, arts education enables children from a financially challenged background to have a more level playing field with children who have had those enrichment experiences. All children deserve that opportunity to study the arts regardless of financial status to become well-rounded adults.

This document has been prepared to help guide administrators and teachers in building comprehensive arts programs. This is not a policy or list of requirements but rather a description of exemplary practices that are characteristic of the best programs. Some may present significant challenges, but it is hoped that counties and schools will set these as goals for themselves as we work together to develop "good kids doing great work."

Yours in education,

A handwritten signature in black ink that reads "Joreia M. Marple".

Joreia M. Marple, Ed.D.
State Superintendent of Schools

Defining The Arts

Because the arts include many media across multiple disciplines, they are often difficult to define. This has become increasingly problematic in the digital age. For example, the fine line between “arts” and “humanities” is often blurred. A play studied in English class usually falls under “the humanities,” though performed in a theatre class falls under “the arts.” Other subjects, such as forensics, have some characteristics of arts classes, but are lacking one or more key components.

The National Assessment of Educational Progress (NAEP) Arts Education Framework Project defines three key artistic processes. These are creating, performing/interpreting and responding. It further defines two major components of content: knowledge and understanding and perceptive, technical, expressive and intellectual/reflective skills. For a subject to qualify as an arts course, it is expected that it contain each of these processes and components to some degree.

The 1994 Voluntary National Standards for Arts Education, the NAEP Arts Education Framework Project and West Virginia Content Standards and Objectives group the arts under four broad heads:

DANCE

Dance includes ballet, modern, jazz and tap dance, but also folk, recreational and social dance styles. Dance in the early grades may be taught as “creative movement.”

THEATRE

Also referred to as “drama,” the theatrical arts include acting and directing, but also address technical aspects of theatre, such as costuming and lighting, as well as script-writing and dramaturgy. In the early grades, this may be taught as “creative drama.”

There are also several emerging areas of the arts that are sometimes grouped together under the head of “media arts.” While many of these have been formerly taught within the traditional four disciplines, there appears to be a trend to group them as a “fifth discipline.” They include digital music making; digital and graphic art and design; video and film; web and game design; and other areas that make extensive use of technology.

Building a Comprehensive Arts Program



VISUAL ART

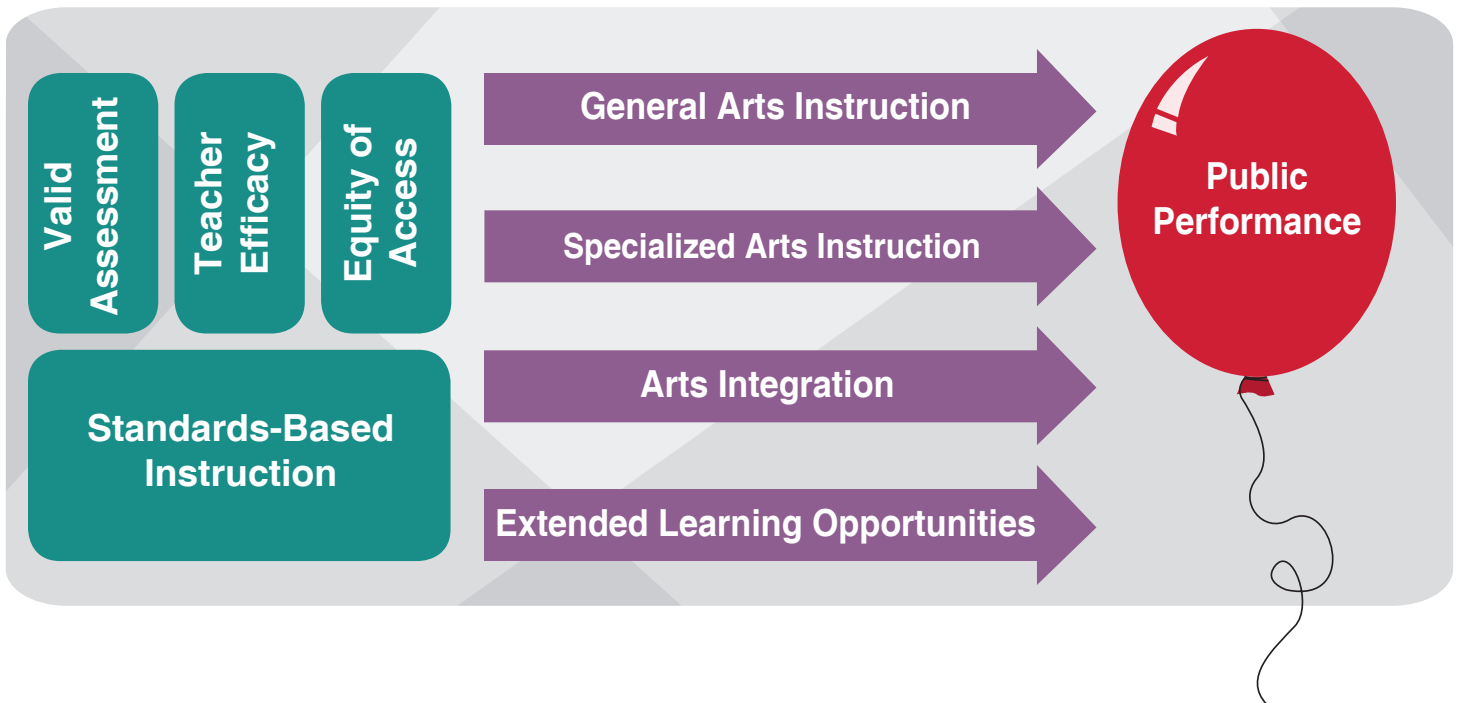
This is a very broad area including drawing, painting, ceramics and sculpture, but also subjects such as photography or calligraphy. The visual arts encompass any two-dimensional or three-dimensional media that an artist may use. Many schools often include courses in art appreciation and art history.

MUSIC

Course offerings in music vary widely, but most often include chorus, band, orchestra, piano and guitar. They also may include specialized study in songwriting; chamber, folk, jazz, popular or ethnic music ensembles; music history; and music theory.

Key Characteristics of Comprehensive Arts Programs

Guidance specific to each of the four disciplines may be found later in this document, but there are some important characteristics that have application to all and to the program as a whole. These include *four essential components*, *four key delivery strategies* and *one creative culmination*.



Four Essential Components:



Standards-Based Instruction

The arts are core academic subjects and should be taught to standards. The West Virginia Content Standards and Objectives are aligned to voluntary national standards and the framework for 21st century learning and provide for a rigorous curriculum. Standards-based instruction historically has not been the norm in the arts classroom, so administrators should make certain that the curriculum is not based merely on individual teacher interests. In courses without state-approved content standards and objectives, CSOs should be submitted by the school to the county board of education for approval.

Building a Comprehensive Arts Program

Equity of Access

Because they are core academic subjects, schools and teachers should make every necessary accommodation to provide equal access to every aspect of an arts program, regardless of disability or socioeconomic status. It is a violation of the Americans with Disabilities Act to deny benefits or services to any student based on a disability. This provides unique challenges in classes that focus so heavily on seeing, hearing and moving. It is inappropriate to regularly deny students access to arts classes to provide tiered instruction in other core content areas. Likewise, participation in the arts should not be dependent on a family's socio-economic status. It is acceptable for teachers to request that students purchase their own equipment, such as instruments and costumes, and assume the costs of attending camps and festivals. However, no child shall be denied participation in a class because his or her parents/guardians cannot afford to do so.



Teacher Efficacy

Extensive professional preparation is necessary to teach in an arts content area. Most effective arts teachers have begun specific study in their disciplines in middle school or even elementary school. Both visual art and music courses on the secondary level must be taught by a teacher with the corresponding endorsement. Theatre and dance may be taught by any endorsement; visual art and music may be taught by the classroom teachers in grades K-5. It is highly recommended, however, that those courses be taught by a specialist in those disciplines whenever possible. In instances where this is not possible, the teacher delivering instruction should have some degree of professional preparation or other experience in the content area, and administrators and teachers should make certain that students master Content Standards and Objectives.



Valid Assessment

West Virginia does not currently have statewide assessment in the arts. However, it is expected that teachers regularly use both formative and summative assessments to measure student mastery of Content Standards and Objectives. All of the arts are performance-based and that the vast majority of assessment should be through performance. This may be less so in courses on theory, appreciation or history, but even these should have a significant performance component on the secondary level.



Four Key Delivery Strategies:



General Arts Instruction

The arts are core academic subjects and should be taught to all students. Both visual art and music are mandatory subjects for all students in grades K-8; and all high school students are required to earn one arts credit to graduate. Generalized instruction in creative drama/theatre and creative movement/dance is also very desirable in grades K-8. Secondary schools with comprehensive arts programs also offer electives at all grade levels that have no prerequisites in order to accommodate students' emerging interests. The primary responsibility for general arts instruction comes from the certified arts educator.



Specialized Arts Instruction

Schools are required to offer band and chorus as electives beginning in grade 6; all high schools must offer four sequential levels of dance, theatre, visual art and music. Secondary schools should try to provide a broad range of arts electives centered on student need and interest. These should include opportunities for both individual and group artistic experiences. The primary responsibility for specialized arts instruction comes from the certified arts educator.



Arts Integration

Arts integration is the concurrent teaching of both arts and non-arts standards to mastery. Inclusion of an arts activity in another content area is desirable, but is not true integration. Arts integration can be a very effective teaching strategy and allows for students to make connections between content. Examples could include everything from asking young students to present a dramatic re-interpretation of a book read in class to a high school course on the physics of music.

Extended Learning Opportunities

Schools should help students make connections to their learning and real world experiences. Opportunities from community arts providers, such as residencies by teaching artists, school performances by professional performing groups, visits to museums or children's concerts, and working with community arts organizations are just a few of the ways to extend student learning beyond the limits of the school building and instructional day. Extended learning opportunities may take place during the regular instructional day and in the classroom, or outside of the regular school environment. These experiences should supplement rather than supplant regular arts instruction.



One Creative Culmination:

Public Performance

In the performing arts (dance, theatre and music), it is expected that students will regularly perform outside of the classroom. This expectation is increased at the higher programmatic levels. Visual art students also should be given the opportunity to display their work in public settings, including school, county and state art shows. These public showings of student work are not only essential to the nature of the art forms themselves, but also serve to build student confidence and self-esteem. As a component of any public performance, teachers and students should be encouraged to share evidence of the learning process that has taken place in the classroom. That notwithstanding, care should be given to ensure that any performing pressures students may feel do not in any way diminish from mastery of the Content Standards and Objectives.



Arts Electives

There are dozens of potential course offerings that a school may offer in the arts, in addition to those required by state policy. Some of these are addressed briefly below, but their diversity and number prohibit a lengthy treatment of each. Schools should seek to personalize learning for students based on their interests. Schools in West Virginia offer courses in digital music, calligraphy, African drumming and dance, script-writing, set design, photography, graphic art, steel drumming, and much more. Schools should look for arts electives that are a good fit for their students.

Many of these courses will not have West Virginia Content Standards and Objectives. In those instances, standards should be written for the course and approved by the county board of education. Schools should provide standards that are rigorous and aligned to the voluntary national standards in the arts.

Emerging Trends in the 21st Century Arts Classroom




Changes in culture, in technology and in the 21st century student necessitate changes in the arts classroom in order to be relevant and successful. While established best practices form the basis for success in a school arts program, a number of promising “next practices” have surfaced recently that show potential to affect a large number of students. In addition, there are a number of emerging trends in arts classrooms which may inform the work of teachers, counselors, and administrators.



Increasing importance of the arts in the 21st century job market.

Traditionally thought of as fringe subjects, shifts in the workplace have highlighted the need for students to have an education that includes the arts. The virtual marketplace means that the 21st century artist no longer needs to live in a major metropolitan area to work. West Virginia artists compete globally from their homes. In addition, many new fields have opened where the arts play a central role, including gaming and the design of online content. Regardless of the chosen area of work, the “creative economy” requires the divergent thinking that the arts foster.

Building a Comprehensive Arts Program

-  **Declining enrollment in traditional music ensembles.** Though still the cornerstone of most school arts programs, student enrollment in band and chorus has been steadily declining for decades, both state wide and on a national level. Many factors have contributed to this decline, and it shows no sign of reversing. Schools that would seek to reverse this trend locally must pay special attention to scheduling, both at the middle school and high school levels.
-  **The use of digital tools and media.** Successful arts programs make use of standard technologies, such as computers and the Internet, as well as numerous tools and applications specific to the arts. Graphic design software, music sequencing and recording programs, video editing software, and digital instruments are just a few examples. These tools and media can play a vital role in reaching students who might not enroll in traditional arts classes.
-  **Globalization.** As with all content areas, global awareness is a central issue in the arts classroom. The 21st century arts class should not focus solely on the great works of the Western canon, as important as these may be. The study of dance, theatre, visual arts and music styles from around the world are vital to a comprehensive education.

The Elements of Success

There are many component pieces in a strong arts program, but most of them can be grouped under three major heads. Too often, effective **scheduling** in the arts is an afterthought and students are not given ample opportunity to succeed. Students also must have access to **resources**, and schools should have a regular ample budget for these needs. **Teacher efficacy** is the last crucial element. Those delivering instruction in the arts need to have the professional preparation, as well as regular discipline-specific professional development, necessary to deliver the curriculum.

DANCE



Of the four most commonly identified art forms, dance remains the least explored in our public schools. Many times, this is due to a lack of trained professionals who are available to teach. At other times it may be due to an incorrect perception that dance is a less intellectual art form. On the contrary, dance engages students in all three ways that lead to student success: cognitively, affectively and physically. In addition to deepening student understanding in the arts, dance promotes student health and wellness. Students who are allowed the chance to move in the school day have better concentration skills even when they return to a traditional classroom.

DANCE

Creative Movement K-5

Scheduling

- While West Virginia Board of Education policy does not require schools to offer dance in grades K-5, creative movement and basic dance elements taught for 30 minutes or more each week increases student engagement and understanding in a variety of content areas.
- Integration of dance into other content areas is effective in raising student achievement in history and language arts particularly, as well as developing a love of movement that will encourage physical activity. An understanding of dance and its relationship to culture, theme, context and history allows the student a greater depth of knowledge in these areas.
- Students without instruction in dance are less likely to initiate or enjoy physical exercise, which stimulates the brain and promotes higher-order thinking skills. Beginning instruction at the elementary level allows students to better prepare for higher levels of dance at the secondary level.

Resources

- Creative movement classes at the K-5 level should take place in a room with few distractions and lots of space, since instructional time will be spent on utilizing space, shape, time and force.
- Creative movement provides the opportunity to use creativity to find new ways to communicate a story, feelings, or explore culturally-based dance forms.
- Successful dance programs provide advanced experience in classroom instruction at the upper elementary grade levels. These experiences would vary, but most often are provided through theatrical explorations geared towards a performance.
- Dance teachers should have regular access to resources such as props, music, and instructional videos at the appropriate age level. Teaching artists in dance provide for rich interactive experiences.
- As in all 21st century classrooms, dance students should have regular access to technology. There are numerous resources available that encourage the exploration of dance through technology.

DANCE

Teacher Efficacy

- Dance instruction should ideally be provided by a certified teacher with an endorsement in dance, or a certification from a recognized dance association or university. Given the likelihood that few schools can hire a dance teacher at the elementary level, other options may be considered. There are professional development opportunities for the classroom teacher who wants to incorporate creative movement into the curriculum. In addition, schools might consider the use of a teaching artist – a dance professional who works in conjunction with the classroom teacher to teach creative movement. Some funding for these professionals is available through Arts in Education grants from the Division of Culture and History or through local granting agencies. (See <http://www.wvculture.org/arts/grantsindex.html> for information.)
- Regular professional development opportunities should be provided for dance teachers in their content area. The National Dance Education Organization provides content-specific experiences that allow dance teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
- Ample planning time must be afforded to allow for the multiple “preps” the K-5 dance teacher has. Effective teacher evaluation is essential to student success at this level. Dance teachers should demonstrate competency in ballet, jazz, modern, tap, social dance, creative movement, and effective classroom management.
- Principals should understand that the dance class will look different than other content areas. Highly-engaged dance students are rarely quiet and speaking with movement is a primary instructional strategy.

Other

- Many successful dance programs include after school experiences open to all students and performances outside of the classroom to reinforce classroom content.
- Highly competitive productions are not appropriate for most students at this grade level but advanced students should have access to private instruction or alternate venues to experience performing if needed.

DANCE

Dance 6-8

Scheduling

- West Virginia Board of Education policy does not require dance to be taught in grades 6-8. Instruction at this level, however, would provide an ideal opportunity for students to deepen their understanding of dance, as well as providing an alternative to sports for those who want to be involved in school programs. Instruction should be offered for 30-45 minutes per day.
- Effective instruction in dance at this level forms the foundation for success in all other dance classes that follow. Dance also provides an engaging movement alternative which encourages students to be physically active, stimulates the brain and promotes higher-order thinking skills. Students given instruction in dance fundamentals at this level would succeed at an accelerated rate in Dance I, II, III, IV and auditioned ensemble offerings at the upper grade levels.

Resources

- Dance classes at this level should take place in a room with few distractions and there should be ample space for movement. While students may need writing space, the exploration of dance and movement requires that open space, preferably with mirrors and dance barres, be the priority. Appropriate flooring, such as a dance or gymnasium floor, should be provided. Concrete or tile floors are highly discouraged and could result in injury.
- Dance students should be given regular access to recordings of dance performances in various genres, styles and formats.
- The most successful dance programs provide a public performance opportunity that may include an audience at the upper elementary grade levels. These experiences vary, but could include solo, small group, large group and student choreographed work.
- Dance teachers should have regular access to appropriate, props, music, and instructional videos. Teaching artists in dance provide for rich interactive experiences.
- As in all 21st century classrooms, dance students should have regular access to technology. Terminology, history and choreography websites are excellent ways to utilize technology and engage students.

DANCE

Teacher Efficacy

- Dance instruction should ideally be provided by a certified teacher with an endorsement in dance, or a certification from a recognized dance association or university. Given the likelihood that few schools can hire a dance teacher at the middle level, other options may be considered. There are professional development opportunities for teachers in other content areas who want to incorporate dance into the curriculum. In addition, schools might consider the use of a teaching artist – a dance professional who works in conjunction with the classroom teacher to teach creative movement. Some funding for these professionals is available through Arts in Education grants from the Division of Culture and History or through local granting agencies. (See <http://www.wvculture.org/arts/grantsindex.html> for information.)
- Regular professional development opportunities should be provided for dance teachers in their content area. The National Dance Education Organization provides content-specific experiences that allow dance teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance and learn research-based pedagogical strategies.
- Ample planning time must be afforded to allow for the multiple “preps” the 6-8 dance teacher may have.
- Effective teacher evaluation is essential to student success at this level. Dance teachers should demonstrate competency in ballet, jazz, modern, tap, social dance, creative movement, and effective classroom management.
- Principals should understand that the dance class will look different than other content areas. Highly-engaged dance students are rarely quiet and speaking with movement is a primary instructional strategy.

Other

- Many successful 6-8 dance programs include before or after school experiences open to all students. These may include attending a dance concert off-campus or other performing ensemble event.
- Competitive dance performances are not recommended for students at this grade level.

DANCE

Dance I, II, III, & IV (Grades 9-12)

Scheduling

- West Virginia Board of Education Policy requires that four sequential levels of dance be offered grades 9-12. Dance fulfills the arts credit requirement for students graduating from West Virginia High Schools.
- Effective instruction in dance at this level introduces students to a variety of dance styles, preparing them for success in all other dance classes that follow. Upper levels of dance introduce advanced performance techniques. Dance also provides an engaging movement alternative which encourages students to be physically active, stimulates the brain and promotes higher-order thinking. Instruction in dance should be sequential as students master Content Standards and Objectives through Dance I, II, III and IV and auditioned ensemble offerings at the upper grade levels.

Resources

- Dance classes at this level should take place in a room with few distractions and there should be ample space for movement. While students may need writing space, the exploration of dance and movement requires that open space, preferably with mirrors and dance barres, be the priority. Appropriate flooring, such as a dance or gymnasium floor, should be provided. Concrete or tile floors are highly discouraged and could result in injury.
- Dance students should be given regular access to recordings of dance performances in various genres, styles, and formats.
- The most successful dance programs provide a public performance opportunity that should include a community audience. These experiences vary, but could include solo, small group, large group and student choreographed work.
- Dance teachers should have regular access to appropriate, props, music, and instructional videos. Teaching artists in dance provide for rich interactive experiences.
- As in all 21st century classrooms, dance students should have regular access to technology. Terminology, history and choreography sites are excellent ways to utilize technology and engage students.

DANCE

Teacher Efficacy

- Dance instruction is ideally provided by a certified teacher with an endorsement in dance, or a certification from a recognized dance association or university. A classroom teacher may have minimal professional preparation in basic dance however, the expertise required to deliver the rigorous content standards requires a depth of content knowledge not usually found among those without these qualifications. In addition, those teaching dance should have knowledge of a variety of dance forms in order to provide a solid introduction or continuation of dance as an art.
- Regular professional development opportunities should be provided for dance teachers in their content area. The National Dance Education Organization provides content-specific experiences that allow dance teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance and learn research-based pedagogical strategies.
- Ample planning time must be afforded to allow for the multiple “preps” the 9-12 dance teacher may have.
- Effective teacher evaluation is essential to student success at this level. Dance teachers should demonstrate competency in ballet, jazz, modern, tap, social dance, creative movement, and effective classroom management. Principals should understand that the dance class will look different than other content areas. Highly engaged dance students are rarely quiet and speaking with movement is a primary instructional strategy.

Other

- Many successful dance programs include before or after school experiences open to all students. These may include attending a dance concert off-campus or other performing ensemble event.
- Competitive dance performances are not recommended for students at the Dance I and II levels. While upper level students may benefit from competitive dance experiences, the goals of these competitions should align to the Content Standards and Objectives.

THEATRE



The study of theatre has unique benefits for students. In addition to the obvious artistic appreciation that comes from the study of drama, theatre may play an important role in the development of language skills. Works that are read silently in an English/language arts class come to life when students present them onstage. Students build their understanding of language and learn to collaborate when producing a play.

THEATRE

Creative Drama K-5

Scheduling

- While West Virginia Board of Education policy does not require theatre in the elementary grades, creative drama, storytelling, or script reading for at least 30 minutes per week is an effective teaching strategy for reading/language arts.
- Without regular specific instruction in theatre or creative drama, students are less likely to achieve more than a cursory understanding of the content.
- Effective instruction in theatre or creative drama at this level forms the foundation for success in all other theatre classes that follow. Students without instruction in theatre fundamentals at this level are less likely to succeed in Theatre I, II, III or IV or other theatre electives at the upper grade levels.

Resources

- Creative drama at the K-5 level should take place in a room with few distractions, since much of the instructional time is spent on storytelling, creative play and reading. In addition, there should be ample space for movement.
- Students should be guided to tell and act out stories, play theatre games, and participate in other creative activities.
- The most successful theatre programs provide advanced experiences at the upper elementary grade levels. These experiences vary, but are most often geared toward a performance.
- Classroom teachers should have regular access to theatre resources that allow for age-appropriate material.

THEATRE

Teacher Efficacy

- Theatre instruction is most ideally provided by a certified teacher with an endorsement in theatre or oral communications, or one who has training in creative drama. Given the likelihood that few schools can hire a theatre teacher at the elementary level, other options may be considered. There are numerous professional development opportunities for the classroom teacher who wants to incorporate creative drama. West Virginia Thespians and the West Virginia Theatre Conference both offer content-specific experiences that allow teachers to deepen content knowledge, interact with others who can provide valuable guidance and learn research-based pedagogical strategies. In addition, schools might consider the use of a teaching artist – a theatre professional who works in conjunction with the classroom teacher to teach creative drama. Some funding for these professionals is available through Arts in Education grants from the Division of Culture and History or through local granting agencies. (See <http://www.wvculture.org/arts/grantsindex.html> for information.)
- Effective teacher evaluation is essential to student success at this level. Teachers should demonstrate competency in acting, directing, technical theatre and storytelling, demonstrating theatrical concepts to students, and effective classroom management. Principals should understand that the creative drama class will look different than other content areas. Highly engaged theatre students are rarely quiet and speaking with movement is a primary instructional strategy.

Other

- Many successful theatre programs include after-school experiences open to all students and opportunities for performances outside of the classroom to reinforce classroom content.
- Highly competitive productions are not appropriate for most students at this grade level but advanced students should have access to community theatre or alternate venues to experience performing if needed.

THEATRE

Theatre 6-8

Scheduling

- West Virginia Board of Education policy does not require that theatre be taught in grades 6-8. Middle level classes, however, provide an ideal opportunity for students to deepen their understanding of theatre. Ideally, this should be for 30-45 minutes per day.
- Effective instruction in theatre at this level forms the foundation for success in all other theatre classes that follow. Students given instruction in theatre fundamentals at this level succeed at an accelerated rate in Theatre I, II, III and IV and other theatre electives at the upper grade levels.

Resources

- Theatre classes at the 6-8 level should take place in a room with few noise distractions and there should be ample space for movement. While students may need writing space, the space should be flexible and allow movement when needed.
- Theatre students should be given regular access to theatrical performance recordings of various genres, styles and formats.
- The most successful theatre programs provide a public performance for an audience. These performances may vary, but could include readers' theatre, short scenes, storytelling, a complete play, or a musical.
- Theatre teachers should have regular access to an appropriate rehearsal/performance space and adequate script sources.
- As in all 21st century classrooms, theatre students should have regular access to technology. The digital media used in theatre are developing at a rapid rate and every effort should be made to see that theatre classrooms keep pace with these changes. Digital imaging, projection, recording technology and web access are all key components of the 21st century theatre classroom.

THEATRE

Teacher Efficacy

- Theatre instruction is most effectively provided by a certified teacher with an endorsement in theatre or oral communication. Though classroom teachers may have minimal professional preparation in theatre, the expertise required to deliver the rigorous content standards requires a depth of content knowledge not usually found among those without this endorsement. In addition, those teaching theatre should be able to provide a variety of acting methods and vocal/diction techniques.
- Regular professional development opportunities should be provided for theatre teachers in their content area. West Virginia Thespians and the West Virginia Theatre Conference both offer content-specific experiences that allow teachers to deepen content knowledge, interact with others who can provide valuable guidance and learn research-based pedagogical strategies. In addition, schools might consider the use of a teaching artist – a theatre professional who works in conjunction with the classroom teacher to teach drama. Some funding for these professionals is available through Arts in Education grants from the Division of Culture and History or through local granting agencies. (See <http://www.wvculture.org/arts/grantsindex.html> for information.)
- Ample planning time should be afforded to allow for the multiple “preps” the 6-8 theatre teacher may have.
- Effective teacher evaluation is essential to student success at this level. Theatre teachers should demonstrate competency in acting, directing, producing a performance, confidence in demonstrating acting techniques to students, and effective classroom management. Principals should understand that the theatre class will look different than other content areas. Highly engaged theatre students are rarely quiet and movement is a primary instructional strategy.

Other

- Many successful 6-8 theatre programs include before or after-school experiences open to all students. These may include attending a play off-campus or other performing ensemble event.
- Competitive theatrical performances may be made available through Junior Thespians, but should not be mandatory for students at this grade level.

THEATRE

Theatre I, II, III, and IV (Grade 9-12)

Scheduling

- West Virginia Board of Education Policy requires that four sequential levels of theatre be offered grades 9-12. Theatre fulfills the arts credit requirement for students graduating from West Virginia High Schools.
- The Content Standards and Objectives for each level of theatre were specifically designed to build increasing rigor with each subsequent level. It is therefore recommended that each course be taught during separate class periods.
- Additional courses may be offered to students more inclined to follow a particular pathway, such as acting, technical theatre, scriptwriting, etc.
- Each successive theatre course should serve as a pre-requisite for the following level.

Resources

- The most successful theatre programs provide advanced experiences, especially at the upper levels. These experiences may vary, but are most often geared toward a performance.
- Classroom teachers should have regular access to theatre resources that allow for age-appropriate material.
- An adequate supply of play scripts, textbooks, and DVDs should be used to highlight content-based activities.
- Theatre classes should have regular use of a performance stage if at all possible. The technical requirements for a high-quality theatre program require regular access to stage lighting, sets, sound, etc.

THEATRE

Teacher Efficacy

- Theatre instruction should ideally be provided by a certified teacher with an endorsement in theatre or oral communications.
- Regular content-specific professional development should be provided to teachers of theatre. West Virginia Thespians and the West Virginia Theatre Conference both offer experiences that allow teachers to deepen content knowledge, interact with others who can provide valuable guidance and learn research-based pedagogical strategies.
- Effective teacher evaluation is essential to student success at this level. Teachers should demonstrate competency in acting, directing, technical theatre and storytelling, demonstrating theatrical concepts to students, and effective classroom management.
- Principals should understand that the theatre class will look different than other content areas. Highly engaged theatre students are rarely quiet and speaking with movement is a primary instructional strategy.

Other

- Many successful theatre programs include after-school experiences open to all students and opportunities for performances outside of the classroom to reinforce classroom content.
- Competitive productions and projects may be appropriate for students at these levels.
- Students should have access to community theatre or alternate venues to experience performing as needed.

VISUAL ART



An education in the visual arts – including drawing, painting, sculpture, ceramics, photography and more – has become increasingly important in the 21st century. Ours is an era where image and design are of critical importance, perhaps more so than at any point in recent history. Students who have an understanding of the elements of art and the principles of design are more equipped for the 21st century workplace than their peers. This understanding begins in the elementary grades and students who do not have an early basis for visual literacy will struggle in the upper grades.

VISUAL ART

Visual Art K-5

Scheduling



Policy 2520.12 says: “It is strongly recommended that schools provide more than the required minimal amount of time for the delivery of the art curriculum.” Sufficient time to teach the visual art standards and objectives is a necessity. It is commonly assumed that visual art only requires simple hands-on projects at the elementary level. Addressing the Content Standards and Objectives requires time to teach the language of art and how art reflects history and culture. In addition, students should learn that visual art is a way of expressing values, and time should allow for reflection and analysis.



Integration of art into other content areas is effective in raising student achievement but may not sufficiently address the visual art content standards. It is recommended that visual art be taught separately and sequentially at each grade level, in addition to being integrated into the other core content areas.



Prepared or prefabricated materials or kits should be avoided in favor of lessons that promote student creativity. Time should be allotted between classes to allow for management of materials, equipment and storage of students’ ongoing artworks.

Resources



Visual art classes at the K-5 level should take place in a room with ample space to allow students to collaboratively work with a variety of supplies and equipment. Tables, rather than desks, are suggested, and a sink should be available.



Visual art teachers should have regular access to supplies and equipment to address both two-dimensional and three-dimensional Content Standards and Objectives. Two-dimensional media at this level include those used for drawing, painting, printmaking and digital technology. Three-dimensional media at this level include clay, assemblage and papier-mâché.



Adequate storage of both two- and three-dimensional student artworks in progress is necessary for both efficiency as well as safety. Safe and ample storage for materials and equipment is also necessary.



As in all 21st century classrooms, visual art students should have regular access to technology. Twenty-first Century digital media are the norm in the art world and students must be familiar with these tools if they are to build visual literacy.

VISUAL ART

Teacher Efficacy

- Visual art should ideally be taught by a certified teacher with an endorsement in visual art. Classroom teachers without experience in visual art may lack the professional preparation necessary to assure student mastery of 21st century content standards. A teacher with a visual art endorsement is more prepared to address visual literacy – one’s ability to interpret and create visual information and to understand images of all kinds and use them to communicate more effectively. Art-like activities or entertainment projects do not address the rich curriculum outlined in the content standards.
- Regular professional development opportunities should be provided for visual art teachers in their content area. The state visual art conference, sponsored by the West Virginia Art Education Association, and other content-specific experiences allow visual art teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
- Planning time should be afforded to allow for the multiple “preps” the K-5 visual art teacher may have. This should include the time it takes to manage supplies and equipment.
- Effective teacher evaluation is essential to a student success at any level. Visual art teachers should demonstrate competency in more than the basic understanding the language visual art. In addition to mastery of media, techniques and processes, the teacher should be able to present a clear understanding of the subject matter, symbols and ideas as related to visual literacy, and the visual arts’ relationship to history and culture. Students at this level should reflect on their own creations and perform simple analyses of others’ artwork.
- Visual art classrooms will look different than other content areas with students engaged in hands-on activities, actively discussing solutions and analyzing outcomes. Student movement around the classroom is necessary for both collaboration and access to equipment and supplies.

VISUAL ART

Other

- ❑ K-5 visual art programs should participate in school, county and state level two-dimensional and three-dimensional exhibits and/or competitions.
- ❑ The visual art curriculum should include a rich variety of media including three-dimensional media. Prepared materials are discouraged.
- ❑ K-5 visual art subject matter should be centered on the child's own environment and allow for expression of his or her own ideas and feelings. Reflection, students talking about their own creations should be an integral part of the program. Inclusion of digital media should be evident. Students should be able to identify purposes for creating works of art, make historic connections through visual art and gain global awareness through authentic visual representations of a variety of cultures.

VISUAL ART

Visual Art 6-8

Scheduling



West Virginia Board of Education policy requires a minimum of 18 weeks of visual art instruction cumulative in grades 6-8. This represents only the minimum requirement. Greater frequency of instruction obviously will allow for greater mastery of content standards and depth of knowledge.



Sufficient time should be scheduled to assure mastery of Content Standards and Objectives at each grade level. Adequate time must be given to teach the language of art and how art reflects history and culture. Students at this level are clarifying reasons for creating works of art while exploring art history through multi-disciplinary connections. They also are learning that visual art is a way of expressing values, so time should allow for reflection and analysis of their artwork and the artwork of others.

Resources



Visual art classes at the 6-8 level should take place in a room with ample space to allow students to collaboratively work with a variety of supplies and equipment. Tables, rather than desks, are suggested, and a sink should be available.



Visual art teachers should have a sufficient budget for the purchase of materials and equipment to address both two-dimensional and three-dimensional content standards. Two-dimensional media at this level include those for drawing, painting, printmaking and digital media, including photography and animation. Three-dimensional media include ceramics, a variety of sculptural media and crafts.



Adequate storage of both two- and three-dimensional student artworks in progress is necessary for both efficiency as well as safety. These include flat storage for portfolios and shelving for three-dimensional artwork. Safe and ample storage for materials and equipment is also necessary.



As in all 21st century classrooms, visual art students should have regular access to technology and digital media. Creation of visual art through digital media is the norm in today's world. The creation, history and analysis of digital artwork should be included in a quality program.

VISUAL ART

Teacher Efficacy

- Visual art in grades 6-8 must be taught by a certified teacher with a visual art endorsement for the appropriate grade level.
- Regular professional development opportunities should be provided for visual art teachers in their content area. The state visual art conference, sponsored by the West Virginia Art Education Association, and other content-specific experiences allow visual art teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance and learn research-based pedagogical strategies.
- Planning time should be afforded to allow for the multiple “preps” the 6-8 visual art teacher may have. This should include the time it takes to manage the supplies and equipment.
- Effective teacher evaluation is essential to student success at any level. Visual art teachers should demonstrate competency in more than the basic understanding of the language of visual art. In addition to mastery of media, techniques and processes, the teacher should be able to present a clear understanding of the subject matter, symbols and ideas as related to visual literacy and the visual arts’ relationship to history and culture. Students at this level should reflect on their own creations and perform simple analyses of others’ artwork.
- Visual art classrooms will look different than other content areas with students engaged in hands-on activities, actively discussing solutions and analyzing outcomes. Student movement around the classroom is necessary for both collaboration and access to equipment and supplies.

VISUAL ART

Other

- Visual art classes at the 6-8 level should take place in a room with ample 6-8 visual art programs should participate in school, county and state level two- dimensional and three-dimensional exhibits and/or competitions.
- Many successful 6-8 visual art programs include before or after school experiences open to all students, including art club. The focus is on connecting visual art to the school and community through activities and exhibits.
- Students on the 6-8 level clarify reasons for creating works. Their artwork should show evidence of 21st century skills, including critical thinking, innovation, problem solving and creativity, as they refine the use of media, techniques, technology and processes, combining the elements and principles of art. They develop skills of personal responsibility and productivity as they work individually and collaboratively, with the goal of being self-directed. They should be able to explain aesthetic qualities of symbols, ideas and personal values they experience in art.
- The visual art curriculum should include a rich variety of media including three-dimensional media. Prepared materials are discouraged. Problem-based learning to address content standards is very appropriate at this level.

VISUAL ART

Visual Art 9-12

Scheduling

- West Virginia Board of Education policy requires that schools offer four sequential levels of visual art in grades 9-12. There are approved Content Standards and Objectives for General Art I, General Art II, General Art III, General Art IV, Studio Art I, Studio Art II and Art Appreciation, History and Aesthetics. General Art I-IV are designed to build on the sequential foundation of a quality elementary and middle school program. Studio Art I and II focus on specific media, but are not meant to replace the General Art I-IV. Advance Placement is also approved for the high school programs.
- Sufficient time should be allowed in each class for mastery of the visual art content standards and objectives.

Resources

- Visual art classes at the 9-12 level should take place in a room with ample space to allow students to collaboratively work with a variety of supplies and equipment. Tables, rather than desks, are suggested and a sink should be available.
- Visual art teachers should have a sufficient budget for the purchase of materials and equipment to address both two-dimensional and three-dimensional content standards. Two-dimensional media at this level include those for drawing, painting, printmaking and digital media, including photography, digital imagery and animation. Three-dimensional media should include ceramics and a variety of sculptural media to create subtractive and additive sculpture.
- Adequate storage of both two- and three-dimensional student artworks in progress is necessary for both efficiency as well as safety. These include flat storage for portfolios and shelving for three-dimensional artwork. Safe and ample storage for materials and equipment are also necessary.
- As in all 21st century classrooms, visual art students should have regular access to technology and digital media. Creation of visual art through digital media is the norm in today's world. The creation, history and analysis of digital artwork should be included in a quality program.

VISUAL ART

Teacher Efficacy

- Students on the 9-12 level are clarifying reasons for creating works. Their artwork should show evidence of 21st century skills, including critical thinking, innovation, problem solving and creativity, as they refine the use of media, techniques, technology and processes, combining the elements and principles of art. They are developing skills of personal responsibility and productivity as they work individually and collaboratively, with the goal of being self-directed. They should be able to explain aesthetic qualities of symbols, ideas and personal values they experience in artwork.
- Regular professional development opportunities should be provided for visual art teachers in their content area. If specific professional development is not available on the county level the state and national visual art conferences are available. They offer content-specific experiences that allow visual art teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance and learn research-based pedagogical strategies.
- Effective teacher evaluation is essential to a student success at any level. Visual art teachers should demonstrate competency in more than the basic understanding the language visual art. The teacher's knowledge and program should include more than covering the media, techniques and processes. The teacher should be able to present a quality program that includes a clear understanding of the subject matter, symbols and ideas as related to visual literacy and the visual arts relationship to history and culture. Students at this level should be reflecting on their own creations and performing simple analysis of others artwork.
- Instruction in Visual Literacy is evident in the visual art program. The student's ability to interpret and create visual information and to understand images of all kinds and use them to communicate.
- Visual art classrooms will look different than other content areas with students engaged in hands-on activities with students actively discussing solutions and analyzing outcomes. Student movement around the classroom is necessary to access equipment or supplies and collaborate.

VISUAL ART

Other

- Grades 9-12 visual art programs should participate in school, county and state level two-dimensional and three-dimensional exhibits and/or competitions. West Virginia has three state level exhibits in which students may exhibit: the West Virginia Art Education Association two-dimensional exhibit; the West Virginia Art Education Association three-dimensional exhibit held in cooperation with Tamarack in Beckley; and the Arts Alive! showcase, held annually in the spring sponsored by the West Virginia Department of Education.
- Many high schools in West Virginia have an Art Honor Society. This is a program sponsored by the National Art Education Association in association with the West Virginia Art Education Association. The focus of the student association is academic performance, visual art and community involvement.
- Many successful 9-12 visual art programs include before or after-school experiences open to all students that may include art club. The focus is connecting visual art to the school and community through activities and exhibits.
- Students on the 9-12 level are clarifying reasons for creating works. Their artwork should show evidence of 21st century skills, including critical thinking, innovation, problem solving and creativity, as they refine the use of media, techniques, technology and processes, combining the elements and principles of art. They are developing skills of personal responsibility and productivity as they work individually and collaboratively, with the goal of being self-directed. They should be able to explain aesthetic qualities of symbols, ideas and personal values they experience in artwork. In addition, they should participate in individual and group critiques of various artworks using an art criticism process that includes description, interpretation, analysis and judgment.
- Content standards in Art III and Art IV levels require that students select artworks to prepare and exhibit.

MUSIC



The study of music has long been understood to have great benefit to students. In addition to the intrinsic benefits of learning about one of the most universal art forms, students who study music use abstract thinking skills and processes that have benefit in other subjects. Advanced music study requires much self-direction. Students learn leadership and collaboration skills through participation in music ensembles.

MUSIC

General Music K-5

Scheduling

- While West Virginia Board of Education policy has no minimum time requirements for music instruction on the K-5 level, it is unlikely that all students will achieve mastery of the Content Standards and Objectives in music with fewer than 90 minutes of instruction per week.
- Integration of music into other content areas is effective in raising student achievement in music. Without regular specific instruction in music, however, it is unlikely that students will achieve more than a cursory understanding of the content.
- Effective instruction in general music at this level forms the foundation for success in all other music classes that follow. Students without instruction in music fundamentals at this level are less likely to succeed in band, chorus, orchestra and other music electives at the upper grade levels.

Resources

- Music classes at the K-5 level should take place in a room with few noise distractions, since much of the instructional time is spent on developing sensitivity to pitch and rhythm. In addition, there should be ample space for movement. Seating students in desks is not encouraged.
- Music students should be given regular access to quality musical recordings of various genres, classroom pitched and non-pitched percussion instruments, and recorders.
- The most successful general music programs provide advanced experience on classroom instruments at the upper elementary grade levels. These experiences vary, but most often are provided on world percussion, guitars, ukuleles, keyboard labs and lap dulcimers.
- Music teachers should have regular access to instruments to accompany student singing, including a keyboard and guitar.
- As in all 21st century classrooms, music students should have regular access to technology. The digital media used in music are developing at a rapid rate and every effort should be made to see that music classrooms keep pace with these changes. Digital instruments, recording technology and web access are all key components of the 21st century music classroom.

MUSIC

Teacher Efficacy

- Music instruction is most effectively provided by a certified teacher with an endorsement in music. Though classroom teachers may have minimal professional preparation in music, the expertise required to deliver the rigorous content standards requires a depth of content knowledge not usually found among those without this endorsement. In addition, those teaching music should be able to accompany student singing on piano and/or guitar and be confident in both their vocal and instrumental abilities.
- Regular professional development opportunities should be provided for music teachers in their content area. The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
- Ample planning time must be afforded to allow for the multiple "preps" the K-5 music teacher may have.
- Effective teacher evaluation is essential to student success at this level. Music teachers should demonstrate competency in vocal and instrumental performance, confidence in demonstrating music concepts to students, and effective classroom management. Principals should understand that the music class will look different than other content areas. Highly engaged music students are rarely quiet and movement is a primary instructional strategy.

Other

- Many successful K-5 music programs include additional performing ensembles, such as chorus. These may or may not be scheduled during the school day.
- Highly competitive musical ensembles are not appropriate for students at this grade level.
- Please see below for recommendations regarding strings and band at the elementary level.

MUSIC

General Music 6-8

Scheduling



West Virginia Board of Education policy requires a minimum of 18 weeks of music instruction cumulative in grades 6-8. This represents only the minimum requirement. Greater frequency of instruction will obviously allow for greater mastery of content standards and depth of knowledge.



Effective instruction in general music at this level forms the foundation for success in all other music classes that follow. Students without instruction in music fundamentals at this level are less likely to succeed in band, chorus, orchestra and other music electives at the upper grade levels.

Resources



Music classes at the 6-8 level should take place in a room with few noise distractions, since much of the instructional time is spent on developing sensitivity to pitch and rhythm. In addition, there should be ample space for movement. While students may need writing space, the space should be flexible and allow movement when needed.



Music students should be given regular access to quality musical recordings of various genres, classroom pitched and non-pitched percussion instruments, and recorders.



The most successful general music programs provide advanced experience on classroom instruments. These experiences vary, but most often are provided on guitars, ukuleles, keyboard labs and lap dulcimers.



Music teachers should have regular access to instruments to accompany student singing, including a keyboard and guitar.



As in all 21st century classrooms, music students should have regular access to technology. The digital media used in music are developing at a rapid rate and every effort should be made to see that music classrooms keep pace with these changes. Digital instruments, recording technology and web access are all key components of the 21st century music classroom.

MUSIC

Teacher Efficacy

- Music 6-9 instruction must be provided by a certified teacher with a music endorsement for the appropriate grade level.
- In addition, those teaching music should be able to accompany student singing on piano and/or guitar and be confident in both their vocal and instrumental abilities.
- Regular professional development opportunities should be provided for music teachers in their content area. The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
- Ample planning time must be afforded to allow for the multiple "preps" the 6-8 music teacher may have.
- Effective teacher evaluation is essential to student success at this level. Music teachers should demonstrate competency in vocal and instrumental performance, confidence in demonstrating music concepts to students, and effective classroom management. Principals should understand that the music class will look different than other content areas. Highly engaged music students are rarely quiet and movement is a primary instructional strategy.

Other

- Please see the next page for recommendations regarding strings and band at the middle level.

MUSIC

Band

Scheduling



West Virginia Board of Education policy requires that students be offered band during the regular instructional day, grades 6-12. When possible, it is appropriate to offer band at the elementary level in grades 4 and 5. It is not recommended that students below grade 4 begin band, however, due to the physical challenges and size of most band instruments.



Band is both an academic course offering and a co-curricular activity. Band class should not be offered only during lunch or outside of regular instructional hours. It is appropriate, however, for students to occasionally rehearse and perform outside the school day.



It is highly recommended that students in the first one to two years of instruction on band instruments be taught in small groups of like instruments. The significant differences in woodwind, brass and percussion instruments present unique challenges to the teacher and student alike, and like-instrument grouping will alleviate some of these issues.



Band classes should be offered on a daily basis. The psychomotor habits necessary for successful performance require frequent contact with the instrument and less frequent instruction will result in lower student achievement.



Band students at the intermediate and advanced level who regularly perform as an ensemble should be placed in one class when possible. Attention to issues of balance, listening for intonation, and sensitivity to other parts require that students regularly rehearse with other members of the ensemble.














Block scheduling presents a great challenge to building a successful band program. A longer instructional period may have great advantages. These advantages will be largely lost, however, if care is not given to schedule students for band every grading period. Students who have missed a semester or more of daily instruction in band will perform at a lower level than those who have daily instruction.



Other than a limited number of parades or stand and play performances, marching band is not a developmentally appropriate activity before the high school level.






MUSIC

Resources

-  Band is an academic course offering. Instructional materials should be provided to students at no cost.
-  It may be cost-prohibitive to provide every student with his/her first choice of instrument. Any student who is unable or does not wish to purchase his/her own instrument, however, should be provided with an instrument of some sort.
-  Musical instruments are very expensive. To sustain a successful program, districts should provide a regular allocation for both the purchase and repair of instruments. Even the very smallest program will spend upward of \$5000 a year on these costs. Band teachers/directors should work to maintain instruments in good repair and be responsible for long-term budgeting for major instrumental purchases.
-  Band teachers/directors should be given a regularly allotted budget for the purchase of sheet music and should work to maintain a library of quality literature.
-  Band students should be given regular access to quality musical recordings of various genres.
-  It is appropriate to ask students to raise funds for non-instructional items, such as band uniforms or trips.
-  Band rooms should be provided with straight-backed chairs (not desks), ample storage and an acoustically correct environment. Spaces that are too small and/or not equipped with acoustical tiling not only limit instructional efficacy and sensitivity to pitch and rhythm, but also may result in loss of hearing to both students and teacher.
-  Most successful band programs set aside budget money for supplementary instructors, marching band drill writers, color guard instructors, and other resource personnel.
-  As in all 21st century classrooms, band students should have regular access to technology. The digital media used in music are developing at a rapid rate and every effort should be made to see that music classrooms keep pace with these changes. Digital instruments, recording technology and web access are all key components of the 21st century band classroom.
-  Finding an appropriate performance space for bands can be a major challenge to schools. Gymnasiums, cafeterias and multi-purpose rooms are rarely suitable for concerts and can greatly diminish otherwise wonderful student performances. Districts should make every effort to build theatre/ concert hall spaces that can be shared by performing arts programs within a school.
-  For high schools with a marching band program, daily access to a lined grass or pavement surface during the summer/fall season is essential for successful student performance.

MUSIC

Teacher Efficacy

-  Band instruction must be provided by a certified teacher with a music endorsement for the appropriate grade level.
-  All teachers certified for music in West Virginia should have the professional preparation necessary to teach band. It is understood, however, that music teachers may have other areas of special expertise (vocal music, strings, etc.). In small music programs with only one music teacher, every effort should be made to provide the teacher with the necessary professional development to meet student needs in band.
-  Regular professional development opportunities should be provided for band teachers in their content area. The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
-  Ample planning time must be afforded to allow for the multiple preps band teachers may have.
-  Effective teacher evaluation is essential to student success at this level. Band teachers should demonstrate competency in instrumental performance, confidence in demonstrating music concepts to students (both instrumentally and vocally), and effective classroom management. Principals should understand that the band class will look different than other content areas.

MUSIC

Other



It is desirable that band students regularly attend festivals or competitions where they are provided feedback from professionals on their performance. They should be expected to attend their annual spring regional concert band festival where they are adjudicated and given a rating. Participation in competitive marching band festivals may be appropriate, though emphasis should be placed on improving student performance. Undue emphasis on the competitive aspect of these festivals can be counterproductive.



The majority of successful band programs provide small ensemble experiences for students. These should ideally be given time during the regular instructional day. Small ensembles allow students opportunities for improvisation, composition, arranging and student-led rehearsals that are less practical in large group settings. Ensembles may vary widely according to student interest and teacher preparation, but may include jazz band, percussion ensemble, steel band, brass choir, etc. Participation in the regional jazz band festival as well as solo and ensemble festival is desirable and should be supported.



Most effective band programs participate in honors band experiences with interested students. These include All-County, All-Region, All-State and other such events.









Music is a core academic subject, and it is imperative that students have access to instructional materials at school and at home. Most school buses have room for instruments up to and including saxophones and trombones, but some districts may have circumstances that limit the transportation of these larger instruments on school buses. West Virginia Board of Education Policy does not prevent the transportation of any instrument on a school bus. Some options for accommodating students with instruments include setting aside one or two seats on the bus for instruments, using buses with undercarriage storage, or purchasing additional instruments for students to keep at home. Whatever the situation, districts should work closely with music educators to ensure that music students have adequate access to instructional materials.

MUSIC

Chorus

Scheduling

-  West Virginia Board of Education policy requires that students be offered chorus during the regular instructional day, grades 6-12. When possible, it is appropriate to offer chorus at the elementary level in grades 4 or 5.
-  All secondary schools should have a general chorus class in which any student may enroll. The general chorus class provides the core instruction in vocal technique and music fundamentals necessary for success in other vocal ensembles. In larger schools, it is appropriate to offer other vocal ensembles, such as men's or women's chorus, madrigal choir, jazz or show choir, or a select chorus, but none of these should be offered in place of the general chorus.
-  Chorus is both an academic course offering and a co-curricular activity. Chorus class should not be offered only during lunch or outside of regular instructional hours. It is appropriate, however, for students to occasionally rehearse and perform outside the school day.
-  Chorus classes should be offered on a daily basis. The aural skills necessary to develop sensitivity to pitch and rhythm, along with the development of the entire vocal apparatus, requires frequent practice, and students who meet irregularly will not develop these well.
-  Chorus students who regularly perform as an ensemble should be placed in one class when possible. Attention to issues of balance, listening for intonation, and sensitivity to other parts require that students regularly rehearse with other members of the ensemble.
-  Block scheduling presents a great challenge to building a successful chorus program. A longer instructional period may have great advantages. These advantages will be largely lost, however, if care is not given to schedule students for chorus every grading period. Students who have missed a semester or more of daily instruction in chorus will perform at a lower level than those who have daily instruction.

MUSIC

Resources

- Chorus is an academic course offering. Instructional materials should be provided to students at no cost.
- Chorus teachers/directors should be given a regularly allotted budget for the purchase of sheet music and should work to maintain a library of quality literature.
- Chorus students should be given regular access to quality musical recordings of various genres.
- It is appropriate to ask students to raise funds for non-instructional items, such as uniforms or trips.
- Chorus rooms should be provided with straight-backed chairs (not desks), ample storage and an acoustically correct environment.

Teacher Efficacy

- Chorus instruction must be provided by a certified teacher with a music endorsement for the appropriate grade level.
- All teachers certified for music in West Virginia should have the professional preparation necessary to teach chorus. It is understood, however, that music teachers may have other areas of special expertise (instrumental music, general music, etc.). In small music programs with only one music teacher, every effort should be made to provide the teacher with the necessary professional development to meet student needs in chorus.
- Regular professional development opportunities should be provided for chorus teachers in their content area. The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
- Ample planning time must be afforded to allow for the multiple preps chorus teachers may have.
- Effective teacher evaluation is essential to student success at this level. Chorus teachers should demonstrate competency in singing, confidence in demonstrating music concepts to students, piano accompaniment skills and effective classroom management. Principals should understand that the chorus class will look different than other content areas.

MUSIC

Other



It is desirable that chorus students regularly attend festivals or competitions where they are provided feedback from professionals on their performance. However, undue emphasis on the competitive aspect of these festivals can be counterproductive.



The majority of successful choral programs provide small ensemble experiences for students. These ideally should be given time during the regular instructional day. Small ensembles allow students opportunities for improvisation, composition, arranging and student-led rehearsals that are less practical in large group settings. Ensembles may vary widely according to student interest and teacher preparation, but may include men's or women's chorus, madrigal choir, jazz or show choir, or a select chorus.










Most effective choral programs participate in advanced honors experiences with interested students. These include All-County, All-Region, All-State and other such events.

MUSIC









Orchestra

Scheduling

-  Orchestra should be offered during the regular instructional day, grades 6-12. When possible, it is appropriate to offer orchestra at the elementary level in grades 3, 4 or 5. It is possible to start strings as early as kindergarten, if an educator familiar with Suzuki pedagogy is available. Schools will need access to fractional-size instruments, such as $\frac{1}{4}$ size violins.
-  Orchestra is both an academic course offering and a co-curricular activity. Orchestra class should not be offered only during lunch or outside of regular instructional hours. It is appropriate, however, for students to occasionally rehearse and perform outside the school day.
-  It is highly recommended that students in the first year of instruction on string instruments be taught in small groups of same instruments.
-  Orchestra classes should be offered on a daily basis. The psychomotor habits necessary for successful performance require frequent contact with the instrument and less frequent instruction will result in lower student achievement.
-  Orchestra students at the intermediate and advanced level who regularly perform as an ensemble should be placed in one class when possible. Attention to issues of balance, listening for intonation, and sensitivity to other parts require that students regularly rehearse with other members of the ensemble.
-  Block scheduling presents a great challenge to building a successful orchestra program. A longer instructional period may have great advantages. These advantages will be largely lost, however, if care is not given to schedule students for orchestra every grading period. Students who have missed a semester or more of daily instruction in orchestra will perform at a lower level than those who have daily instruction.
-  Band and orchestra classes at the secondary level should be scheduled concurrently, whenever possible, to provide for collaborative musical experiences of a symphony orchestra comprised of musicians from both groups.






MUSIC

Resources

-  Orchestra is an academic course offering. Instructional materials should be provided to students at no cost.
-  It may be cost-prohibitive to provide every student with his/her first choice of instrument. Any student who is unable or does not wish to purchase his/her own instrument, however, should be provided with an instrument of some sort.
-  Musical instruments are very expensive. To sustain a successful program, districts should provide a regular allocation for both the purchase and repair of instruments. Even the very smallest program will spend upward of \$5000 a year on these costs. Orchestra teachers/directors should work to maintain instruments in good repair and be responsible for long-term budgeting for major instrumental purchases.
-  Orchestra teachers/directors should be given a regularly allotted budget for the purchase of sheet music and should work to maintain a library of appropriate literature.
-  Orchestra students should be given regular access to quality musical recordings of various genres. It is appropriate to ask students to raise funds for non-instructional items, such as orchestra uniforms or trips.
-  Orchestra rooms should be provided with straight-backed chairs (not desks), ample storage and an acoustically correct environment. Spaces that are too small and/or not equipped with acoustical tiling not only limit instructional efficacy and sensitivity to pitch and rhythm, but also may result in loss of hearing to both students and teacher.
-  As in all 21st century classrooms, orchestra students should have regular access to technology. The digital media used in music are developing at a rapid rate and every effort should be made to see that music classrooms keep pace with these changes. Digital instruments, recording technology and web access are all key components of the 21st century orchestra classroom.
-  Finding an appropriate performance space for orchestras can be a major challenge to schools. Gymnasiums, cafeterias and multi-purpose rooms are rarely suitable for concerts and can greatly diminish otherwise wonderful student performances. Districts should make every effort to build theatre/concert hall spaces than can be shared by performing arts programs within a school. An acoustical will optimize the performance venue for string instruments, which have a lower volume in general than other instrumental ensembles.

MUSIC

Teacher Efficacy

-  Orchestra instruction grades 6-12 must be provided by a certified teacher with a music endorsement for the appropriate grade level.
-  All teachers certified for music in West Virginia should have the professional preparation necessary to teach orchestra. It is preferable to have a teacher with stringed instrument playing proficiency on at least one orchestral bowed string instrument. It is understood, however, that music teachers may have other areas of special expertise (vocal music, band, etc.). In small music programs with only one music teacher, every effort should be made to provide the teacher with the necessary professional development to meet student needs in orchestra. In instances where strings are offered from kindergarten through second grade, the teacher would ideally be well acquainted with Suzuki methodology.
-  Regular professional development opportunities should be provided for orchestra teachers in their content area. The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies. Professional development could include performance on the teacher's instrument to expand upon artistic expression and depth of knowledge regarding performance practices and various musical styles, including emerging performance trends.
-  Ample planning time must be afforded to allow for the multiple preps orchestra teachers may have.
-  Effective teacher evaluation is essential to student success at this level. Orchestra teachers should demonstrate competency in instrumental performance, confidence in demonstrating music concepts to students (both instrumentally and vocally), and effective classroom management. Principals should understand that the orchestra class will look different than other content areas.

MUSIC

Other



It is desirable that orchestra students regularly attend festivals or competitions where they are provided feedback from professionals on their performance. If the ensemble has sustainable size to perform alone, members should be expected to attend their annual spring State Orchestra Assessment, where they are adjudicated and given a rating. Sustainable size would be defined as multiple stands in each violin section, and at least a full stand of viola, cello and bass sections. Participation in competitive festivals may be appropriate, though emphasis should be placed on improving student performance. Undue emphasis on the competitive aspect of these festivals can be counterproductive.



The majority of successful orchestra programs provide small ensemble experiences for students during the school day, when possible, or after school. These vary widely according to student interest and teacher preparation, but may include chamber ensembles, as well as chamber orchestra. Participation in the regional solo and ensemble festival is desirable and should be supported.



Most effective orchestra programs participate in honors orchestra experiences with interested students. These include All-County, State String Days, All-State and other such events.

MUSIC

Piano

Scheduling



Piano classes offer students the opportunity to study music in a more personalized manner than large ensemble classes. Schools with comprehensive music programs offer piano at multiple levels both for general student interest and those students who may pursue music as a career.

Resources



Piano is an academic course offering. Instructional materials should be provided to students at no cost.



Digital music labs are the most appropriate way to deliver instruction in piano. Students may listen to themselves privately via headphones and teachers may monitor student progress individually through a central work station. In addition, coupling digital keyboards with a computer at each work station allows students access to software for notation, composition, sequencing and a wide variety of musical tasks. Although the initial cost of a fully-equipped digital music lab can be expensive, the benefit to student achievement in music is significant.



Piano students should be given regular access to quality musical recordings of various genres.



As in all 21st century classrooms, piano students should have regular access to technology. The digital media used in music are developing at a rapid rate and every effort should be made to see that music classrooms keep pace with these changes. Digital instruments, recording technology and web access are all key components of the 21st century orchestra classroom.

MUSIC

Teacher Efficacy

- All teachers certified for music in West Virginia should have the professional preparation necessary to teach piano. Piano is a required part of the course of study at all accredited music schools and teachers should be able to demonstrate competency at the keyboard.
- Regular professional development opportunities should be provided for piano teachers in their content area. The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
- Effective teacher evaluation is essential to student success at this level. Piano teachers should demonstrate competency in instrumental performance, confidence in demonstrating music concepts to students (both instrumentally and vocally), and effective classroom management. Principals should understand that the piano class will look different than other content areas, with the teacher providing little direct instruction to the class as a whole.

Other

- The majority of successful music programs provide small ensemble experiences for students during the school day, when possible, or after school. These vary widely according to student interest and teacher preparation, but may include chamber and jazz ensembles (see above). Participation in the regional solo and ensemble festival is desirable and should be supported.

MUSIC

Guitar

Scheduling



Guitar classes are very popular with secondary students and provide a level of interest for students who may not be attracted to other music offerings. Guitar also allows for a more personalized approach than many ensemble classes. Guitar classes should be offered at the beginning level. Schools offering multiple sections of guitar rarely have trouble filling them.

Resources



Guitar is an academic course offering. Instructional materials should be provided to students at no cost. Although many students may purchase their own guitars, schools must make accommodation for those who may not be able to afford an instrument. Although this may be an additional financial burden for the school, guitars are generally less expensive than other musical instruments.







Guitar students should be given regular access to quality musical recordings of various genres.



As in all 21st century classrooms, guitar students should have regular access to technology. The digital media used in music are developing at a rapid rate and every effort should be made to see that music classrooms keep pace with these changes. Digital instruments, recording technology and web access are all key components of the 21st century guitar classroom.

MUSIC

Teacher Efficacy

-  All teachers certified for music in West Virginia should have the professional preparation necessary to teach guitar.
-  Significant professional development opportunities are available for teachers through the Teaching Guitar Workshops, co-sponsored by the National Association for Music Education, the Guitar and Accessories Marketing Association (GAMA) and the National Association of Music Merchants (NAMM). The Teaching Guitar Workshops are offered each summer at locations across the United States, including West Virginia. The WVDE has provided support for teachers attending these workshops. For more information, please see: <http://www.guitaredunet.org/>.
-  The state music educators' conference, sponsored by the West Virginia Music Educators Association, and other content-specific experiences allow music teachers to deepen content knowledge, interact with mentors and peers who can provide valuable guidance, and learn research-based pedagogical strategies.
-  Effective teacher evaluation is essential to student success at this level. Guitar teachers should demonstrate competency in instrumental performance, confidence in demonstrating music concepts to students (both instrumentally and vocally), and effective classroom management. Principals should understand that the guitar class will look different than other content areas, with the teacher providing little direct instruction to the class as a whole.

MUSIC

Other



The majority of successful music programs provide small ensemble experiences for students during the school day, when possible, or after school. These vary widely according to student interest and teacher preparation, but may include chamber and jazz ensembles (see above). Participation in the regional solo and ensemble festival is desirable and should be supported.



Music is a core academic subject, and it is imperative that students have access to instructional materials at school and at home. Most school buses have room for instruments such as guitar, but some districts may have circumstances that limit the transportation of these instruments on school buses. West Virginia Board of Education Policy does not prevent the transportation of any instrument on a school bus. Some options for accommodating students with instruments include setting aside one or two seats on the bus for instruments, using buses with undercarriage storage, or purchasing additional instruments for students to keep at home. Whatever the situation, districts should work closely with music educators to ensure that music students have adequate access to instructional materials.



Students deserve it • The world demands it



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