



Program Review of the

FINE ARTS & PERFORMING ARTS:

Visual Art, Drama, Music

Elementary, Junior High, Senior High



Prepared for:

Christ the Redeemer Catholic Schools

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Appendix A- Schedule of School Visits

Appendix B-Statistics of Fine Arts Programming



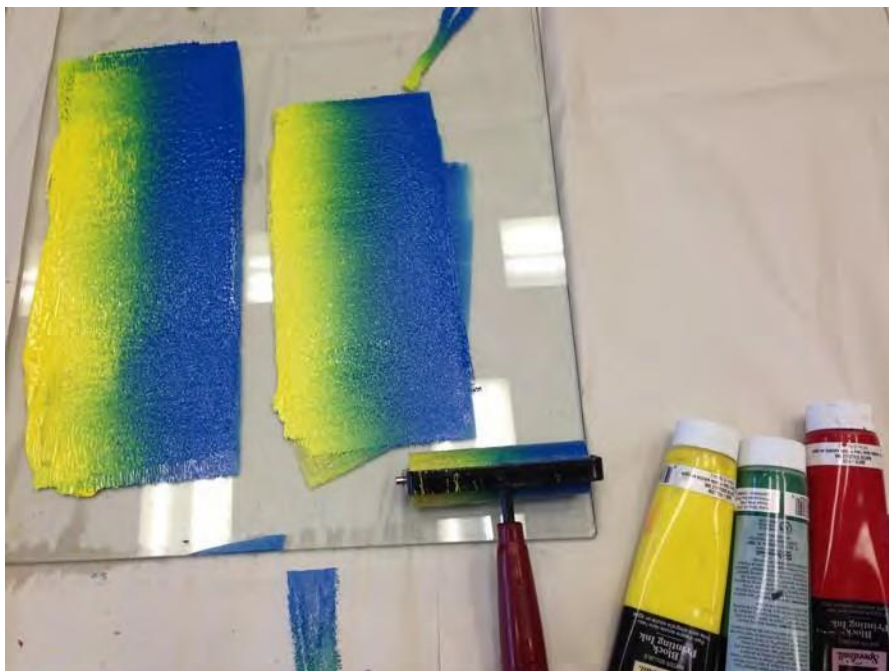
Introduction

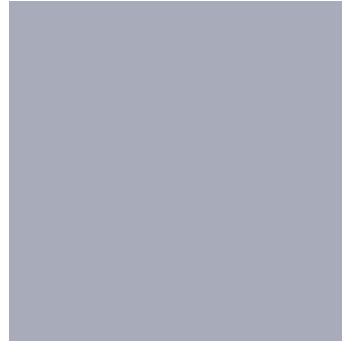
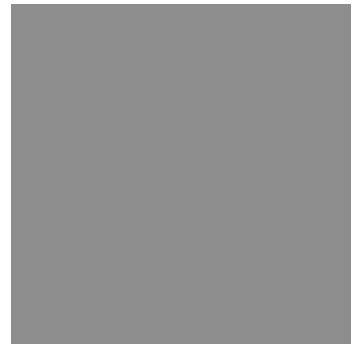
This program review is submitted in keeping with the terms of reference outlined by Scott Morrison, Superintendent of Schools, Christ the Redeemer Catholic Schools, on December 16, 2014.

In early November, Gary Strother, Chief Superintendent of Calgary Catholic School District was contacted by Scott Morrison to determine if the Fine Arts Consultant would be available to conduct a Fine Arts Program Review for Christ the Redeemer Catholic Schools. At that time a general process and timeline was agreed upon.

Subsequently, written terms of reference were prepared with timeline by Scott Morrison, Superintendent, Christ the Redeemer Catholic Schools.

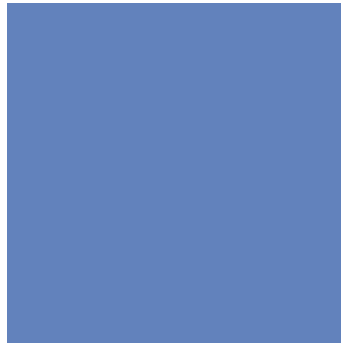
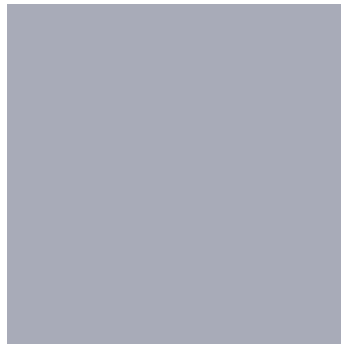
This document contains the findings, conclusions, commendations and recommendations from the program review.





The Fine and Performing Arts

The arts are a universal language unto their own. They evoke critical and creative thinking, expression of one's soul and nurture an outlet for problem solving both individually and in group settings. The arts offer lifelong learning and are inclusive of students, parents, teachers, school leaders and communities while meeting the needs of all diverse learners. The Fine and Performing Arts demonstrate creative skill and imagination through beauty and emotional power.



+ Format and Purpose of Program Review

OBJECTIVES

1. To review the extent to which fine arts programs (art, drama, and music) are aligned with the Alberta Program of Studies.
2. To review the quality and breadth of co-curricular fine arts (art, drama and music) programming.

METHODOLOGY

Review and Assessment

Administer a review and assessment that evaluates: a) the extent to which elementary and secondary fine arts programs (art, drama and music) are aligned with the Alberta Program of Studies; and b) the quality and breadth of co-curricular and/or extra-curricular fine arts programming.

Focus Questions to guide, walk-throughs, focus group observations, and lesson observations:

- Are students meaningfully engaged with the fine arts?
- Do the fine arts activities align with the curriculum outcomes?
- To what extent are the fine arts present in the school in general?
- To what extent does our faith appear to permeate the fine arts?

Elementary Protocol (K-6)

Focus Group Discussion: The principal of each school and at least two teachers who facilitate a co-curricular or extra-curricular program or event related to the fine arts engage in a focus group discussion about the focus questions. (One hour).

Walk-Throughs: The principal will ensure that fine arts are being taught in every classroom for a one hour block of time at some point during the day. The consultant will do a school walk-through with the principal, visiting as many classes as possible for short periods of time. The consultant will use an adaptation of Downey's (2004) three-minute classroom walk-through method during visits, using the focus questions as a guide. (One hour).

Fine Arts Lesson Observations: The consultant will observe at least two teachers, who have fine arts concentrations in their teaching assignments, and follow the observation with a reflective conversation. The focus questions will be used as a guide.

Elementary/Secondary and Secondary Protocol (K-12 and 7-12)

Focus Group Discussion: The principal of each school and at least two teachers who facilitate a co-curricular or extra-curricular program or event related to the fine arts engage in a focus group discussion about the focus questions. (One hour).

Fine Arts Lesson Observations: The consultant will observe three dedicated fine arts teachers, preferably one drama teacher, one music teacher and one art teacher, and follow each observation with a reflective conversation. The focus questions will be used as a guide.

**Note: If there are not three dedicated fine arts teachers, the consultant will interview teachers who have a concentration of one or more of the fine arts in their teaching schedules. *Note: The observations should be no longer than 30-40 minutes, so they will be segments of lessons rather than full lessons.*

Follow-Up

Consultant presents results of review at a Principals' Meeting and a Board Meeting.

Each principal reports on actions arising from the review at a Ward meeting.

Superintendent reports on division-wide actions arising from the review at a Principals Meeting and a Board Meeting.

**See Appendix A for School Visit Schedule.*

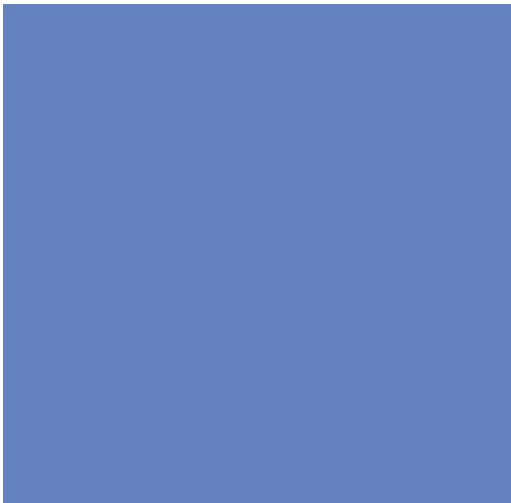


For all school locations, the following general process was followed:

1. Arrival at school, greeted by Vice-principal or Principal, given a broad outline of the school (size, grade configuration, demographics, enrollments and fine arts programming that is being offered etc.).
2. Tour of school facility.
3. The reviewer asked questions based on what was explained and viewed.
Documentation was provided from PowerSchool to assist with statistics and data.
4. A schedule was provided prior to each school visit by the Vice-Principal or Principal for the day and a space was allocated for the reviewer to interview and meet with teachers.
5. Each school meeting included meeting with individual teachers for observation and reflective conversations, three-minute classroom walk-throughs, and a group conversation with an administrator. These happened in various orders depending on specific school scheduling.
6. The group meetings followed a similar procedure:
 - Introduction of self to the group
 - Explanation of the purposes of the review
 - Overview of the process being followed
 - Indication of how the review would be concluded (written report for the use of the district)
 - Each teacher was asked to describe their extra/co-curricular Fine Arts programming.
 - Normally, teachers would touch on the following topics (in no particular order) and give examples and information based on their assignment and role in the school.
 - Facility
 - Scheduling
 - Assessment
 - Needs
 - Challenges
 - Successes
 - Faith
 - Integration
 - Clinicians/Residencies
 - Safety
 - Teacher Wellness
 - Professional Development

**It should be noted that these topics also came up during the observations and individual teacher interviews and conversations.*

- The group was told that the review was not to evaluate and assess the individual teachers, but to look for commonalities and trends across the district, as well as, make suggestions and recommendations for improvements. No comments, either positive or otherwise will be ascribed to any individual person or school/program.
- During the day and at the end of the group meetings I shared my email address and said I would welcome any additional comments or information anyone wanted to share up to and including my time with Christ the Redeemer Catholic Schools.
- Finally, if needed, I would touch base with the administrator at the end of the day to gather final information or clarification and ask any final questions.



+ Fine Arts data and statistics in Christ the Redeemer School District

See Appendix B for Fine Arts Data

Christ the Redeemer Catholic Schools are comprised of seventeen schools:

Six Elementary Schools

- 1: K-4:
- 1: K-6: Dual Track: French immersion and Regular program
- 4: K-6

Two Junior High/Middle Schools

- 1: 5-8
- 1: 7-9

Three Junior High/High Schools

- 3: 7-12

*Note: One school is an outreach program.

Four Full Scale Schools

- 3: K-12
- 1: 1-12

* Note: One school delivers online and home schooling services.

* Note: One school recently joined Christ the Redeemer Catholic Schools, (September 2014) and offers gender separated classes.

Limitations of Program Review

It should be noted that data and information that was collected at each school was from conversations and short observations. Events and productions or concert presentations were not witnessed except within a classroom or rehearsal setting. Final presentations were not taking place or had already taken place at the time of year that this program review was being conducted. High school fine arts programming at some schools was limited in observation as the time frame was at the end of the semester. Many junior high and all high school students were preparing for examinations or were participating in final (provincial diploma) examinations. Another school was in the process of packing up supplies to relocate to another facility and the true fine arts settings were limited to view.

The Fine and Performing Arts in Christ the Redeemer School District are comprised of:

Elementary: Visual Art, Drama, and Music

Junior High: Visual Art, Drama, Band and General Music

High School: Visual Art, Choral Music, Drama, General Music, and Instrumental Music (LDC's that are currently being offered include: Advanced Acting, Band, Jazz Ensemble, and Technical Theatre)

All Christ the Redeemer Schools demonstrate:

- Permeation of Catholic Faith into all Fine Arts programming at all levels.
- Permeation of technology into all the Fine and Performing Arts at all levels.
- Extensive offerings of extra and co-curricular programming.
- A passion for students to be involved and actively participate in the arts.
- Active and meaningfully engaged students in the Fine and Performing Arts.

Christ the Redeemer Catholic Schools can affirm that every child experiences and engages in creative experiences throughout their educational journey.





Visual Art

'Art education is concerned with the organization of visual material. A primary reliance upon visual experience gives an emphasis that sets it apart from the performing arts.

Acquiring proficiency in art requires systematic instruction in how we see, interpret and make sense of visual stimuli. Art education is concerned with having individuals think and behave as artists'. (Program of Studies-Visual Art)

Visual art is offered at all levels in every school at Christ the Redeemer Schools. It has the highest enrollment.



General Observations

Teachers are utilizing common two and three-dimensional media that are grade level appropriate. Basic wet and dry mediums are utilized most commonly with construction, manila, cartridge and watercolor paper. Assortments of mixed media including fabrics are available to students for projects. Limitations on classes to use wet mediums with no sink facility were noted, mainly at the elementary level. Some teachers that did have direct access to sinks mentioned that they don't like to get messy so they only do clean projects. Display areas are available but are limited in some schools. Students were engaged in the lessons that were presented. Artistic vocabulary was seldom used to introduce or converse with the students during many observations of classes. All schools varied in quality of materials and supplies, including facility equipment. Some teachers mentioned that they struggle to source the supplies they require. There are schools that have equipment but not the knowledge or desire to utilize it within their program, and/or are using some mediums incorrectly. In conversation with teachers, some were not interested in being trained on equipment or supplies while others were keen on having the opportunity to gain new understanding or professional development and access to any equipment and/or supplies that would add to their program. Technology was evident and utilized in many programs at many levels. Many teachers were comfortable with projects found on Pinterest, but could not make the link between the project and required outcomes. Faith links are very present in all programs and visible in displays that are seen around the schools. It should be noted that the district probably has one of the largest Al Gerritsen collections in Canada that is varied and spans decades.

Elementary Art

OBSERVATIONS and INTERVIEWS:

Elementary art in combination with elementary music must meet a minimum of ten percent instructional time. At the elementary level (K-6), numerous lessons are integrated with the core subject areas and almost all elementary art, across the district, is being taught in the classroom, however, some teachers struggled with making the connection with integration, which resulted in students being confused. In some observations, incorrect historical information and incorrect use of medium application was present. (i.e. Teaching pattern in art holds the same criteria as math, samples presented to students were incorrect). During some observations, basic use of supplies was incorrect. (i.e. thinning paint and use of brush). Some teachers mentioned they had never looked at the curriculum, but would look online to find fun projects to do instead. Some teachers expressed having a lot of out of pocket expenses when it came to specialty items for elementary art class, and extracurricular programming (Art/Craft Club). Some teachers stated that supply budgets did not always reflect higher enrollments.





Secondary Art

OBSERVATIONS and INTERVIEWS

At the junior high level (7-9) almost all schools have a designated space to deliver the program, although in many programs, the art space is also used for other subject areas. This is mainly due to limitations in space. At the senior high level (10-12) all art classes have a designated area, but there are instances when the space needs to be utilized to accommodate another subject area when art classes are not being taught in the space. Storage for projects was a concern at many junior high and high schools. Many schools were in need of drying racks and attention to updating and training on some equipment should be noted.

COMMENDATIONS:

- It is evident that students are engaged and enjoy visual art. They are taking risks and excited to explore and create as artists.
- Teachers that are not trained in visual art are anxious to have guidance and open to learning.
- Teachers that are comfortable and/or have training in the visual arts are very thorough with curriculum, supplies, equipment, methodology and techniques. They are willing to share with other teachers.
- Many teachers are referring to Canadian artists and master artists.
- Many teachers are exploring and taking risks alongside the students.
- Many teachers are permeating technology and faith into their lessons.
- Many schools are able to meet curriculum outcomes at both elementary and secondary levels.

RECOMMENDATIONS and CONSIDERATIONS

- Standardize quality supplies with district approved vendors to meet the curriculum needs.
 - The district would benefit from having teachers from each school submit a general supply list that they use on a yearly basis. Cross referencing this and compiling a district wide general list to access would be useful for sourcing while narrowing down district approved vendors.
 - Consider a general list of supplies that are suitable for appropriate levels and intended purpose. (i.e. Acrylic paint is more appropriate at the JH and SH level. Oil paint is appropriate at SH level with proper ventilation.)
- Clearly identify and communicate names of district vendors to teachers to assist in appropriate use of budget and ensure quality useable supplies at appropriate levels.



- Encourage visible artistic vocabulary in classrooms. (Word wall should include art vocabulary).
- Support in understanding the curriculum and how it relates to resources that are being used during lessons (i.e.-connecting the project on Pinterest to the outcomes and ensuring students know the purpose and focus project).
- Ensure that the fabric and photography component of elementary visual arts curriculum is being met.
- Ensure that three dimensional form is incorporated into all junior high and senior high levels of visual art.
- Identifying craft, fine art and folk art. (Craft works well in a club or outside the classroom, whereas, folk art is appropriate in the classroom if introduced as such).
- Designate a lead teacher or team (at individual schools) to coordinate supply purchases and storage of general supplies at the elementary level.
- Consider a designated district leader support for elementary art. All elementary students K-6 are required to have art.
- Consider an online gallery on the district webpage. Perhaps highlight a school for the month.
- Consider a District Office Art Display on a monthly rotation.
- The district would benefit from having an online visual arts resource (go to webpage) that all teachers have access to. Topics could include: program of studies, supply lists, vendors, lessons, trouble shooting, tips, planning, residencies (appropriate for different needs), clinicians, upcoming community events, virtual student gallery, sharing page, occupational health and safety tips.
- The purpose of visual arts education is not solely for decoration. It often displays a pleasing aesthetic, but that is up to the viewer to decide. The visual arts must portray meaning and purpose while meeting outcomes.
- *Fine art* is the essence of visual arts programs.

Engage, encourage, and speak to the students as artists using artistic vocabulary suitable to specific levels.



SUGGESTED

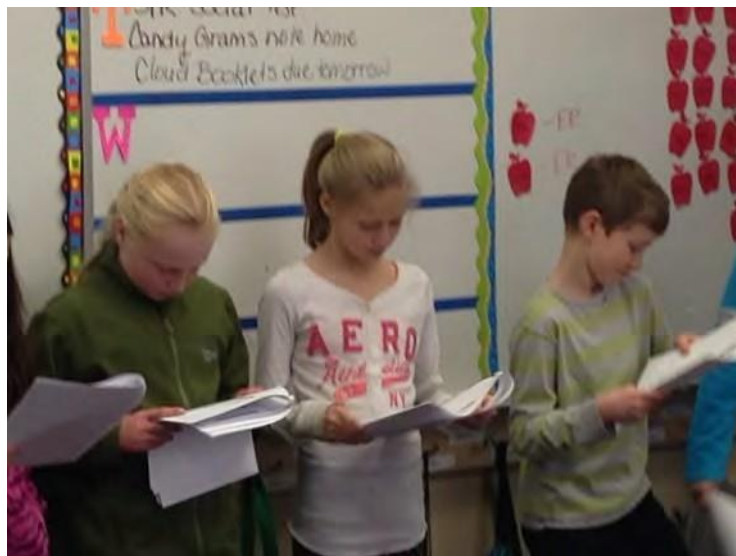
Professional Development for Visual Arts:

- Time allocated to generalist teachers that are teaching their own art with a focus on proper techniques, medium use and skill building.
- High level skill and technique building for secondary level teachers.
- Incorporating visual journaling into programs with links to core subjects, literacy and numeracy.
- Time allocated to integrate projects-stressing the outcomes in other subject areas, as well as art, to use art as a tool for demonstrating understanding.
- Time allocated on maintenance, safety and use of equipment (i.e.-kiln, printmaking, easels).
- Time allocated for district elementary teachers that are delivering art programs to network, share projects, ideas, best practice and assessment.
- Time allocated for secondary teachers to network, share projects, ideas, best practice and assessment.





Performing ARTS



Drama

'The Dramatic Arts can develop the whole person, emotionally, physically, intellectually, imaginatively, aesthetically, socially and spiritually. It gives form and meaning to experience through acting out.' (Program of Studies- Drama)

Although the dramatic arts are a popular choice for students, it is offered mainly at the secondary level, with the exception of a few elementary programs, within Christ the Redeemer Schools. It is the smallest of the Fine Arts disciplines in the district.



General Observations

Across the district, there are discrepancies with facilities to house drama programs. Where one school offers a program out of a classroom, another has a full-scale black box/theatre style setting. Equipment varies as well, including large discrepancies in sound equipment, staging, drapery, lighting, props, costumes, access to sinks, and blackout capabilities. Storage is a concern across all drama programs within the district. Despite the discrepancies, many of the programs are still able to meet almost all prescribed outcomes and offer quality programs in most areas. The majority of schools are engaging students in productions that are open call within the school community and are often taking place outside of scheduled class time. The dramatic arts are offering the largest extra-curricular programming in the Fine Arts.

Elementary Drama: OBSERVATIONS AND INTERVIEWS:

Elementary drama is and can be very much integrated into areas such as Religious Studies, Language Arts, Social Studies, Physical Education and Health. It is a natural fit in these disciplines within kindergarten and both division 1 and 2 levels. Although Drama is not a required subject area in elementary programming, many schools are offering opportunities for students to demonstrate learning through dramatic forms and are meeting general and specific learner outcomes without realizing it. During observations, effort marks were available however, no connection to the actual assessment of skill was visible. (i.e. A student may have acquired a satisfactory but no evidence of criteria was present. It appeared that the student had been assessed on behavior rather than outcomes). The majority of elementary schools are engaging students in dramatic opportunities outside of the classroom through faith based celebrations, main stage plays and junior musical productions.

Secondary Drama: OBSERVATIONS AND INTERVIEWS:

At the junior high level (7-9) almost all schools have a designated space to deliver the drama program, most often a classroom, however a few schools do have blackbox or access to a stage facility as a teaching space. Of the programs that are housed in a classroom, the space is also used for other subject areas mainly due to limitations on space within the school. At the senior high level (10-12) almost all



drama programs have a designated area, but again, there are instances where the space needs to be utilized to accommodate another subject area when drama classes are not being taught in that area. Storage for props and equipment (flats, rostrum blocks, lighting) is a concern at a number of schools. Additionally many schools are in need of equipment and the equipment that was available needed repair or updating. Lack of appropriate performance space for major productions and events is a concern for teachers and administration in schools that do not have a dedicated theater space or access to a community space within close proximity.



COMMENDATIONS:

- It is evident that students are engaged and enjoy drama. They are taking risks and excited to perform and create as actors.
- Teachers that are not trained in drama are seeking guidance and open to learning.
- Teachers that are comfortable and/or have training in drama are very thorough with curriculum, supplies, tech equipment, methodology and techniques. They are willing to share with other teachers.
- Many teachers are communicating dramatic arts opportunities within the local community to students.
- Many teachers are permeating technology and faith into their lessons.
- Many teachers are exploring and taking risks alongside the students.
- Drama programs are mainly being offered at the secondary level where teachers are able to meet curriculum outcomes.

RECOMMENDATIONS:

- It would be recommended for elementary teachers (generalists and specialists) to familiarize themselves with the elementary drama curriculum. There are common links that are present in the core subject areas, as well as religious studies, music, physical education and health. Use of drama skills promotes 'dramatic growth parallel to the natural development of the student. This growth is fostered in an atmosphere that is non-competitive, cooperative, supportive, joyful yet challenging.' (*Program of Studies-Elementary Drama*)
- It is recommended that teachers who are using the drama Program of Studies have a solid rubric with descriptors to connect the skills that they are assessing. Close attention to assessment practices should be given at all levels.



- Ensure the theatre studies and technical theatre component is being met in junior high and senior high programming.
- Open conversation on PD days regarding best practice, effort and participation marks would be beneficial for teachers.
- At schools, when available, designate a lead drama person and space for drama supplies, props, costumes equipment, flats etc. to be stored and organized.
- The district would benefit from having an online dramatic arts resource (go to webpage) that all teachers have access to. Topics could include: program of studies, supply lists, vendors, lessons, trouble shooting, tips, planning, technology information, residencies (appropriate for different needs), clinicians, upcoming community events, clips from performances, sharing page, occupational health and safety tips.
- The purpose of dramatic arts education is not solely for entertainment. Often, what is seen is the final performance which is open for judgment by an audience. The dramatic arts must portray meaning and purpose through the delivery of outcomes.
- *The Journey of Acting out* is the essence of dramatic arts programs.



SUGGESTED Professional Development:

- Time allocated to elementary teachers that are interested in the integration of drama into other subjects. Stress the outcomes that are connected to drama in subject areas and how to use drama as a tool for demonstrating understanding.
- Time for elementary teachers to network, share integration of drama projects, ideas, best practice and assessment when including drama in other subject areas.
- Session on proper techniques and skill building at the elementary level.
- Session on Choral Speech Arts.
- Session on higher level skill and technique building for secondary level teachers.
- Sessions on specific skill outcomes such as tech theater/design and playwriting.
- Time allocated on maintenance, safety and use of equipment. (i.e. lighting, lighting for effect, sound equipment, tech theatre, make-up)
- Session visits to Alberta Theatre Projects, Theatre Calgary or similar community venues to access teacher programs.
- Time for secondary teachers to network and discuss curriculum topics, share projects, ideas, best practice, extra-curricular performances, budgets and assessment.

Engage, encourage, and speak to the students as actors using dramatic vocabulary suitable to specific levels.





Performing ARTS



Music

“Music is vital to the total development of an individual. It should encourage creative expression through performance, listening and composition. As students become sensitive to the expressive elements of music, they develop insight into human feelings.” (Program of Studies-Music)

Music is offered at all levels in every school at Christ the Redeemer Schools.

General Observations

Music is the largest Fine Arts program in the district and teachers see the importance and benefit that music education can offer students. Although there are many schools that have dedicated facilities that are appropriate for housing music programs, some programs were being taught in a regular classroom setting. Sound quality was not an issue in dedicated spaces and teachers had access to and were utilizing hearing protection when required. For programs being taught within a regular classroom, sound volume was a concern for surrounding areas. Discrepancies in quality of instrumental supplies, most notably in the elementary level, were seen. For classes that were shorter in nature, valuable teaching and rehearsal time was lost when classes needed to be set up and torn down to accommodate the proper room configurations for movement or instrument use. This is most often seen in regular classroom settings where both music and band is being taught. It is evident that all school communities' value music on many levels including numerous recorded and live opportunities. All schools highlighted music as a main component of their faith celebrations and community building. Music offers the largest co-curricular programming in the Fine Arts in Christ the Redeemer Schools.

OBSERVATIONS AND INTERVIEWS: Elementary Music

Overall, teachers were proud and happy to share what they were doing with the students in music class. It was evident that music specialists were the most comfortable delivering the outcomes throughout the observations and were at ease with the materials, management, equipment and repertoire. Some generalist teachers utilizing Orff instruments struggled with an understanding of the Orff philosophy and were using equipment as noise rather than as a learning and discovery tool. In conversation, a few teachers shared that they were absolutely terrified to be teaching their own music class and felt they could not do it justice for their students. Some teachers stated that to teach music was a skill that they really could not grasp no matter how much they tried to prepare. One teacher mentioned that in music class, all students want to play the percussion instruments. It became too difficult to manage so they decided to not let them do it all anymore. The author concluded that only one grade six music program that offered band, ensured that the other elements of the curriculum were also being delivered. All other music programs that offered a grade six band were not completing the other areas of the grade six music program of studies.



When a school had an elementary music specialist, many teachers made a point of mentioning that they felt that the music program was very strong, due in part because a specialist was in the role. They stated that the children loved participating in the class.

OBSERVATIONS AND INTERVIEWS: Secondary Music:

The instrumental music teachers tend to communicate very well through email for sharing and answering questions. They had no concerns with sound quality and hearing safety in their designated facility which was well equipped. Cost associated with purchasing quality district instruments was a concern. A lower quality brand, that is more affordable, tends to be purchased as more instruments can be bought, but longevity and repair are affected over the long run. Teachers expressed a concern with the amount of additional time spent outside of the regular school day to coordinate all the areas that are required to successfully run a secondary instrumental music program. (i.e. paper work for repairs, rental, purchasing, trip and camp coordination, clinicians, events etc.). Inconsistent assessment practices across the district were noted. While some teachers had very structured rubrics and assessment practices rooted in the program of studies, some were creating their own curriculum pulling only what they felt was necessary and dismissing the rest. Often they insisted that it was near impossible to meet all the outcomes. They stressed that the reason for this was that they struggled to meet the requirements because they had to get students caught up on the basics that were not covered in previous grades. (i.e. note reading and rhythm) Level appropriate repertoire was evident and students were being challenged with the classics and contemporary selections. Technology often permeated the regular lesson. Directors were able to engage students through music anecdotes and often used clever analogies to support understanding and sound production.



COMMENDATIONS:

- It is evident that students are engaged and enjoy music at all levels. They are taking risks and excited to perform, create and experience music as musicians.
- Many teachers that are not trained in music are seeking guidance and open to learning.
- Teachers that are comfortable and/or have training in music are very thorough with curriculum, supplies, methodology and techniques. They are willing to share with other teachers.
- Presence of French language (i.e. O' Canada) and Canadian content with composers is

being taught along with standard provincial and local festival repertoire.

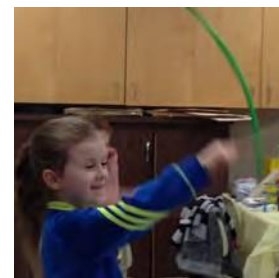
- Instrumental music teachers were choosing scores that were also current and rescoring and modifying to accommodate instrumentation within their classrooms for appropriate balance.
- Teachers dedicate the extra time to ensure quality performances and opportunities outside of school hours for the students. They demonstrate a passion for their discipline.
- Many teachers are exploring and taking risks alongside the students.
- Music plays a large role in faith based celebrations and events.
- All music programs are a huge contributing factor to the school community.



RECOMMENDATIONS and CONSIDERATIONS:

- Hire music specialists whenever possible at the elementary level. Due to the nature of the training, there can be difficulty for generalist teachers to learn the required skills to appropriately and successfully demonstrate to the children. Richer programs are developed in all strands of the curriculum when specialists are available.
- Hire qualified instrumental music specialists at the junior high and senior high level.
- Consider the purchase of multiple music resources at the same school when there are multiple classes being taught at the same level by different teachers.
- It would be recommended that generalist teachers who would like to utilize Orff equipment seek training to ensure the philosophy is clearly understood.
- Encourage specialist music teachers to communicate with the classroom teacher to link themes and topics into music class.
- Coordinate PD/prep time for allocated discussions. Look at curriculums, long range plans and timelines to strengthen student learning. Reinforcement of topics and themes will make it more memorable for students and the music teacher will have connection with other areas.
- Although there are many different schools of music specialty, teachers with Orff training are a good fit with the districts emphasis on literacy and numeracy.
- Consider the reason grade six instrumental programs are being instituted and consider the logistics around the program including time, budget and facility. Music is mandatory in grade six, but optional at junior and senior high.
- Consider incorporating a school wide hymn sing for elementary schools. Perhaps a district wide selection of pieces for each year is chosen based on a district faith theme.
- It is important to have a dedicated music room when possible that has space for movement particularly at the elementary level.
- Recommendation for the elementary DDL to receive extra time for elementary teacher support. (Music is at every school.)
- Ensure proper sanitization and maintenance of instruments is completed regularly.
- Consider setting aside a central district budget for long term investment and sustainability of instruments using the revenues from renting.
- Ensure schools that have a dedicated instrumental program in grade six, have a proper

- facility in place for sound and storage of instruments and equipment.
- Develop a secondary instrumental music manual as a district standard for consistency amongst teachers including topics such as: care and maintenance, repair procedures, rental procedures, guidelines for purchasing, tracking procedures, approved vendors.
- Consider cataloguing, tracking repairs and an inventory of all instruments, scores, etc.
- Consider revisiting the lending library regarding items that have already been barcoded and consider continuing to add resources for teacher access. Numerous teachers mentioned they didn't know where or if items were still being handled in that respect.
- Consider offering choral programs at junior high and senior high levels. They are cost effective and offer a natural transition from elementary programming.
- It would be of great benefit to have recording capabilities and notation software available for all secondary music teachers. This would enable the ability to properly score, (for the available instrumentation at schools) assess and complete the listening component of the curriculum.
- The district would benefit from having an online music resource (go to webpage) that all teachers have access to. Topics could include: program of studies, supply lists, vendors, lessons, trouble shooting, tips, planning, instrument manual, technology information, residencies (appropriate for different needs), clinicians, upcoming community events, clips from performances, sharing page, occupational health and safety tips.
- Music education is fundamental in the development of a child. Often, what is seen is the final performance which is open for judgment by an audience. Music must portray meaning and purpose through the delivery of outcomes.
- *Developing insight into human feelings* is the essence of music programs.



SUGGESTED Professional Development:

- Time allocated to elementary teachers that are interested in the integration of music in other subject areas stressing the outcomes that are connected and how to use music as a tool for demonstrating understanding.
- Time for teachers to network, share lessons, ideas, best practice and assessment when including music in other subject areas
- Session on proper techniques and skill building at the elementary level.
- Session on choral techniques at the elementary level.
- Session offered for Orff Intro, level 1 etc.
- Session on individual instrument groupings: woodwinds, brass, percussion, guitar-simple repairs, best practice for beginners etc.
- Session on conducting, skill and technique building for secondary level teachers.
- Sessions on assessment in music at all levels.
- Time allocated to review maintenance, safety and sanitization of instruments.
- Time for secondary teachers to network and discuss curriculum topics, share projects, ideas, best practice, extra-curricular performances, budgets and assessment.



Engage, encourage, and speak to the students as musicians using musical vocabulary suitable to specific levels.



Fine Arts General

Throughout the program review process, commendations, concerns and recommendations that apply to all of the Fine and Performing Arts in a broader sense were expressed and noted.



- Although dance is not being taught in the structured schedule, at some schools students have access to extracurricular programming based on movement and dance or are seeking out residencies or clinicians in dance as a focus.
- Many extra-curricular activities have a focus around service to the community.
- All teachers and administration are in support of the benefits of having arts in their school on numerous levels: to build self-esteem, to reach students that are unreachable, to assist ELL's, to build community, to enhance spirit and school culture, to enrich faith components, and to support life experiences.
- Many schools have highly supportive parent councils that can financially support different arts opportunities.
- For schools that are close in vicinity and are considered feeders to the higher grades, communication between teachers and like programs is strong. There is excellent continuity in developing skills in all the arts and collegial support.
- In certain settings where schools are within a school or in very close proximity, the opportunity to work together within the arts is embraced.
- It is noted by many schools that the Fine Arts are the catalyst for faith messages and engaging in faith celebrations.
- All communities are very receptive to any and all Fine Arts programming, displays and sharing.
- Numerous enriching offerings are taking place in the arts considering how limited time at recess and lunch hour are, as well as, accommodating bus schedules.
- Students are in a safe and caring environment.
- Staff promote caring, trust, respect and dignity.
- Faith is ever present through all the arts and visible within all schools on a physical and spiritual level.
- *'Not one Heart is Left Behind'.*

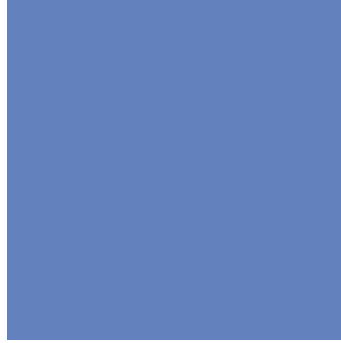
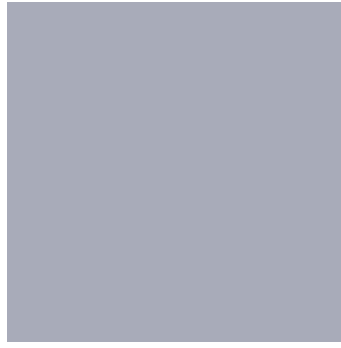


Fine Arts General

Concerns in the Fine and Performing Arts brought forth by teachers and administration



- Need is stressed for more storage space to house equipment associated with the arts.
- Scheduling in general can be difficult because of the unique nature of the schools, but can be a concern to accommodate the arts.
- Fine Arts teachers are often the only one in the discipline at the school. They often feel that concerts, productions, galas and school events are solely their responsibility. They expressed that pressure is felt in regards to the success or failure of events that are expected in the school setting.
- Some teachers expressed concerns about 'equity' with extra/required/expected time outside of scheduled classes in relation to other subject areas and athletics.
- DDH's- mentioned that sometimes when they contact new teachers in the arts, there is no response. Consider having the administration at a school support the new teacher with the expectation that contact must be made with the district support as part of their orientation.
- For elementary generalist teachers, there is a concern that they are required to go to the core subject area sessions on PD days and miss the time and opportunity to have time set aside for assistance and PD in the fine arts.
- Teachers would like collaboration time to be embedded and built into the day for meeting with other Fine Arts teachers in the district on a more regular basis.
- Consensus among teachers in regards to supplies is that they want for nothing, but are only requesting the minimum.
- Fundraising for needed equipment and supplies is not happening, but rather for trips and extras to keep programs competitive.



Recommendations and Considerations

- Consider a district bus for use by schools to coordinate participation in events and curriculum needs that are outside of the traditional setting of a school facility.
- The district could benefit from developing a loan pool with Fine Arts equipment such as pipe and drape systems, staging, lighting equipment, printing presses, slab rollers, rostrum blocks, sound system, choral risers, flip forms, conductor podium, practical easels and display easels and lending library for scores and plays.
- High school Fine Arts programs should ensure LDC's (locally developed courses) that are being used should have the same course name attached as is on the approved LDC that is acquired. (I.e. If Band 15/25/35 curriculum is being used, then the course name must be Band 15/25/35 not, Symphonic Band 15/25/35).
- Engage in discussion with Fine Arts teachers on the development of a common breakdown of marks and assessment rubric's across the district in all Fine Arts disciplines.
- A focus on the importance of literacy and numeracy is evident throughout the district. Consider using the arts as a tool in strengthening both numeracy and literacy.

- Consider aligning liturgical music with the outcomes in music and have recommendations on district webpage for access by all teachers.
- Consider posting a 'Meet the Fine Arts Contact (DDH/DDL's) Team' on the district website for teacher access.
- Fine Arts curriculum at the junior high level are designed to be offered within a 75 hour delivery. For schools that offer tri and quarter semesters, ensure that necessary outcomes are being met.
- It would benefit each school to develop a three year plan or template for extra and co-curricular Fine Arts programming.
- The use of Special Projects 10/20/30 is a valuable solution that supports Arts learning in the unique structure of the district. It ensures creative potential for students where focus of studies do not meet or fit within the scheduled time that arts classes are offered. Documentation should include the requirements as prescribed in the Guide to Education.
- Ensure Fine Arts courses (including LDC's) are properly sequenced. LDC's are normally enrichment courses that are done after or at the same time as the main 10/20/30 level (i.e. Instrumental Music 10 is completed then Band 15 or Drama 10 is completed then Advanced Acting 15). Ensure pre-requisites are completed.
- Although it can be difficult to have full arts integration into the core subject areas at the high school level, St. Luke's programming lends itself to integration of art and drama into the social studies and English Language Arts. A look at extending course work to include both art and drama could meet outcomes for students to receive three credits in each discipline while achieving their requirements for Social and English Language Arts.
- The Centre for Learning @ Home is experiencing successful programming in conjunction with outside agencies in the arts. Consider the sharing of resources in certain centers that are near schools.
- Consider sharing and offering district access to arts programming from The Centre for Learning @ Home for teachers that are non-specialists to help build programming.
- Consider forming partnerships where a residency offers a reduced affordable rate to travel to numerous schools in the district with the same needs. Combine resources to meet requirements and look for areas that need strengthening or enrichment. Ensure curriculum outcomes are being met so that the time and funding is well spent.





Conclusion



I believe that Christ the Redeemer School District is offering quality Fine and Performing Arts programming. School administrators and DDH/DDL's offer support and leadership to teachers that are delivering Fine Arts curriculum and teachers are committed to offering visual art, drama, and music in a safe and caring faith filled environment. The arts are an integral and important component of teaching and learning and are valued. Creativity permeates the district and helps to shape the culture of each unique schools setting. It is my hope that teachers and administrators feel they have had a voice in this review. They have opened their schools and classrooms, shared challenges and successes, and have been truthful and forthcoming with their practice and sharing of their passion for the arts. Together the findings and observations, recommendations and shared district info will assist in shaping the Fine Arts programs moving forward.

It is with sincere gratitude that I thank you for this opportunity to be welcomed into your schools to observe, review, converse and reflect on the Fine and Performing Arts. I respectfully offer my discoveries and wish all the best in the continued success of this area.

Holly Schile
Calgary Catholic School District
Consultant, Fine Arts K-12

Appendix A

Schedule of School Visits

January 6th

9am Board Office – Okotoks.
10am - Holy Trinity Academy (10-12). Okotoks.
*DDH's to interview: Secondary Drama and Art

January 7th

8:30 am – Holy Trinity Academy (10-12). Okotoks
Overnight in Canmore (Supper with DDH?)

January 8th

8:30 am - Our Lady of the Snows Catholic Academy (K-12). Canmore. *DDH Secondary Music

January 9th

8:30 am - Notre Dame Collegiate (7-12). High River

January 12th

8:30 am - Holy Cross Collegiate (7-12). Strathmore
Overnight in Drumheller

January 13th

8:30 am - St. Anthony's School (K-12). Drumheller
Overnight in Brooks.

January 14th

8:30 am - St. Joseph's Collegiate (9-12). Brooks.
Overnight in Brooks.

January 15th

Christ the King Academy (5-8). Brooks.
Overnight in Brooks.

January 16th

Holy Family Academy (K-4). Brooks.

January 19th

Clear Water Academy (K-12). Calgary.

January 20th

St. John Paul II Collegiate (7-9). Okotoks.

January 21st

Ecole Good Shepherd School (K-6). Okotoks.

January 22nd

Flex

January 23rd

Centre for Learning @ Home (K-12) – half day.
Okotoks.
St. Luke's Outreach Centre (10-12) – half day.
Okotoks

January 26th

St. Mary's School (K-6). Okotoks.

January 27th

Sacred Heart Academy (K-6). Strathmore.
*DTL Elementary Music
Overnight in Oyen

January 28th

Assumption Roman Catholic (K-6) – half day.
Oyen

January 30th

Holy Spirit Academy (K-6). High River.

January 22nd, 29th, and February 2nd

Flex Days and Report Writing

APPENDIX B

DATA and STATISTICS

Total student enrollment in the district: 10,175

All elementary students are receiving visual art and music as required by Alberta Education
All elementary students are participating in numerous creative experiences on a regular basis.

TOTAL District population:	10 175	
Total students that have participated in a creative activity in the district:	10 175	100%
Total Junior High enrollment in Visual Art:	820	35% of JH enrollment
Total Junior High enrollment in Drama:	634	27% of JH enrollment
Total Junior High enrollment in Instrumental Music:	501	21% of JH enrollment
Total Junior High enrollment in General Music:	18	>1% of JH enrollment
Total High School enrollment in Visual Art:	411	18% of SH enrollment
Total High School enrollment in Drama:	314	14% of SH enrollment
Total High School enrollment in Instrumental Music:	223	1% of SH enrollment
Total High School enrollment in General Music:	33	> 1% of SH enrollment
Total ELL enrollment in the Fine and Performing Arts Junior High:	181	9% of JH & SH enrollment
Total ELL enrollment in the Fine and Performing Arts High School:	119	12% of JH & SH enrollment
Overall total enrollments in the district that are in the Fine and Performing Arts at Junior and Senior High:	2954	64% of JH & SH enrollment
Overall total enrollments in the district that are in the Fine and Performing Arts K-12	8518	84% of total district enrollment

