

Office of the Superintendent of Schools
MONTGOMERY COUNTY PUBLIC SCHOOLS
Rockville, Maryland

July 3, 2019

MEMORANDUM

To: Members of the Board of Education
From: Jack R. Smith, Superintendent of Schools
Subject: Art Supplies Guidelines (05-30-19-01-A)

During Public Comments, Board members requested the following information:

Question A

Mrs. Smondrowski requested information regarding the guideline sent to schools regarding the arts supplies.

Response

The Fine Arts Team in the Office of Curriculum and Instructional Programs (OCIP) facilitated a vetting of the Montgomery County Public Schools (MCPS) Elementary Schools Art Education Best Practices document via a Montgomery County Education Association–MCPS Collaboration Committee from 2014 to 2017. The Art Collaboration Committee was charged with holding ongoing discussions and engaging in collaborative problem solving on matters of interest and concern germane to the visual arts. The resulting Best Practices document was vetted through multiple stakeholder groups including art educators, school-based administrators, and representatives in OCIP and the Office of School Support and Improvement. The Best Practices document is included as a supplemental resource in the Elementary School Principal Scheduling Guidance 2019–2020 document. The scheduling document was shared during a recent Principal Curriculum Update. The Fine Arts Team shared the Best Practice document with teachers.

The per pupil cost reflects current research into local vendor pricing as well as an estimate of materials that would need to be purchased and/or replaced on a yearly basis. Additional research included examination of comparable local school districts (Howard County, Prince George’s County, and Fairfax County). An excerpt from the MCPS Elementary School Art Education Best Practices document follows.

A strong, relevant, art program – one that provides a rich art experience and exposure to the range of media in use in today’s contemporary art world – requires authentic, varied, and high quality

materials. Arts supplies are the materials of instruction for this content area and required to demonstrate mastery of the MCPS Elementary Visual Art Curriculum. They are also consumable and some have a limited shelf life requiring constant replenishment. Replenishing materials for student access to a viable program is essential. Because the artwork made by students during class is created to demonstrate evidence of student learning and mastery of curricular objectives, all art materials are classified as instructional materials. By definition, these materials must be provided by the school, and no course fee may be charged for elementary art to ensure that all students in MCPS have equal access to the curriculum and its content.

- Drawing, painting, printmaking, collage/mixed media, sculpture and ceramics are required units at every grade level in the elementary visual art curriculum.
- In order to provide equitable access for every student to receive a quality and relevant art education, schools should base instructional funds for art classes based on the number of students enrolled. Consult the chart for an explanation of how the per-pupil budget allotment impacts instruction and student learning.
- A computer should be provided and assigned to all art teachers regardless of full or part-time status.
- Instructional materials, instructional technology, and audio/visual aids needed to teach the curriculum should be provided to all art teachers.
- Instructional materials and supplies will be funded to maintain the present rate and to provide for increases in rate as needs indicate and as budget funding will allow.
- Teachers using personal funds to purchase materials and/or supplies with the advance approval of their principal or immediate supervisor will be reimbursed for the cost of the materials upon submission of an appropriate receipt.
- Every school provides without charge the textbooks, instructional technology, audio/visual aids, stationery, and materials of instruction needed to teach the curriculum or needed by students to demonstrate mastery of the curriculum.
- Materials of instruction are defined as items needed by the educator to teach the course content and/or items needed by the student to demonstrate mastery of the course content.
- The visual art instructional materials list should be developed by the art teacher and given to the financial secretary to order.

If you have any questions, please contact Dr. Maria V. Navarro, chief academic officer, at 240-740-3040.

JRS:MVN:NTH:bts

Attachment

Copy to:
Executive Staff
Mr. Murphy
Dr. Rumpf
Ms. Webb

BEST PRACTICES IN ART EDUCATION

RECOMMENDATIONS TO CREATE OUTSTANDING MCPS ELEMENTARY VISUAL ART PROGRAMS

DEVELOPED IN 2017 BY THE MCEA-MCPS ART COLLABORATION COMMITTEE

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OVERVIEW

PHILOSOPHY

"The arts have always been considered to be an essential component of great societies. In order for the arts to contribute to understanding of the human condition, students must be given guaranteed access to the highest quality of art education possible. This education will serve students and all citizens in using their guaranteed right of freedom of speech in the pursuit of social justice while improving the quality of life each of us enjoy as Americans."

- Dr. F. Robert Sabol

The visual arts are important to every child's development and play a vital role in providing the students in Montgomery County Public Schools with the well-rounded, world class education necessary for college and career readiness. The visual arts promote the core competencies – Academic Excellence, Creative Problem-solving, and Social Emotional Learning – identified by MCPS as essential to prepare students for success in the 21st century. Through engagement with the visual art curriculum, students will encounter the following 21st century skills:

- Flexibility and Adaptability
- Initiative and Self-direction
- Social and Cross-cultural Skills
- Productivity and Accountability
- Leadership
- Creativity and Innovation
- Critical Thinking and Problem-solving
- Communication and Collaboration
- Responsibility

ACADEMIC EXCELLENCE

"We urgently need people to think like artists. This is especially important in the workplace, where everything is abundant, automated, or made in Asia more cheaply than it is here. Creativity, design and the arts will be the way to prosper and succeed in the new economy. The arts are also a way to help people reach their potential and find their element." - Daniel Pink

- In art classes, students are provided authentic and meaningful opportunities to develop the literacy skills in a contemporary age becoming increasingly visual in its communication. Visual literacy is the ability to interpret, comprehend, appreciate, use, and create visual media in ways that advance thinking, decision-making, communicating, and learning. Art education supports visual literacy across disciplines and learning goals related to the focus on close reading of artworks as text, logical evidence-based inferences, meaning-making through analysis and group discussions, and creating visual imagery.
- The visual arts challenge students to synthesize concepts and skills by engaging in a wide-range of media to create original work.
- Students are given opportunities in the visual arts to apply learning in new ways by connecting and integrating content across disciplines.

CREATIVE PROBLEM SOLVING

- The visual arts encourage students to take intellectual risks and to think critically and creatively when presented with opportunities to make choices and to solve complex, open-ended problems with the possibility of multiple solutions.

- Responding to visual art allows students multiple and varied opportunities to clearly articulate information about what they see, feel, know, and imagine.
- Observing, analyzing, and critiquing artwork requires higher level thinking as students must support claims with evidence.
- Visual art classes allow students to experience conventional as well as contemporary and emerging media to enhance learning.

SOCIAL EMOTIONAL LEARNING

- Engaging in the visual art develops empathetic awareness and understanding of society, culture, and history resulting in students who value and respect diversity.
- Visual art provides opportunities for both self-expression and collaboration.
- Excellence in art is developed through continuous practice, craftsmanship, refinement, and reflection. This creative process encourages students to build resilience, perseverance, self-awareness, and a growth mindset.

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HISTORY

ARTS EDUCATION TASK FORCE

Governor O'Malley's P-20 Leadership Council created a Task Force to examine policy and determine the state of arts education in Maryland. The [Task Force on Arts Education in Maryland Schools](#), co-chaired by Dr. Jack Smith and Mary Ann Mears, made ten recommendations in September 2014 to address equity and the quality of arts education. A wide range of stakeholder input was sought across the state including: teachers, students, parents, administrators, arts organizations through surveys and forums. The ten recommendations were unanimously accepted by Governor O'Malley and his Leadership Council. The best practices in this document have been developed specifically in response to Recommendation I.

Recommendation I.

Provide learning opportunities and resources for fine arts teachers to continue the development of skills needed to deliver a comprehensive fine arts program, for non-arts teachers to integrate the arts into their disciplines, and for leaders in school systems and higher education to enhance their knowledge of effective arts education.

Strategies:

- *Convene working groups to analyze research, including brain-based research, and examine other available resources in order to create program guidelines and researched-based professional development experiences.*
- *Develop a resource describing the characteristics of quality fine arts programs, including exemplars of learning environments, staffing, scheduling, and materials for instruction.*
- *Develop models of best practices for delivering fine arts instruction.*

MCEA-MCPS ART COLLABORATION COMMITTEE

MCEA-MCPS Collaboration Committees are established under the provisions of Article 6 Section F4b of the MCEA/BOA contract. The Art Collaboration Committee was charged with holding ongoing discussions and engaging in collaborative problem solving on matters of interest and concern germane to the visual arts. This committee was expected to be representative and accountable to staff and involve staff in the decision-making process.

VISION

Our vision is to ensure all students engage in authentic and meaningful 21st century learning through equal access to a high quality visual arts education.

MISSION

Visual art instruction is essential in teaching critical thinking, creative problem solving and social-emotional skills at all levels of educational development. The Art Collaboration Committee represents MCPS visual art programs through interest-based problem solving and is committed to:

- Collaborating with and soliciting feedback from stakeholders
- Communicating issues and identifying concerns
- Making recommendations and proposing solutions
- Supporting professional learning
- Seeking opportunities to advance the quality of visual art education

Because of the value and the importance of a high-quality arts education, we recommend Montgomery County Public Schools support the visual arts programs through thoughtfully-designed **schedules**, appropriate **learning environments**, informed **staffing** choices, sufficient **instructional materials**, and content specific **professional development** needed to implement the highest quality programs for all students. To promote equity and equality within all MCPS elementary schools, we offer the following best practices guidelines. These best practices were vetted through multiple stakeholder groups including art educators, school-based administrators, and representatives from OCIP and OSSl.

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EXECUTIVE SUMMARY OF BEST PRACTICES FOR ELEMENTARY VISUAL ART EDUCATION IN MCPS

Experiences in visual art promote the development of college and career readiness skills such as creativity, collaboration, communication, analysis, risk-taking, and problem-solving. As an academic subject, essential to a well-rounded education, visual art provides opportunities for students in the areas of literacy, understanding multiple cultures and historical eras, relational and logical sequencing, understanding the human condition, and social/emotional awareness.

SCHEDULING

- The process of developing the teaching schedule should be transparent and abide by contractual language wherein art teachers participate in the development of their teaching schedules.
- Maintain the Board of Education recommended class size guideline by sending students to specials in self-contained homeroom groupings in order to meet the needs of all students and to ensure equity and safety.
- Instructional time in the visual arts should not be replaced or reduced, because a minimum number of instructional minutes is necessary to meet the objectives of the curriculum. Adhere to class length guidelines, and, whenever possible, allow for the maximum number of minutes per class.
- When scheduling full-length classes (45 - 60 minutes), limit the total number of classes to five per day.
- Ensure that there is adequate preparation time between classes if transitional duties are also assigned between classes.
- Elementary art teacher allocations are based on the number of grade level teacher stations and permit one art class per week. An art teacher's workload should not exceed the number of teacher stations allocated nor the number of students within those stations.
- In order to maximize time for both instruction and assessment of student learning, students should not be pulled out of art class for activities unrelated to the visual arts (e.g. special ed, ESOL, instrumental music).
- Collaborate with the Fine Arts supervisor in the Office of Curriculum and Instructional Programs as necessary to assist schools in understanding and applying the guidelines for developing schedules for art instruction.

Itinerant Teachers:

- To ensure no loss of instructional time, maximize preparation time to allow the teacher to move and set up.
- When scheduling itinerant art teachers, consider the cumulative number of teaching stations at both school assignments in one day as well as travel time, lunch, number of preparations, and planning time needed.
- Teachers need to work within their duty day, therefore, consideration is needed for the start and end time at each location so their work day is not beyond contractual time.
- To allow for collaboration and flexibility when filling positions with itinerant art teachers, master schedules should be developed after the spring job fair. It also ensures that schools staff the best teacher available.

LEARNING ENVIRONMENT

- A self-contained classroom dedicated to the instruction of visual art is best for effective instruction and equitable access of the MCPS Visual Art Curriculum, and should include the following:
 - Sinks and tables are needed for the art making process
 - Establish a room large enough to seat all students for instructional activities and store all 2-Dimensional and 3-Dimensional art projects and supplies.
 - Easy access to art materials in art room and on carts.
 - Space to hang objectives, enduring understandings, essential questions, etc.
 - Have proper safety equipment in good working condition and allow for precautions when using, storing, and disposing of materials.

- Schools should have multiple dedicated art rooms when allocated multiple art teachers.
- Schools that require art on a cart should:
 - Minimize the distance needed to travel in between classrooms and avoid changing building levels or travel to outdoor portables.
 - Provide convenient access to a sink or be in close proximity to a sink.
 - Provide access to all instructional materials and a secure area for storage.

STAFFING

- In order to identify a strong pool of candidates and assist in the transfer of teachers in those disciplines, a collaborative process has been developed with the OHRD and the Fine Arts Office in the OCIP to interview candidates. The quality of the art teacher directly affects the quality of visual art instruction, therefore, collaborate with the Fine Arts Office when hiring new art teachers.
- Staff art classes with teachers who have the depth of knowledge and skills necessary to teach the curriculum and are certified in visual art.

Itinerant and Part-Time Teachers:

- Art teachers shall be assigned to no more than two schools when possible, in no case more than three schools.
- Numerically even allocations should be scheduled as full days and not split over multiple half days to maximize time available for instruction and minimize time needed for travel and mileage reimbursement.
- Include an art teacher to be part of the interview process in order to review personal and student portfolios for quality in order to support a consistent and congenial art program when hiring additional art teachers.

INSTRUCTIONAL MATERIALS

- Implementation of the MCPS Elementary Visual Art Curriculum requires authentic, varied and high-quality materials to support a strong and relevant art program. Drawing, painting, printmaking, collage/mixed media, sculpture and ceramics are required units for every grade in the elementary visual art curriculum.
- Art supplies are the materials of instruction. They are also consumable and some have a limited shelf life. Replenishing materials for student access to a viable program is necessary.
- In order to provide equitable access for every student to receive a quality and relevant art education, schools should base instructional funds for art classes based on the number of students enrolled. Consult the [chart](#) on the next page for an explanation of how the a per-pupil budget allotment impacts instruction and student learning.
- A computer should be provided and assigned to all art teachers regardless of full or part-time status.
- Provide textbooks, instructional technology, and audio/visual aids needed for all art teachers to teach the curriculum.

PROFESSIONAL DEVELOPMENT

Quality arts programs are those that utilize best practices for delivering arts instruction, for integrating the arts across other disciplines, and for accessing community resources as enrichment. Ongoing, sustained content specific professional development is critical to continuous improvement in the arts education profession.

- Provide professional development experiences that are specific to the visual arts every year.
- Provide professional development time during the duty day so that all teachers participate.
- Provide opportunities for teachers to share best practices and model lessons to build personal capacity.
- Opportunities for differentiated staff meetings and PLCs should be considered to meet the needs of art teachers.

HOW MUCH DOES A SINGLE ELEMENTARY ART CLASS COST?

Most instructional materials needed to implement the MCPS Visual Art Curriculum are consumable and need to be replenished every year. Calculations are based on an elementary student receiving 1 class of art instruction per week or 36 classes per school year.

 <p>\$0.01 x 36 classes = \$0.36 per student each year</p>	 <p>\$0.05 x 36 classes = \$1.80 per student each year</p>	<p>MINIMUM</p>  <p>\$0.10 x 36 classes = \$3.60 per student each year</p>	<p>OPTIMAL</p>  <p>\$0.15 x 36 classes = \$5.40 per student each year</p>	 <p>\$0.25 x 36 classes = \$9.00 per student each year</p>
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HOW DOES THE ART BUDGET IMPACT INSTRUCTION?

<ul style="list-style-type: none"> • Mostly activity-driven lessons that result in facsimiles or pre-determined products • Able to purchase only the most basic consumable materials • Unlikely able to replace worn out or broken tools • Unable to purchase materials for all required media expected to be covered in the curriculum • Necessary to find alternative materials that are of lesser quality and/or not authentic to the media being taught • Unable to purchase additional instructional materials that might facilitate collaboration and integration within the MCPS Visual Art Curriculum • Unable to fix/replace equipment or purchase supplemental materials 	<ul style="list-style-type: none"> • More activity-driven lessons that result in facsimiles or pre-determined products and less opportunities for experimentation, choice, risk-taking, and innovation • Able to purchase consumable materials for some required media • May be able to replace some worn out or broken tools • May need to use alternative materials that are of lesser quality and/or not authentic to the media being taught. • Unlikely able to purchase additional instructional materials that might facilitate collaboration and integration within the MCPS Visual Art Curriculum • Unlikely able to purchase supplemental materials like prints, books, videos, or other technology • Unable to fix/replace equipment 	<ul style="list-style-type: none"> • Some opportunity for student choice, personal expression, experimentation, risk-taking, and innovation • Able to purchase consumable materials for all required media and some secondary media • Able to replace basic tools • Able to purchase quality materials that are authentic to the media being taught • Able to purchase some additional instructional materials that might facilitate collaboration and integration within the MCPS Visual Art Curriculum • Able to purchase some supplemental materials like prints, books, videos, or other technology • Unlikely able to fix/replace equipment 	<ul style="list-style-type: none"> • Opportunities for student choice, personal expression, experimentation, risk-taking, and innovation • Able to purchase higher quality consumable materials for all required media and secondary media • Able to replace worn out or broken tools • Able to purchase additional instructional materials that might facilitate collaboration and integration within the MCPS Visual Art Curriculum • Able to purchase supplemental materials like prints, books, videos, or other technology • Able to fix/replace some equipment 	<ul style="list-style-type: none"> • Opportunities for student choice, personal expression, experimentation, risk-taking, and innovation • Able to purchase studio quality consumable materials for all required media and secondary media • Able to replace worn out or broken tools • Able to purchase additional instructional materials that might facilitate collaboration and integration within the MCPS Visual Art Curriculum • Able to purchase supplemental materials like prints, books, videos, or other technology • Able to fix/replace most equipment
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BEST PRACTICES FOR MCPS ELEMENTARY VISUAL ART ED

"Anyone who has ever seen a student become excited, energized, and confident through artistic exploration has seen first-hand how arts education engages children and contributes to their overall development...While each of the arts disciplines has its own unique set of knowledge, skills, and processes, the arts share common characteristics that make arts education powerful preparation for college, career, and a fulfilling life."

- Partnership for 21st Century Skills

CORE LEARNING PRACTICES

ARTISTIC LITERACY

While students can learn about the visual arts through a textbook, true artistic literacy requires students engage in the artistic processes directly through the use of appropriate materials in appropriate spaces. The [MCPS Visual Art Curriculum Framework](#) is aligned with the [National Core Arts Standards](#) and the [Maryland Fine Arts Standards](#). At each curricular level, the framework defines what students must know about visual art, and what they must be able to do with this knowledge to demonstrate artistic literacy. Artistic literacy is developed through authentic experiences in four artistic processes:

- **CREATING:** Conceiving and developing new artistic ideas and work.
- **PRESENTING:** Interpreting and sharing artistic work.
- **RESPONDING:** Understanding and evaluating how the arts convey meaning.
- **CONNECTING:** Relating artistic ideas and work with personal meaning and external context.

Instruction for visual art should engage the learner and reflect the complex nature of the discipline. This requires consistent yet varied opportunities for students to be actively involved in the artistic process. This curriculum is designed for flexibility in sequencing instruction. The MCPS visual art curriculum is standards-based, not standardized. Teachers are encouraged to use creativity, variety, and originality when planning for instruction that values all learners and is differentiated for their strengths, interests, and learning styles. During the planning process, teachers are required develop mastery objectives and instructional tasks that align to the specific curricular objectives identified at each level.

Art is investigative and performance-based in nature. Artmaking encourages creativity and expands aesthetic and intellectual awareness by using higher level thinking skills. Activity-driven lessons that result in facsimiles of other artists' works or pre-determined products are discouraged. True artistic literacy requires our students engage in artistic processes directly through the use of appropriate materials in appropriate spaces.

CREATING & CONNECTING TO ART: STUDIO EXPLORATION OF TOOLS, MEDIA, TECHNIQUES

- **ASSOCIATE:** Examine the relationship of art to history and to the human experience.
- **INCORPORATE:** Incorporate personal perceptions, experiences, and knowledge into artmaking.
- **PLAN:** Generate and elaborate multiple ideas for expression in the creation of art.
- **MAKE:** Select and apply a variety of tools, materials, processes, techniques, and ideas to synthesize knowledge in the creation of art.
- **REFINE:** Engage in continual practice, revision, and craftsmanship in refinement of artwork.

All MCPS students should have the opportunity to engage and explore the Visual Arts:

- By using a wide variety of tools and materials that are authentic to the art making process;

- By utilizing drawing, painting, printmaking, collage/mixed media, sculpture and ceramics media every year in elementary school;
- By having *at least* one opportunity in elementary school to learn about architecture, textiles, puppetry, masks, photography, digital art, and book arts;
- By creating art that is personally meaningful and unique;
- By being presented with opportunities to make choices and to solve creative problems that are open-ended with the possibility of multiple solutions; and
- By applying knowledge from other contents when creating art.

PRESENTING & RESPONDING TO ART: HISTORY, AESTHETICS, CRITIQUE, AND CURATION

- *SELECT*: Select artwork and justify choices for presentation and preservation.
- *PREPARE*: Evaluate and apply appropriate methods to display artwork in a specific place.
- *SHARE*: Present artwork in a deliberate manner to communicate meaning.
- *LOOK*: Observe and analyze visual art to develop aesthetic awareness.
- *INTERPRET*: Analyze content and context to interpret intent and meaning in visual art.
- *EVALUATE*: Critique and evaluate visual art using established or selected criteria.

All MCPS students should have the opportunity to engage and explore the Visual Arts:

- From a wide range of times and places including contemporary artists.
- Made by artists from diverse backgrounds (i.e. gender, race, ethnicity, age, sexual orientation, religion, physical/mental capability, socio-economic status)
- Through the varying roles that art plays within our own culture and in other cultures around the world.
- By applying 21st century and visual literacy skills to think about and discuss artworks made by themselves and others.
- Through conversations about what art is, what its meaning is, and why it is considered art.
- By selecting, preparing, and sharing artwork for exhibition.

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SCHEDULING

MCEA AND THE BOARD AGREE WITH NATIONAL AND STATE REPORTS THAT CONFIRM:

- Maximizing instructional time is vital for student learning.
- Teaching and learning take place in different ways, at different times, and by using different styles for individual students.
- Time for paying attention to individual students, for planning and preparing to teach, for observing and assisting colleagues, for group work, and for individual study also needs to be built into the working day.¹
- Collaborate with the Fine Arts supervisor in the Office of Curriculum and Instructional Programs as necessary to assist schools in understanding and applying the guidelines for developing schedules for art instruction.
- OSSI will collaborate with art/music/physical education coordinators in the Office of Curriculum and Instructional Programs as necessary to assist individual schools in understanding and applying the guidelines for developing schedules for teachers in these disciplines in elementary schools.²
- To allow for collaboration and flexibility when filling positions with itinerant art teachers, master schedules should be developed after the spring job fair. It also ensures that schools staff the best teacher available. The master scheduling process should not begin until itinerant or part-time art positions are filled or until a 1.0 FTE bundle has been successfully negotiated with OHRD and other school administrators.

INSTRUCTIONAL MINUTES

- In order to maximize time for both instruction and assessment of student learning, ensure that instructional time in the visual arts is not replaced or removed to facilitate additional time in another

content area. All students should receive art instruction consistently, and students should not be pulled out of class for activities unrelated to the visual arts (i.e. Special Ed, ESOL, instrumental music).

- Instructional time in the visual arts should not be replaced or reduced, because a minimum number of instructional minutes is necessary to meet the objectives of the curriculum. Adhere to class length guidelines, and, whenever possible, allow for the maximum number of minutes per class.
- The National Art Education Association recommends that all students have a minimum of 50 minutes of art instruction each week. The standard range of minutes for art instruction per week necessary to teach curriculum objectives are shown in the table below:

GRADE LEVEL	INSTRUCTIONAL MINUTES	GRADE LEVEL	INSTRUCTIONAL MINUTES
Pre-K	25	Grade 1-2	45-50
Head Start	25	Grade 3-4	45-55
Kindergarten	40-50	Grade 5	50-60

- Pre-K and Head Start are not allocated as full teacher stations. The 25 minutes of instructional time allow for two classes to be scheduled during the amount of time normally allotted for one full teacher station.
- Designing a schedule that meets the minimum standard of instructional minutes provides equity in access for all students to the art curriculum.
- Increasing or decreasing the number of instructional minutes when scheduling visual art classes has the most direct impact on the amount of independent artmaking time students have to create work. Maximizing instructional minutes is especially important for students that need extended time because they are an English Language Learner or may have IEP/504 accommodations.

EQUITY IN VISUAL ART INSTRUCTIONAL MINUTES			
How does the length of a class period impact student learning and access to the curriculum?			
WEEKLY MINUTES	ANNUAL MINUTES (36 WEEKS)	DIFFERENCE IN ANNUAL INSTRUCTIONAL MINUTES	NUMBER OF 50 MIN. SESSIONS GAINED OR LOST ANNUALLY
35	1260	-540	-10.8
40	1440	-360	-7.2
45	1620	-180	-3.6
50	1800	---	---
55	1980	+180	+3.6
60	2160	+360	+7.2

CLASS SIZE & TEACHING STATIONS

- The Board of Education’s recommended class-size guideline should apply for art, music and physical education classes. Maintain the Board of Education recommended class size guideline by sending

students to art class in self-contained homeroom groupings in order to meet the needs of all students and to ensure equity and safety.

- The process of developing the teaching schedule should be transparent and abide by contractual language wherein art teachers participate in the development of their teaching schedules.³
- When scheduling full-length classes (45 - 60 minutes), limit the total number of classes to five per day.
- Ensure that there is adequate preparation time between classes if transitional duties are also assigned between classes.
- Elementary art teacher allocations are based on the number of grade level teacher stations and permit one art class per week. An art teacher's workload should not exceed the number of teacher stations allocated nor the number of students within those stations.
- If schools choose to combine classes or increase class size beyond the BoE's recommended guide then the total number of teaching stations for an art teacher should be decreased proportionately. For example, if a school is allocated for four 3rd grade teaching stations but chooses to combine them into 3 art classes; then the art teacher should not be scheduled for a fourth 3rd grade teaching station.

PLANNING TIME

- Planning requires a block of at least 20 minutes of uninterrupted time.⁴
- Every effort will be made to provide equitable distribution for this non-instructional time throughout the organization in keeping with the desires of the staff and individual schedules. However, at least one hour a week shall be uninterrupted.⁵
- At the elementary level, each art, music, and physical education teacher will participate in the development of their teaching schedule. Schedules will provide either:
 - at least four hours and fifteen minutes of this time per week during the student day, with a minimum of ten (10) minutes for preparation between classes, or
 - at least four hours and forty-five minutes of this time per week during the student day, with a minimum of five (5) minutes for preparation between classes. Consideration should be made for setup and change of grade levels.³
- When developing elementary schedules, teams will consider the need for both individually managed time and work that is defined by the leadership and completed in group settings. Teachers' schedules will include at least seven hours per normal week for such instructionally related work.⁶

ITINERANT & PART TIME ART TEACHERS

- Itinerant teachers and teachers with split positions in more than one school shall be assigned non-teaching duties during the school day in a manner that insures they do not have extra duties. The determination as to non-teaching duties shall be made by mutual agreement of the teacher and the principals involved. The teacher's schedule shall be the determining factor. (MCEA Article 16.O.2)
- Teachers need to work within their duty day, therefore, consideration is needed for the start and end time at each location so their work day is not beyond contractual time.
- When scheduling itinerant art teachers, consider the cumulative number of teaching stations at both school assignments in one day as well as travel time, lunch, number of preparations, and planning time needed.
- Schools with part-time art teachers are responsible for providing a proportional amount of planning time and teacher stations.
- To ensure no loss of instructional time, maximize preparation time to allow the teacher to move and set up.

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LEARNING ENVIRONMENT

- A self-contained classroom dedicated to the instruction of visual art is best for effective instruction and equitable access of the MCPS Elementary Visual Art Curriculum, and should include the following:
 - Sinks and tables needed for the art making process

- Establish a room large enough to seat all students for instructional activities and store all 2-dimensional and 3-dimensional art projects and supplies
- Secure storage and easy access to art materials in art room and on carts
- Space to hang objectives, enduring understandings, essential questions, etc.
- Space to prep work for display
- Proper safety equipment in good working condition and allow for precautions when using, storing, and disposing of materials.
- Schools should have multiple dedicated art rooms when allocated multiple art teachers.
- Provide itinerant art teachers with keys/security passes to instructional and storage spaces.

ART ON A CART

- Minimize the distance needed to travel in between classrooms and avoid changing building levels.
- Maximize prep time to allow teacher to move and set up without losing instructional time.
- Provide access to a sink or be in close proximity to running water.
- Provide access to all instructional materials and a secure area for storage.

PHYSICAL SAFETY IN THE ART ROOM

Physical safety is a priority in the art classroom. For safety in art instructional spaces, it is essential that the administrators of the facility (schools, cultural institutions, or other community programs) be in compliance with all of the occupational regulations and training requirements. The school district, cultural institution, or community program operating the facility must comply with the Occupational Safety and Health Administration (OSHA) rules including the training of art educators and staff and considering the ratio of class sizes. The physical, instructional, and student work space and student to teacher ratio must also be considered by the school/district in order to establish a safe learning environment. The art educators/staff of all facilities where visual arts are offered need to be trained in order to be prepared to protect the students as well as themselves.

It is the responsibility of the art educators/staff to teach, model, post, and practice safety procedures, require student competency, and enforce the practice of safety with all students at all times. The goal is to make safety a part of students' basic approach to the art classroom every day and in all of their future artistic activities. Safety and creativity are not mutually exclusive. Safety in the art classroom includes, but is not limited to, the following:

- Provide appropriate supervision for all classroom activities
- Know the properties and hazards associated with all material and equipment used in the classroom.
- Ensure that educators and students know and implement the proper procedures for operating equipment, using protective gear and materials
- Ensure that all safety equipment is present and in good working condition
- Provide protective gear and equipment and instruction in its use by both educators and students
- Comply with all applicable building, electrical, fire, and ventilation codes
- Know and implement precautions for using, storing, and disposing of materials
- Know first aid information and practice proper procedures
- Use the least hazardous materials available
- Avoid exposure to toxic materials
- Document safety issues/concerns and inform appropriate authorities
- Know and address student allergies

Despite all best efforts, accidents or reactions to materials may occur. Art educators/staff should comply with the facility's emergency procedures as provided in required annual update training.

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The quality of the art teacher directly affects the quality of the art instruction. Furthermore, when there is more than one art teacher on the staff, collegiality among art teachers can be beneficial to consistency in instruction, and collaboration on art exhibitions.

- When hiring additional art staff, consider inviting existing art staff to be part of the interview in order to review personal and student portfolios for quality in order to support a consistent and congenial art program.
- Staff schools according to COMAR regarding certification.
- Develop best practices for recruiting and retaining visual art teachers.
- Schools will be allocated not less than one art teacher for every 500 students.⁷
- All 10-month school-based professional personnel will be assigned appropriate starting and dismissal times so that the normal workday at their school will be seven hours in addition to their duty-free lunch period. Unit members' lunch period shall be no less than 30 minutes in length.⁸

COLLABORATION WITH OSSI, OHRD, AND OCIP

- Consult with Fine Arts administrators and/or content specialists in OCIP when filling open art positions.
- Staff art classes with teachers who have the depth of knowledge and skills necessary to teach the curriculum and are certified in visual art.
- The Office of Human Resources and Development will collaborate with the art/music/physical education coordinators in the Office of Curriculum and Instruction as necessary to assist in the transfer and placement of teachers in those disciplines.⁹

ITINERANT AND PART-TIME TEACHERS

- Art teachers shall be assigned to no more than two schools when possible in no case more than three schools.¹⁰
- Numerically even allocations should be scheduled as full days and not split over multiple half days to maximize time available for instruction and minimize time needed for travel and mileage reimbursement.
- Allow for collaboration and flexibility when filling positions with part-time or itinerant art teachers. Ensure that schools staff the best teacher available, not someone who just fits into schedule.
- Itinerant teachers and teachers with split positions in more than one school shall be assigned non-teaching duties during the school day in a manner that insures they do not have extra duties. The determination as to non-teaching duties shall be made by mutual agreement of the teacher and the principals involved. The teacher's schedule shall be the determining factor.¹¹

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INSTRUCTIONAL MATERIALS

A strong, relevant, art program – one that provides a rich art experience and exposure to the range of media in use in today's contemporary art world – requires authentic, varied, and high quality materials. Arts supplies are the materials of instruction for this content area and required to demonstrate mastery of the MCPS Elementary Visual Art Curriculum. They are also consumable and some have a limited shelf life, requiring constant replenishment. Replenishing materials for student access to a viable program is essential. Because the artwork made by students during class is created to demonstrate evidence of student learning and mastery of curricular objectives, all art materials are classified as instructional materials. By definition, these materials must be provided by the school, and no course fee may be charged for elementary art to ensure that all students in MCPS have equal access to the curriculum and its content.

- Drawing, painting, printmaking, collage/mixed media, sculpture and ceramics are required units at every grade level in the elementary visual art curriculum.
- In order to provide equitable access for every student to receive a quality and relevant art education, schools should base instructional funds for art classes based on the number of students enrolled.

Consult the [chart](#) for an explanation of how the a per-pupil budget allotment impacts instruction and student learning.

- A computer should be provided and assigned to all art teachers regardless of full or part-time status.
- Instructional materials, instructional technology, and audio/visual aids needed to teach the curriculum should be provided to all art teachers.
- Instructional materials and supplies will be funded to maintain the present rate and to provide for increases in rate as needs indicate and as budget funding will allow.¹²
- Teachers using personal funds to purchase materials and/or supplies with the advance approval of their principal or immediate supervisor will be reimbursed for the cost of the materials upon submission of an appropriate receipt.
- Every school provides without charge the textbooks, instructional technology, audio/visual aids, stationary, and materials of instruction needed to teach the curriculum or needed by students to demonstrate mastery of the curriculum.
- Materials of instruction are defined as items needed by the educator to teach the course content and/or items needed by the student to demonstrate mastery of the course content.
- The visual art instructional materials list should be developed by the art teacher and given to financial secretary to order.

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PROFESSIONAL DEVELOPMENT

Professional development is critical to continuous improvement in any profession. Learning opportunities and resources for arts teachers are necessary to deliver a comprehensive 21st century visual arts program. Quality arts programs are those that utilize best practices for delivering arts instruction, for integrating the arts across other disciplines, and for accessing community resources as enrichment. Ongoing, sustained content specific professional development is critical to continuous improvement in the arts education profession.

- Provide a variety of professional development experiences that are specific to the visual arts every year and support:
 - studio practices and the artist-teacher connection
 - engagement with contemporary and traditional art forms
 - instructional methods and assessment
 - leadership development
 - emerging technologies
- Provide professional development time during the duty day so all teachers may participate.
- Provide opportunities for teachers to share best practices and model lessons to build personal capacity.
- Solicit input from stakeholder feedback to identify gaps in professional development.
- Continue to provide tuition assistance for arts educators pursuing learning opportunities through continuing education courses, post-baccalaureate certificates, master's degrees, and National Board Certification.
- Foster understanding of the impact of the arts on academic achievement and student engagement in school
- Support funding and provision of professional development.
- Consider opportunities for differentiated staff meetings and PLCs should be considered to meet the professional development needs of art teachers.

Professional development that facilitates effective planning is an important aspect of the instructional cycle. To clarify and organize the complexity of the planning process, a three-level approach is recommend with a focus from big picture to small detail. Frequent peer to peer professional development through collaboration promotes deeper understanding of learning goals, more consistent planning and implementation of challenging instruction matched to those goals, and clearer standards for assessing students' progress.

- Curriculum studies and collaborative planning should be facilitated between colleagues that are teaching the same curriculum objectives, concepts, and skills.
- Collaboration with content-alike colleagues may require flexibility to plan with art teachers in other school buildings.
- Individual, differentiated planning is essential to design learning opportunities that are relevant and appropriately matched to meet students' needs.

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APPENDICES

APPENDIX A. MCEA CONTRACT REFERENCES

1. MCEA Article 16.A
2. MCEA Article 17.A.1.c
3. MCEA Article 16.D.2.b
4. MCEA Article 16.D.1.e
5. MCEA Article 16.D.1.f
6. MCEA Article 16.D.1
7. MCEA Article 17.D.1
8. MCEA Article 16.B.3
9. MCEA Article 17.A.1.e
10. MCEA Article 17.E
11. MCEA Article 16.O.2
12. MCEA Article 13.A.1

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APPENDIX B. PLANNING FOR POWERFUL INSTRUCTION



THE INSTRUCTIONAL CYCLE

Effective planning for instruction is an ongoing process that is constantly refined. Curriculum study is intended as a big-picture study, a process of learning the meaning and intent of the standards, indicators, and curricular objectives in the MCPS Visual Arts Curriculum Framework. The goal of individual planning is to design daily learning experiences that engage students with content and skills clearly matched to the learning goals. These learning experiences provide students with multiple and varied opportunities to develop and demonstrate understanding. Teachers use evidence of student learning to provide feedback and to adjust instruction so that all students make acceptable progress toward the learning goals.

CLARIFY THE LEARNING GOALS

What should students know and be able to do?

- Review curriculum objectives, enduring understanding, and essential to determine the purpose for learning, major concepts and skills developed, and cultural, social, and intellectual relevance.
 - Clarify understanding of the grade level curricular objectives in the visual art framework in order to identify mastery objective that are aligned.
 - Explore new learning, prior knowledge and possible misconceptions.
 - Consider different ways to approach the learning.
 - Determine instructional strategies, materials and resources, strategies to engage diverse learners, and extensions necessary for students to understand and take ownership of mastery objectives.
-

DETERMINE ACCEPTABLE EVIDENCE

How will art teachers know when students have learned what they've taught them?

- Identify skills and concepts measured by formative and summative assessments.
 - Determine authentic and varied methods of assessment to effectively assess the understanding of all students.
 - Identify criteria for success that directly align to objectives.
 - Determine how students will receive actionable feedback.
-

PLAN LEARNING EXPERIENCES

What will art teachers do if students haven't learned what they were taught? What will art teachers do if the students already know it?

- Plan authentic tasks to engage students.
 - Identify culturally responsive strategies and resources to challenge all students.
 - Determine possible UDL strategies to make learning accessible for all students.
-

REFLECT ON LEARNING

How are we doing?

- Identify patterns of student engagement and performance for all student groups.
 - Analyze and evaluate evidence of student learning in order to adjust instruction.
 - Create opportunities for students to reflect on their own learning and to give teachers feedback.
-

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APPENDIX C. CORE ASSESSMENT PRACTICES

Teachers should utilize a variety of assessment approaches over time in order to create a body of evidence that will determine student achievement of those objectives. It is an expectation that every visual art lesson include some form of assessment either formative or summative. Teachers will report student achievement using two measurement topics.

ARTISTIC PROCESS	DESCRIPTION	ASSESSMENT EXAMPLES
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<p>CREATING</p>	<p>Conceiving and developing new artistic ideas and work.</p> <p>PLAN → MAKE → REFINE</p>	<ul style="list-style-type: none"> ● Brainstorming worksheets ● Thumbnail sketches ● Use art elements and design principles to arrange a visual composition ● Demonstrate proper procedure when using art tools, media, and workspace ● Demonstrate fine motor proficiency and craftsmanship
<p>PRESENTING</p>	<p>Interpreting and sharing artistic work.</p> <p>SELECT → PREPARE → SHARE</p>	<ul style="list-style-type: none"> ● Select an artwork for display and provide justification ● Develop an artist statement ● Generate title for an artwork ● Apply appropriate methods for displaying artwork ● Curate a group exhibit ● Develop a personal portfolio
<p>RESPONDING</p>	<p>Understanding and evaluating how the arts convey meaning.</p> <p>LOOK → INTERPRET → EVALUATE</p>	<ul style="list-style-type: none"> ● Artful Thinking Routines: <ul style="list-style-type: none"> ○ See, Think, Wonder ○ Looking: Ten Times Two ○ What Makes You Say That? ○ Claim, Support, Question ○ Connect, Extend, Challenge ● Justify personal interpretations of artwork with visual evidence ● Critique artwork made by self, peers, and master artists: <ul style="list-style-type: none"> ○ Gallery walks ○ Whole group discussions ○ Small group discussions ○ Individual reflection ● Evaluate artwork using identified criteria
<p>CONNECTING</p>	<p>Relating artistic ideas and work with personal meaning and external context.</p> <p>ASSOCIATE → INCORPORATE</p>	<ul style="list-style-type: none"> ● Identify reasons why people make art ● Identify purpose of an artwork ● Compare artworks ● Articulate connections between visual art and other contents ● Articulate the societal, cultural, and historical context in which an artwork was created ● Create artwork in response to an idea, perception, or experience

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APPENDIX D. INSTRUCTIONAL MATERIALS

From the MCPS Strategic Plan:

Montgomery County Public Schools is committed to educating our students so that academic success is not predictable by race, ethnicity, gender, socioeconomic status, language proficiency or disability. We will continue to strive until all gaps have been eliminated for all groups. Our students will graduate with deep academic knowledge and become prepared for tomorrow's complex world and workplace.

STRATEGIC OBJECTIVES

Resource Allocation: Ensure resources are aligned to our strategic priorities and distributed efficiently and effectively.

MCPS has a standards-based curriculum and a standards-based grading policy. While each school is given a per pupil allocation for instructional materials, that money is budgeted at the discretion of the local school leadership. It would be considered a best practice to develop a minimum standard across the district for visual arts funding based on the number of students enrolled in visual art classes.

Materials of instruction are defined as items needed by the educator to teach the course content and/or items needed by the student to demonstrate mastery of the course content. In compliance with COMAR, all elementary students are required to participate in visual art class. Because the artwork made by students during class is created to demonstrate evidence of student learning and mastery of curricular objectives, all art materials are classified as instructional materials. By definition, these materials must be provided by the school, and no course fee may be charged for elementary art to ensure that all students in MCPS have equal access to the curriculum and its content. Staff members in OCIP have compiled a listing of art instructional materials to assist school staff members as they make decisions regarding allocations of limited resources. The list is designed to guide replenishment of materials needed for instruction each year. Additional lists for tools, technology, and equipment are included, but it is not necessary to order these items every year. Items your school needs may vary according to specific lessons or units planned. Consult with art teachers to inform the process.

Elementary School Visual Art Instructional Materials				
Consumable Supplies (materials that need to be replenished annually)				
Drawing pencils	Acrylic paint	Yarn	Clay	Tape
Colored pencils	Watercolors	Staples	Glaze	Masking tape
Erasers (gum, kneaded)	Tempera paint	Sculpture Wire	Journals	Burlap
Pens (Sharpie, fine line)	Finger paint	Rubber Gloves	Paper rolls	Cellophane
Markers	Polymer medium	Dust masks	Highlighters	Blades
Crayons	Printing ink	Sponges	Post-it notes	Wax Resist
Fixative	Printing plates	Ink pads	Rubber bands	Paper maché paste
Oil pastels	Safety cut linoleum	Paper clips	Thumbtacks	Printer ink
Chalk pastels	Glue	Brass Fasteners	Velcro	Batteries
Drawing paper	Glue sticks	Mat board	Cotton tip applicators	Canvas
Colored paper	Kiln cones	Tag board	Tongue depressors	Stretcher strips
Tissue paper	Muslin/Fabric	Chipboard	Safety pins	
Art Tools and Instructional Materials				
Art Prints/Posters	Compass	Bench hooks	Wire cutters	Pencil sharpeners
Books/E-Textbooks	Triangles	Linoleum cutting tools/blades	Sewing/Tapestry needles	Staple remover
Instructional videos	T-Square	Brayers	Scissors	Putty knife
Rulers	Various tracing stencils	Modeling tools	Heavy Duty Stapler	Hot glue gun
Hole punchers	Paintbrushes (various sizes)	Clay tools	Staple gun	Sponges
Yardstick/Meterstick	Paint palettes	Wire tools	Spray bottles	Utility knife
Protractors			Tape dispenser	Flashdrives
Technology		Equipment and Furniture		
Computers	Promethean Board or LCD	Kilns	Paper cutter	Art cart
Printer	Projector	Kiln shelves	Flat file drawers	Tables

Digital Camera(s)	ELMO	Kiln stilts Vent Sinks	File cabinet Drying racks Teacher's desk/chair	Tables Stools
This cumulative list for Grades Pre-K–5 shows the minimum materials and equipment needed for the implementation of the curriculum. This is not an exhaustive list, and additional items may be ordered to support instruction as necessary.				

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APPENDIX E. PLANNING TIME & TEACHING STATIONS BY ALLOCATION

Schools with part-time art teachers are responsible for providing a proportional amount of planning time and teaching stations. The student day for Tier 1 elementary schools is 9:00 a.m. to 3:25 p.m. The student day for Tier 2 elementary schools is 9:25 a.m. to 3:50 p.m.

FTE	TOTAL WEEKLY NON-INSTRUCTIONAL TIME	DURING STUDENT DAY WITH 10' PREP	DURING STUDENT DAY WITH 5' PREP	INDIVIDUALLY MANAGED TIME
1.0	420 min. (7 hr.)	255 min. (4 hr.15 min.)	285 min. (4 hr.45 min.)	225 min. (3hr. 45 min.)
.9	375-380 min.	225-230 min.	255-260 min.	200-205 min.
.8	335-340 min.	200-205 min.	225-230 min.	180 min.
.7	290-295 min.	175-180 min.	200 min.	155-160 min.
.6	250-255 min.	150-155 min.	170-175 min.	135 min.
.5	210 min.	125-130 min.	140-145 min.	110-115 min.
.4	165-170 min.	100-105 min.	110-115 min.	90 min.
.3	125-130 min	75-80 min.	85 min.	65-70 min.
.2	80-85 min.	50-55 min.	55-60 min.	45 min.
.1	40-45 min.	25-30 min.	25-30 min.	20-25 min.

ALLOCATION	TEACHING STATIONS	ALLOCATION	TEACHING STATIONS
2.0	49–50	1.0	24–25
1.9	46–48	0.9	21–23
1.8	44–45	0.8	19–20
1.7	41–43	0.7	16–18
1.6	39–40	0.6	14–15
1.5	36–38	0.5	11–13
1.4	34–35	0.4	9–10

1.3	31-33	0.3	6-8
1.2	29-30	0.2	4-5
1.1	26-28	0.1	1-3

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