

Introduction

Understanding and Using the National Core Arts Standards

The arts have always served as the distinctive vehicle for discovering who we are. Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth. They continue to infuse our lives on nearly all levels—generating a significant part of the creative and intellectual capital that drives our economy. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist’s sculpture, enjoying a sublime dance, learning from an exciting animation, or being moved by a captivating play.

The central purposes of education standards are to identify the learning that we want for all of our students and to drive improvement in the system that delivers that learning. Standards, therefore, should embody the key concepts, processes and traditions of study in each subject area, and articulate the aspirations of those invested in our schools—students, teachers, administrators, and the community at large. To realize that end goal, these new, voluntary National Core Arts Standards are framed by artistic literacy, as outlined in philosophical foundations, lifelong goals, and artistic processes; articulated as anchor and performance standards that students should attain; and supported by instructional resources, including model cornerstone assessments that illustrate how literacy might be measured. The connective threads of this conceptual framework are designed to be understood by all stakeholders and, ultimately, to ensure success for both educators and students.

While broad in concept, the standards are also focused in a framework that delivers the educational nuance of standards in only four artistic processes, bringing together what artists do and what we want for our students. Within this simple and elegant structure, decision-makers from teachers, to superintendents, to parents will be able to move forward in the rich variety of approaches that have become part of the American educational landscape.

The National Core Arts Standards are designed to guide the delivery of arts education in the classroom with new ways of thinking, learning, and creating. The standards also inform policy-makers about implementation of arts programs for the traditional and emerging models and structures of education. As with other subject areas, a commitment to quality education, equitable opportunities, and comprehensive expectations is embedded within the new arts standards.

Visual Arts

Visual Arts include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (National Art Education Association)

The Visual Arts Standards provide learning progressions from Pre k-12. Please read the conceptual framework narrative to learn more about the additional materials which provide a context for the grade level visual arts Performance Standards. These include:

- Philosophical Foundations and Lifelong Goals for Artistic Literacy;
- Definitions of the artistic processes of Creating, Presenting, Responding, and Connecting;
- Anchor Standards which are common across all five of the arts disciplines.

The glossary provides definitions for those terms which the writing team felt would benefit from explaining the context or point of view regarding the use of the term within the standards.

1. The standards provide the foundation for visual art education for all students. The standards support student-learning outcomes through big ideas – enduring understandings and essential questions. The concepts embedded in the standards reflect the scope of learning – the knowledge, skills, and understandings - taught through study of the visual arts. By including all aspects of creating, presenting, responding, and connecting in study of the visual arts, student learning through these standards explores the full scope of what it means to be an artistically literate citizen. While presented chronologically the processes are best designed and taught in a blended fashion to support rich artistic skills and behaviors.
2. The standards provide ways to address the content of visual art education within the school year. There are 15 Enduring Understandings with 15 correlated grade-by-grade (preK-8 and three levels for high school) Performance Standards. Art educators will be able to cluster group standards using more than one within a given instructional unit. The Performance Standards offer a practical system for teachers to use to inform their instruction.
3. The standards emphasize deep learning in the visual arts creating higher expectations and support college, career and citizenship readiness for all students. The performance standards offer learning progressions for students. Embedded in the standards are ideas about how arts learning can be broadened and deepened to support students in making meaning of their lives and their world. Essential questions are provided for teachers as thought starters promoting inquiry based teaching and

learning. They support communicating and learning in art by providing language needed for students and stakeholders alike.

4. The standards provide opportunities for educators to reflect on their practice. The visual arts performance standards are fundamentally grounded in collective beliefs about what constitutes effective teaching and learning. Individual educators are encouraged to review and use the standards in achieving the goal of continuous improvement.

Whether it means updating curriculum or adapting an individual art lesson or curriculum unit, the new visual arts standards inspire and support the ways in which art educators keep their teaching fresh and dynamic.

For more information please access the resources link.

We partner with the [National Art Education Association](#).

Model Cornerstone Assessments:

- [Grade 2](#)
- [Grade 5](#)
- [Grade 8](#)
- [High School: Proficient](#)
- [High School: Accomplished](#)
- [High School: Advanced](#)

Additional Resources:

[Inclusion Guidelines](#)

VISUAL ARTS - Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.
Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.
Essential Question(s): What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

| Pre K VA:Cr1.1.PKa | Kindergarten VA:Cr1.1.Ka | 1st VA:Cr1.1.1a | 2nd VA:Cr1.1.2a | 3rd VA:Cr1.1.3a | 4th VA:Cr1.1.4a | 5th VA:Cr1.1.5a | 6th VA:Cr1.1.6a | 7th VA:Cr1.1.7a | 8th VA:Cr1.1.8a | HS Proficient VA:Cr1.1.Ia | HS Accomplished VA:Cr1.1.IIa | HS Advanced VA:Cr1.1.IIIa |
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| Engage in self-directed play with materials . | Engage in exploration and imaginative play with materials . | Engage collaboratively in exploration and imaginative play with materials . | Brainstorm collaboratively multiple approaches to an art or design problem. | Elaborate on an imaginative idea. | Brainstorm multiple approaches to a creative art or design problem. | Combine ideas to generate an innovative idea for art-making. | Combine concepts collaboratively to generate innovative ideas for creating art. | Apply methods to overcome creative blocks. | Document early stages of the creative process visually and/or verbally in traditional or new media . | Use multiple approaches to begin creative endeavors. | Individually or collaboratively formulate new creative problems based on student's existing artwork. | Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change. |

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.
Essential Question(s): How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

| Pre K VA:Cr1.2.PKa | Kindergarten VA:Cr1.2.Ka | 1st VA:Cr1.2.1a | 2nd VA:Cr1.2.2a | 3rd VA:Cr1.2.3a | 4th VA:Cr1.2.4a | 5th VA:Cr1.2.5a | 6th VA:Cr1.2.6a | 7th VA:Cr1.2.7a | 8th VA:Cr1.2.8a | HS Proficient VA:Cr1.2.Ia | HS Accomplished VA:Cr1.2.IIa | HS Advanced VA:Cr1.2.IIIa |
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| Engage in self-directed, creative making. | Engage collaboratively in creative art-making in response to an artistic problem. | Use observation and investigation in preparation for making a work of art. | Make art or design with various materials and tools to explore personal interests, questions, and curiosity. | Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process. | Collaboratively set goals and create artwork that is meaningful and has purpose to the makers. | Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art. | Formulate an artistic investigation of personally relevant content for creating art. | Develop criteria to guide making a work of art or design to meet an identified goal. | Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design. | Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. | Choose from a range of materials and methods of traditional and contemporary artistic practices , following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept . |

Anchor Standard 2: Organize and develop artistic ideas and work.
Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches
Essential Question(s): How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

| Pre K VA:Cr2.1.PKa | Kindergarten VA:Cr2.1.Ka | 1st VA:Cr2.1.1a | 2nd VA:Cr2.1.2a | 3rd VA:Cr2.1.3a | 4th VA:Cr2.1.4a | 5th VA:Cr2.1.5a | 6th VA:Cr2.1.6a | 7th VA:Cr2.1.7a | 8th VA:Cr2.1.8a | HS Proficient VA:Cr2.1.Ia | HS Accomplished VA:Cr2.1.IIa | HS Advanced VA:Cr2.1.IIIa |
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| Use a variety of art-making tools | Through experimentation, build skills in various media and approaches to art-making. | Explore uses of materials and tools to create works of art or design. | Experiment with various materials and tools to explore personal interests in a work of art or design. | Create personally satisfying artwork using a variety of artistic processes and materials . | Explore and invent art-making techniques and approaches. | Experiment and develop skills in multiple art-making techniques and approaches through practice. | Demonstrate openness in trying new ideas, materials , methods, and approaches in making works of art and design. | Demonstrate persistence in developing skills with various materials , methods, and approaches in creating works of art or design. | Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing. | Engage in making a work of art or design without having a preconceived plan. | Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form. | Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept . |

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.
Essential Question(s): How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

| Pre K VA:Cr2.2.PKa | Kindergarten VA:Cr2.2.Ka | 1st VA:Cr2.2.1a | 2nd VA:Cr2.2.2a | 3rd VA:Cr2.2.3a | 4th VA:Cr2.2.4a | 5th VA:Cr2.2.5a | 6th VA:Cr2.2.6a | 7th VA:Cr2.2.7a | 8th VA:Cr2.2.8a | HS Proficient VA:Cr2.2.Ia | HS Accomplished VA:Cr2.2.IIa | HS Advanced VA:Cr2.2.IIIa |
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| a. Share materials with others. | a. Identify safe and non-toxic art materials , tools, and equipment. | Demonstrate safe and proper procedures for using materials , tools, and equipment while making art. | Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces. | Demonstrate an understanding of the safe and proficient use of materials , tools, and equipment for a variety of artistic processes. | When making works of art, utilize and care for materials , tools, and equipment in a manner that prevents danger to oneself and others. | Demonstrate quality craftsmanship through care for and use of materials , tools, and equipment. | Explain environmental implications of conservation, care, and clean-up of art materials , tools, and equipment. | Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats. | Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design. | Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials , tools, and equipment. | Demonstrate awareness of ethical implications of making and distributing creative work. | Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. |

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
Essential Question(s): How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

| Pre K VA:Cr2.3.PKa | Kindergarten VA:Cr2.3.Ka | 1st VA:Cr2.3.1a | 2nd VA:Cr2.3.2a | 3rd VA:Cr2.3.3a | 4th VA:Cr2.3.4a | 5th VA:Cr2.3.5a | 6th VA:Cr2.3.6a | 7th VA:Cr2.3.7a | 8th VA:Cr2.3.8a | HS Proficient VA:Cr2.3.Ia | HS Accomplished VA:Cr2.3.IIa | HS Advanced VA:Cr2.3.IIIa |
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| Create and tell about art that communicates a story about a familiar place or object. | Create art that represents natural and constructed environments. | Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means. | Repurpose objects to make something new. | Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life. | Document, describe, and represent regional constructed environments. | Identify, describe, and visually document places and/or objects of personal significance. | Design or redesign objects, places, or systems that meet the identified needs of diverse users. | Apply visual organizational strategies to design and produce a work of art, design , or media that clearly communicates information or ideas. | Select, organize, and design images and words to make visually clear and compelling presentations. | Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place. | Redesign an object, system, place, or design in response to contemporary issues. | Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives. |

Anchor Standard 3: Refine and complete artistic work.

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question(s): What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

| Pre K VA:Cr3.1.PKa | Kindergarten VA:Cr3.1.Ka | 1st VA:Cr3.1.1a | 2nd VA:Cr3.1.2a | 3rd VA:Cr3.1.3a | 4th VA:Cr3.1.4a | 5th VA:Cr3.1.5a | 6th VA:Cr3.1.6a | 7th VA:Cr3.1.7a | 8th VA:Cr3.1.8a | HS Proficient VA:Cr3.1.Ia | HS Accomplished VA:Cr3.1.IIa | HS Advanced VA:Cr3.1.IIIa |
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| Share and talk about personal artwork. | Explain the process of making art while creating. | Use art vocabulary to describe choices while creating art. | Discuss and reflect with peers about choices made in creating artwork. | Elaborate visual information by adding details in an artwork to enhance emerging meaning. | Revise artwork in progress on the basis of insights gained through peer discussion. | Create artist statements using art vocabulary to describe personal choices in art-making. | Reflect on whether personal artwork conveys the intended meaning and revise accordingly. | Reflect on and explain important information about personal artwork in an artist statement or another format. | Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress. | Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. | Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. | Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision. |

VISUAL ARTS - Presenting

Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.
Essential Question(s): How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

| Pre K VA:Pr4.1.PKa | Kindergarten VA:Pr4.1.Ka | 1st VA:Pr4.1.1a | 2nd VA:Pr4.1.2a | 3rd VA:Pr4.1.3a | 4th VA:Pr4.1.4a | 5th VA:Pr4.1.5a | 6th VA:Pr4.1.6a | 7th VA:Pr4.1.7a | 8th VA:Pr4.1.8a | HS Proficient VA:Pr4.1.1a | HS Accomplished VA:Pr4.1.1la | HS Advanced VA:Pr4.1.1lla |
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| Identify reasons for saving and displaying objects, artifacts, and artwork. | Select art objects for personal portfolio and display, explaining why they were chosen. | Explain why some objects, artifacts, and artwork are valued over others. | Categorize artwork based on a theme or concept for an exhibit. | Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork. | Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork. | Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving , maintaining, and presenting objects, artifacts, and artwork. | Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork. | Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced. | Develop and apply criteria for evaluating a collection of artwork for presentation. | Analyze, select, and curate artifacts and/or artworks for presentation and preservation . | Analyze, select, and critique personal artwork for a collection or portfolio presentation. | Critique , justify, and present choices in the process of analyzing, selecting, curating , and presenting artwork for a specific exhibit or event. |

Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.
Essential Question(s): What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

| Pre K VA:Pr5.1.PKa | Kindergarten VA:Pr5.1.Ka | 1st VA:Pr5.1.1a | 2nd VA:Pr5.1.2a | 3rd VA:Pr5.1.3a | 4th VA:Pr5.1.4a | 5th VA:Pr5.1.5a | 6th VA:Pr5.1.6a | 7th VA:Pr5.1.7a | 8th VA:Pr5.1.8a | HS Proficient VA:Pr5.1.1a | HS Accomplished VA:Pr5.1.1la | HS Advanced VA:Pr5.1.1lla |
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| Identify places where art may be displayed or saved. | Explain the purpose of a portfolio or collection. | Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation . | Distinguish between different materials or artistic techniques for preparing artwork for presentation. | Identify exhibit space and prepare works of art including artists' statements , for presentation. | Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats . | Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork. | Individually or collaboratively , develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit. | Based on criteria , analyze and evaluate methods for preparing and presenting art. | Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer. | Analyze and evaluate the reasons and ways an exhibition is presented. | Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place. | Investigate, compare, and contrast methods for preserving and protecting art. |

Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question(s): What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

| Pre K VA:Pr6.1.PKa | Kindergarten VA:Pr6.1.Ka | 1st VA:Pr6.1.1a | 2nd VA:Pr6.1.2a | 3rd VA:Pr6.1.3a | 4th VA:Pr6.1.4a | 5th VA:Pr6.1.5a | 6th VA:Pr6.1.6a | 7th VA:Pr6.1.7a | 8th VA:Pr6.1.8a | HS Proficient VA:Pr6.1.Ia | HS Accomplished VA:Pr6.1.IIa | HS Advanced VA:Pr6.1.IIIa |
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| Identify where art is displayed both inside and outside of school. | Explain what an art museum is and distinguish how an art museum is different from other buildings. | Identify the roles and responsibilities of people who work in and visit museums and other art venues. | Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities. | Identify and explain how and where different cultures record and illustrate stories and history of life through art. | Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide. | Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic. | Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community. | Compare and contrast viewing and experiencing collections and exhibitions in different venues. | Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences. | Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings. | Make, explain, and justify connections between artists or artwork and social, cultural, and political history. | Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences. |

VISUAL ARTS - Responding

Anchor Standard 7: Perceive and analyze artistic work
Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
Essential Question(s): How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

| Pre K VA:Re.7.1.Pka | Kindergarten VA:Re.7.1.Ka | 1st VA:Re.7.1.1a | 2nd VA:Re.7.1.2a | 3rd VA:Re.7.1.3a | 4th VA:Re.7.1.4a | 5th VA:Re.7.1.5a | 6th VA:Re.7.1.6a | 7th VA:Re.7.1.7a | 8th VA:Re.7.1.8a | HS Proficient VA:Re.7.1.Ia | HS Accomplished VA:Re.7.1.IIa | HS Advanced VA:Re.7.1.IIIa |
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| Recognize art in one's environment. | Identify uses of art within one's personal environment. | Select and describe works of art that illustrate daily life experiences of one's self and others. | Perceive and describe aesthetic characteristics of one's natural world and constructed environments. | Speculate about processes an artist uses to create a work of art. | Compare responses to a work of art before and after working in similar media . | Compare one's own interpretation of a work of art with the interpretation of others. | Identify and interpret works of art or design that reveal how people live around the world and what they value. | Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued. | Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others. | Hypothesize ways in which art influences perception and understanding of human experiences. | Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments. | Analyze how responses to art develop over time based on knowledge of and experience with art and life. |

Enduring Understanding: Visual imagery influences understanding of and responses to the world.
Essential Question(s): What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

| Pre K VA:Re.7.2.Pka | Kindergarten VA:Re.7.2.Ka | 1st VA:Re.7.2.1a | 2nd VA:Re.7.2.2a | 3rd VA:Re.7.2.3a | 4th VA:Re.7.2.4a | 5th VA:Re.7.2.5a | 6th VA:Re.7.2.6a | 7th VA:Re.7.2.7a | 8th VA:Re.7.2.8a | HS Proficient VA:Re.7.2.Ia | HS Accomplished VA:Re.7.2.IIa | HS Advanced VA:Re.7.2.IIIa |
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| Distinguish between images and real objects. | Describe what an image represents. | Compare images that represent the same subject. | Categorize images based on expressive properties . | Determine messages communicated by an image . | Analyze components in visual imagery that convey messages. | Identify and analyze cultural associations suggested by visual imagery . | Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions. | Analyze multiple ways that images influence specific audiences. | Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions. | Analyze how one's understanding of the world is affected by experiencing visual imagery . | Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. | Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture. |

| Anchor Standard 8: Interpret intent and meaning in artistic work. | | | | | | | | | | | | |
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| Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism. | | | | | | | | | | | | |
| Essential Question(s): What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art? | | | | | | | | | | | | |
| Pre K VA:Re8.1.Pka | Kindergarten VA:Re8.1.Ka | 1st VA:Re8.1.1a | 2nd VA:Re8.1.2a | 3rd VA:Re8.1.3a | 4th VA:Re8.1.4a | 5th VA:Re8.1.5a | 6th VA:Re8.1.6a | 7th VA:Re8.1.7a | 8th VA:Re8.1.8a | HS Proficient VA:Re8.1.Ia | HS Accomplished VA:Re8.1.IIa | HS Advanced VA:Re8.1.IIIa |
| Interpret art by identifying and describing subject matter. | Interpret art by identifying subject matter and describing relevant details. | Interpret art by categorizing subject matter and identifying the characteristics of form . | Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form . | Interpret art by analyzing use of media to create subject matter, characteristics of form , and mood. | Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form , and use of media . | Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. | Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed. | Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed. | Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media , art-making approaches , and relevant contextual information contributes to understanding messages or ideas and mood conveyed. | Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts . | Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works. | Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis. |
| Anchor Standard 9: Apply criteria to evaluate artistic work. | | | | | | | | | | | | |
| Enduring Understanding: People evaluate art based on various criteria. | | | | | | | | | | | | |
| Essential Question(s): How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? | | | | | | | | | | | | |
| Pre K VA:Re9.1.Pka | Kindergarten VA:Re9.1.Ka | 1st VA:Re9.1.1a | 2nd VA:Re9.1.2a | 3rd VA:Re9.1.3a | 4th VA:Re9.1.4a | 5th VA:Re9.1.5a | 6th VA:Re9.1.6a | 7th VA:Re9.1.7a | 8th VA:Re9.1.8a | HS Proficient VA:Re9.1.Ia | HS Accomplished VA:Re9.1.IIa | HS Advanced VA:Re9.1.IIIa |
| Select a preferred artwork. | Explain reasons for selecting a preferred artwork. | Classify artwork based on different reasons for preferences. | Use learned art vocabulary to express preferences about artwork. | Evaluate an artwork based on given criteria . | Apply one set of criteria to evaluate more than one work of art. | Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts . | Develop and apply relevant criteria to evaluate a work of art. | Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria . | Create a convincing and logical argument to support an evaluation of art. | Establish relevant criteria in order to evaluate a work of art or collection of works. | Determine the relevance of criteria used by others to evaluate a work of art or collection of works. | Construct evaluations of a work of art or collection of works based on differing sets of criteria . |

VISUAL ARTS - Connecting

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
Essential Question(s): How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

| Pre K VA:Cn10.1.Pka | Kindergarten VA:Cn10.1.Ka | 1st VA:Cn10.1.1a | 2nd VA:Cn10.1.2a | 3rd VA:Cn10.1.3a | 4th VA:Cn10.1.4a | 5th VA:Cn10.1.5a | 6th VA:Cn10.1.6a | 7th VA:Cn10.1.7a | 8th VA:Cn10.1.8a | HS Proficient VA:Cn10.1.Ia | HS Accomplished VA:Cn10.1.IIa | HS Advanced VA:Cn10.1.IIIa |
|--|--|---|--|--|---|--|--|--|---|---|--|--|
| Explore the world using descriptive and expressive words and art-making. | Create art that tells a story about a life experience. | Identify times, places, and reasons by which students make art outside of school. | Create works of art about events in home, school, or community life. | Develop a work of art based on observations of surroundings. | Create works of art that reflect community cultural traditions . | Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making. | Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making. | Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community. | Make art collaboratively to reflect on and reinforce positive aspects of group identity. | Document the process of developing ideas from early stages to fully elaborated ideas. | Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making. | Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design. |

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding
Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
Essential Question(s): How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

| Pre K VA:Cn11.1.Pka | Kindergarten VA:Cn11.1.Ka | 1st VA:Cn11.1.1a | 2nd VA:Cn11.1.2a | 3rd VA:Cn11.1.3a | 4th VA:Cn11.1.4a | 5th VA:Cn11.1.5a | 6th VA:Cn11.1.6a | 7th VA:Cn11.1.7a | 8th VA:Cn11.1.8a | HS Proficient VA:Cn11.1.Ia | HS Accomplished VA:Cn11.1.IIa | HS Advanced VA:Cn11.1.IIIa |
|---------------------------------|-----------------------------------|--|--|---|---|---|--|--|--|---|--|--|
| Recognize that people make art. | Identify a purpose of an artwork. | Understand that people from different places and times have made art for a variety of reasons. | Compare and contrast cultural uses of artwork from different times and places. | Recognize that responses to art change depending on knowledge of the time and place in which it was made. | Through observation, infer information about time, place, and culture in which a work of art was created. | Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. | Analyze how art reflects changing times, traditions, resources, and cultural uses. | Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses. | Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity. | Describe how knowledge of culture, traditions, and history may influence personal responses to art. | Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts . | Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society. |

Visual Arts/**Creating** #VA:Cr1.1

Process Component: Experiment, Imagine, Identify, Investigate, Plan and Make
Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Question: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Grade Pk

VA:Cr1.1.Pk

Engage in self-directed play with materials.

Grade K

VA:Cr1.1.K

Engage in exploration and imaginative play with materials.

Grade 1

VA:Cr1.1.1

Engage collaboratively in exploration and imaginative play with materials.

Grade 2

VA:Cr1.1.2

Brainstorm collaboratively multiple approaches to an art or design problem.

Grade 3

VA:Cr1.1.3

Elaborate on an imaginative idea.

Grade 4

VA:Cr1.1.4

Brainstorm multiple approaches to a creative art or design problem.

Grade 5

VA:Cr1.1.5

Combine ideas to generate an innovative idea for art-making.

Grade 6

VA:Cr1.1.6

Combine concepts collaboratively to generate innovative ideas for creating art.

Grade 7

VA:Cr1.1.7

Apply methods to overcome creative blocks.

Grade 8**VA:Cr1.1.8**

Document early stages of the creative process visually and/or verbally in traditional or new media.

Grade Hs proficient**VA:Cr1.1.HSI**

Use multiple approaches to begin creative endeavors.

Grade Hs accomplished**VA:Cr1.1.HSII**

Individually or collaboratively formulate new creative problems based on student's existing artwork.

Grade Hs advanced**VA:Cr1.1.HSIII**

Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

Visual Arts/Creating #VA:Cr1.2

Process Component: Section 2

Anchor Standard: Generate and conceptualize artistic ideas and work.

Enduring Understanding: Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.

Essential Question: How does knowing the contexts histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic

Grade Pk**VA:Cr1.2.Pk**

Engage in self-directed, creative making.

Grade K**VA:Cr1.2.K**

Engage collaboratively in creative art-making in response to an artistic problem.

Grade 1**VA:Cr1.2.1**

Use observation and investigation in preparation for making a work of art.

Grade 2**VA:Cr1.2.2**

Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

Grade 3**VA:Cr1.2.3**

Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

Grade 4**VA:Cr1.2.4**

Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

Grade 5**VA:Cr1.2.5**

Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

Grade 6**VA:Cr1.2.6**

Formulate an artistic investigation of personally relevant content for creating art.

Grade 7**VA:Cr1.2.7**

Develop criteria to guide making a work of art or design to meet an identified goal.

Grade 8**VA:Cr1.2.8**

Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

Grade Hs proficient**VA:Cr1.2.HSI**

Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

Grade Hs accomplished**VA:Cr1.2.HSII**

Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

Grade Hs advanced

VA:Cr1.2.HSIII

Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Visual Arts/Creating #VA:Cr2.1

Process Component: Section 3

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

Essential Question: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Grade Pk

VA:Cr2.1.Pk

Use a variety of art-making tools

Grade K

VA:Cr2.1.K

Through experimentation, build skills in various media and approaches to art-making.

Grade 1

VA:Cr2.1.1

Explore uses of materials and tools to create works of art or design.

Grade 2

VA:Cr2.1.2

Experiment with various materials and tools to explore personal interests in a work of art or design.

Grade 3

VA:Cr2.1.3

Create personally satisfying artwork using a variety of artistic processes and materials.

Grade 4

VA:Cr2.1.4

Explore and invent art-making techniques and approaches.

Grade 5**VA:Cr2.1.5**

Experiment and develop skills in multiple art-making techniques and approaches through practice.

Grade 6**VA:Cr2.1.6**

Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

Grade 7**VA:Cr2.1.7**

Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

Grade 8**VA:Cr2.1.8**

Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.

Grade Hs proficient**VA:Cr2.1.HSI**

Engage in making a work of art or design without having a preconceived plan.

Grade Hs accomplished**VA:Cr2.1.HSII**

Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

Grade Hs advanced**VA:Cr2.1.HSIII**

Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

Visual Arts/Creating #VA:Cr2.2

Process Component: Section 4

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Question: How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the free

Grade Pk

VA:Cr2.2.Pk

Share materials with others.

Grade K

VA:Cr2.2.K

Identify safe and non-toxic art materials, tools, and equipment.

Grade 1

VA:Cr2.2.1

Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.

Grade 2

VA:Cr2.2.2

Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

Grade 3

VA:Cr2.2.3

Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

Grade 4

VA:Cr2.2.4

When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Grade 5

VA:Cr2.2.5

Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

Grade 6

VA:Cr2.2.6

Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

Grade 7

VA:Cr2.2.7

Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

Grade 8

VA:Cr2.2.8

Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

Grade Hs proficient

VA:Cr2.2.HSI

Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

Grade Hs accomplished

VA:Cr2.2.HSII

Demonstrate awareness of ethical implications of making and distributing creative work.

Grade Hs advanced

VA:Cr2.2.HSIII

Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Visual Arts/Creating #VA:Cr2.3

Process Component: Section 5

Anchor Standard: Organize and develop artistic ideas and work.

Enduring Understanding: People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

Essential Question: How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

Grade Pk**VA:Cr2.3.Pk**

Create and tell about art that communicates a story about a familiar place or object.

Grade K**VA:Cr2.3.K**

Create art that represents natural and constructed environments.

Grade 1**VA:Cr2.3.1**

Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.

Grade 2**VA:Cr2.3.2**

Repurpose objects to make something new.

Grade 3**VA:Cr2.3.3**

Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.

Grade 4**VA:Cr2.3.4**

Document, describe, and represent regional constructed environments.

Grade 5**VA:Cr2.3.5**

Identify, describe, and visually document places and/or objects of personal significance.

Grade 6**VA:Cr2.3.6**

Design or redesign objects, places, or systems that meet the identified needs of diverse users.

Grade 7**VA:Cr2.3.7**

Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

Grade 8**VA:Cr2.3.8**

Select, organize, and design images and words to make visually clear and compelling presentations.

Grade Hs proficient**VA:Cr2.3.HSI**

Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

Grade Hs accomplished**VA:Cr2.3.HSII**

Redesign an object, system, place, or design in response to contemporary issues.

Grade Hs advanced**VA:Cr2.3.HSIII**

Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

Visual Arts/Creating #VA:Cr3.1

Process Component: Section 6

Anchor Standard: Refine and complete artistic work.

Enduring Understanding: Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

Essential Question: What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

Grade Pk**VA:Cr3.1.Pk**

Share and talk about personal artwork.

Grade K**VA:Cr3.1.K**

Explain the process of making art while creating.

Grade 1**VA:Cr3.1.1**

Use art vocabulary to describe choices while creating art.

Grade 2**VA:Cr3.1.2**

Discuss and reflect with peers about choices made in creating artwork.

Grade 3**VA:Cr3.1.3**

Elaborate visual information by adding details in an artwork to enhance emerging meaning.

Grade 4**VA:Cr3.1.4**

Revise artwork in progress on the basis of insights gained through peer discussion.

Grade 5**VA:Cr3.1.5**

Create artist statements using art vocabulary to describe personal choices in art-making.

Grade 6**VA:Cr3.1.6**

Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

Grade 7**VA:Cr3.1.7**

Reflect on and explain important information about personal artwork in an artist statement or another format.

Grade 8**VA:Cr3.1.8**

Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

Grade Hs proficient**VA:Cr3.1.HSI**

Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

Grade Hs accomplished**VA:Cr3.1.HSII**

Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

Grade Hs advanced**VA:Cr3.1.HSIII**

Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

Visual Arts/Presenting #VA:Pr.4.1

Process Component: Section 15

Anchor Standard: Select, analyze and interpret artistic work for presentation.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects artifacts, and artworks for preservation and presentation.

Essential Question: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

Grade Pk

VA:Pr.4.1.Pk

Identify reasons for saving and displaying objects, artifacts, and artwork.

Grade K

VA:Pr.4.1.K

Select art objects for personal portfolio and display, explaining why they were chosen.

Grade 1

VA:Pr.4.1.1

Explain why some objects, artifacts, and artwork are valued over others.

Grade 2

VA:Pr.4.1.2

Categorize artwork based on a theme or concept for an exhibit.

Grade 3

VA:Pr.4.1.3

Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

Grade 4

VA:Pr.4.1.4

Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

Grade 5

VA:Pr.4.1.5

Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

Grade 6**VA:Pr.4.1.6**

Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

Grade 7**VA:Pr.4.1.7**

Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

Grade 8**VA:Pr.4.1.8**

Develop and apply criteria for evaluating a collection of artwork for presentation.

Grade Hs proficient**VA:Pr.4.1.HSI**

Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

Grade Hs accomplished**VA:Pr.4.1.HSII**

Analyze, select, and critique personal artwork for a collection or portfolio presentation.

Grade Hs advanced**VA:Pr.4.1.HSIII**

Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

Visual Arts/Presenting #VA:Pr5.1

Process Component: Section 7

Anchor Standard: Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.

Essential Question: What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

Grade Pk**VA:Pr5.1.Pk**

Identify places where art may be displayed or saved.

Grade K**VA:Pr5.1.K**

Explain the purpose of a portfolio or collection.

Grade 1**VA:Pr5.1.1**

Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.

Grade 2**VA:Pr5.1.2**

Distinguish between different materials or artistic techniques for preparing artwork for presentation.

Grade 3**VA:Pr5.1.3**

Identify exhibit space and prepare works of art including artists' statements, for presentation.

Grade 4**VA:Pr5.1.4**

Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.

Grade 5**VA:Pr5.1.5**

Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

Grade 6**VA:Pr5.1.6**

Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

Grade 7**VA:Pr5.1.7**

Based on criteria, analyze and evaluate methods for preparing and presenting art.

Grade 8

VA:Pr5.1.8

Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

Grade Hs proficient

VA:Pr5.1.HSI

Analyze and evaluate the reasons and ways an exhibition is presented.

Grade Hs accomplished

VA:Pr5.1.HSII

Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

Grade Hs advanced

VA:Pr5.1.HSIII

Investigate, compare, and contrast methods for preserving and protecting art.

Visual Arts/Presenting #VA:Pr6.1

Process Component: Section 8

Anchor Standard: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Question: What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and unde

Grade Pk

VA:Pr6.1.Pk

Identify where art is displayed both inside and outside of school.

Grade K

VA:Pr6.1.K

Explain what an art museum is and distinguish how an art museum is different from other buildings.

Grade 1

VA:Pr6.1.1

Identify the roles and responsibilities of people who work in and visit museums and other art venues.

Grade 2**VA:Pr6.1.2**

Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.

Grade 3**VA:Pr6.1.3**

Identify and explain how and where different cultures record and illustrate stories and history of life through art.

Grade 4**VA:Pr6.1.4**

Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

Grade 5**VA:Pr6.1.5**

Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

Grade 6**VA:Pr6.1.6**

Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

Grade 7**VA:Pr6.1.7**

Compare and contrast viewing and experiencing collections and exhibitions in different venues.

Grade 8**VA:Pr6.1.8**

Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

Grade Hs proficient**VA:Pr6.1.HSI**

Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

Grade Hs accomplished**VA:Pr6.1.HSII**

Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

Grade Hs advanced

VA:Pr6.1.HSIII

Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

Visual Arts/Responding #VA:Re7.1

Process Component: Section 9

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

Essential Question: How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

Grade Pk

VA:Re7.1.Pk

Recognize art in one's environment.

Grade K

VA:Re7.1.K

Identify uses of art within one's personal environment.

Grade 1

VA:Re7.1.1

Select and describe works of art that illustrate daily life experiences of one's self and others.

Grade 2

VA:Re7.1.2

Perceive and describe aesthetic characteristics of one's natural world and constructed environments.

Grade 3

VA:Re7.1.3

Speculate about processes an artist uses to create a work of art.

Grade 4

VA:Re7.1.4

Compare responses to a work of art before and after working in similar media.

Grade 5

VA:Re7.1.5

Compare one's own interpretation of a work of art with the interpretation of others.

Grade 6**VA:Re7.1.6**

Identify and interpret works of art or design that reveal how people live around the world and what they value.

Grade 7**VA:Re7.1.7**

Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

Grade 8**VA:Re7.1.8**

Explain how a person's aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

Grade Hs proficient**VA:Re7.1.HSI**

Hypothesize ways in which art influences perception and understanding of human experiences.

Grade Hs accomplished**VA:Re7.1.HSII**

Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Grade Hs advanced**VA:Re7.1.HSIII**

Analyze how responses to art develop over time based on knowledge of and experience with art and life.

Visual Arts/Responding #VA:Re7.2

Process Component: Section 10

Anchor Standard: Perceive and analyze artistic work.

Enduring Understanding: Visual imagery influences understanding of and responses to the world.

Essential Question: What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

Grade Pk**VA:Re7.2.Pk**

Distinguish between images and real objects.

Grade K**VA:Re7.2.K**

Describe what an image represents.

Grade 1**VA:Re7.2.1**

Compare images that represent the same subject.

Grade 2**VA:Re7.2.2**

Categorize images based on expressive properties.

Grade 3**VA:Re7.2.3**

Determine messages communicated by an image.

Grade 4**VA:Re7.2.4**

Analyze components in visual imagery that convey messages.

Grade 5**VA:Re7.2.5**

Identify and analyze cultural associations suggested by visual imagery.

Grade 6**VA:Re7.2.6**

Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

Grade 7**VA:Re7.2.7**

Analyze multiple ways that images influence specific audiences.

Grade 8**VA:Re7.2.8**

Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

Grade Hs proficient

VA:Re7.2.HSI

Analyze how one's understanding of the world is affected by experiencing visual imagery.

Grade Hs accomplished

VA:Re7.2.HSII

Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

Grade Hs advanced

VA:Re7.2.HSIII

Determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

Visual Arts/Responding #VA:Re8.1

Process Component: Section 11

Anchor Standard: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Question: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

Grade Pk

VA:Re8.1.Pk

Interpret art by identifying and describing subject matter.

Grade K

VA:Re8.1.K

Interpret art by identifying subject matter and describing relevant details.

Grade 1

VA:Re8.1.1

Interpret art by categorizing subject matter and identifying the characteristics of form.

Grade 2

VA:Re8.1.2

Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

Grade 3**VA:Re8.1.3**

Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

Grade 4**VA:Re8.1.4**

Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

Grade 5**VA:Re8.1.5**

Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

Grade 6**VA:Re8.1.6**

Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

Grade 7**VA:Re8.1.7**

Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

Grade 8**VA:Re8.1.8**

Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

Grade Hs proficient**VA:Re8.1.HSI**

Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

Grade Hs accomplished

VA:Re8.1.HSII

Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

Grade Hs advanced

VA:Re8.1.HSIII

Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

Visual Arts/Responding #VA:Re9.1

Process Component: Section 12

Anchor Standard: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Essential Question: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Grade Pk

VA:Re9.1.Pk

Select a preferred artwork.

Grade K

VA:Re9.1.K

Explain reasons for selecting a preferred artwork.

Grade 1

VA:Re9.1.1

Classify artwork based on different reasons for preferences.

Grade 2

VA:Re9.1.2

Use learned art vocabulary to express preferences about artwork.

Grade 3

VA:Re9.1.3

Evaluate an artwork based on given criteria.

Grade 4

VA:Re9.1.4

Apply one set of criteria to evaluate more than one work of art.

Grade 5**VA:Re9.1.5**

Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

Grade 6**VA:Re9.1.6**

Develop and apply relevant criteria to evaluate a work of art.

Grade 7**VA:Re9.1.7**

Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

Grade 8**VA:Re9.1.8**

Create a convincing and logical argument to support an evaluation of art.

Grade Hs proficient**VA:Re9.1.HSI**

Establish relevant criteria in order to evaluate a work of art or collection of works.

Grade Hs accomplished**VA:Re9.1.HSII**

Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

Grade Hs advanced**VA:Re9.1.HSIII**

Construct evaluations of a work of art or collection of works based on differing sets of criteria.

Visual Arts/Connecting #VA:Cn10.1

Process Component: Section 13

Anchor Standard: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Question: How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

Grade Pk

VA:Cn10.1.Pk

Explore the world using descriptive and expressive words and art-making.

Grade K

VA:Cn10.1.K

Create art that tells a story about a life experience.

Grade 1

VA:Cn10.1.1

Identify times, places, and reasons by which students make art outside of school.

Grade 2

VA:Cn10.1.2

Create works of art about events in home, school, or community life.

Grade 3

VA:Cn10.1.3

Develop a work of art based on observations of surroundings.

Grade 4

VA:Cn10.1.4

Create works of art that reflect community cultural traditions.

Grade 5

VA:Cn10.1.5

Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Grade 6

VA:Cn10.1.6

Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Grade 7**VA:Cn10.1.7**

Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

Grade 8**VA:Cn10.1.8**

Make art collaboratively to reflect on and reinforce positive aspects of group identity.

Grade Hs proficient**VA:Cn10.1.HSI**

Document the process of developing ideas from early stages to fully elaborated ideas.

Grade Hs accomplished**VA:Cn10.1.HSII**

Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Grade Hs advanced**VA:Cn10.1.HSIII**

Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

Visual Arts/Connecting #VA:Cn11.1

Process Component: Section 14

Anchor Standard: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Question: How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

Grade Pk**VA:Cn11.1.Pk**

Explore the world using descriptive and expressive words and art-making.

Grade K**VA:Cn11.1.K**

Create art that tells a story about a life experience.

Grade 1**VA:Cn11.1.1**

Identify times, places, and reasons by which students make art outside of school.

Grade 2**VA:Cn11.1.2**

Create works of art about events in home, school, or community life.

Grade 3**VA:Cn11.1.3**

Develop a work of art based on observations of surroundings.

Grade 4**VA:Cn11.1.4**

Create works of art that reflect community cultural traditions.

Grade 5**VA:Cn11.1.5**

Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

Grade 6**VA:Cn11.1.6**

Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

Grade 7**VA:Cn11.1.7**

Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

Grade 8**VA:Cn11.1.8**

Make art collaboratively to reflect on and reinforce positive aspects of group identity.

Grade Hs proficient**VA:Cn11.1.HSI**

Document the process of developing ideas from early stages to fully elaborated ideas.

Grade Hs accomplished**VA:Cn11.1.HSII**

Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making.

Grade Hs advanced**VA:Cn11.1.HSIII**

Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: 2nd Grade

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Self-Portraits: Communicating Personal Interests

Short Description of Assessment:

Students collaboratively examine and respond to a diverse selection of self-portraits.

Students select from a variety of provided materials and tools to create a self-portrait that communicates personal interests.

Students present their art works and discuss why they are meaningful to them.

Students group the self-portraits based on identified similarities and share reasons for the groupings.

Grade: 2nd Grade

In this MCA you will find: (mark all that apply)

| | | | |
|--|---|---|---|
| <input checked="" type="checkbox"/> Strategies for Embedding in Instruction | <input checked="" type="checkbox"/> Detailed Assessment Procedures | <input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary | <input checked="" type="checkbox"/> Differentiation Strategies or Strategies for Inclusion |
| <input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics | <input checked="" type="checkbox"/> Resources needed for task implementation | <input checked="" type="checkbox"/> Assessment Focus Chart | <input type="checkbox"/> Benchmarked Student Work |

Estimate Time for Teaching and Assessment: (mark the appropriate box)

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

Approximately 25-30 hours

To be determine by the individual teacher

Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Short Description of the Assessment section above.

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit.

These strategies are based on the Performance Standards which are directly related to the Key Traits.

(Students collaboratively examine and respond to a diverse selection of self-portraits.)

Responding

Perceive/Analyze/Interpret

1. Teacher provides a diverse selection of artworks that represents different times and places for student viewing and discusses subject matter with students.
2. Students identify portraits and/or self-portraits in the artworks.
3. Students examine and respond to examples of portraits and identify characteristics.
4. Students differentiate between portraits and self-portraits.
5. Students compare and contrast and discuss how art can reflect artists' personal experiences or interests.

(Students select from a variety of provided materials and tools to create a self-portrait that communicates personal interests.)

Creating

Experiment/Imagine/Identify

1. Students collaboratively brainstorm multiple approaches to creating a self-portrait.

Investigate/Plan/Make

2. Teacher provides a variety of materials with which students will create their own self portrait.
3. Students select from provided materials to create a self-portrait.

Reflect/Refine/Continue

4. Students create a self-portrait that visually communicates something about the student's personal experiences and/or interests.

(Students present their art works and discuss why they are meaningful to them.)

Presenting

Select/Analyze

1. Students examine the student created self-portraits, discuss the visual traits, and identify similarities that might result in groups.
2. Students group artwork according to these similarities and share their reasons for placing them in a particular group.

(Students group their self-portraits based on identified similarities and share reasons for the groupings.)

Connecting

Synthesize/Relate

1. Students present artwork and explain why it is meaningful to them.
2. Students provide and receive feedback about their artwork.

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Student Assessment Task Prompt:

- Experience and interpret a variety of self-portraits.
- Select an approach for developing your self-portrait.
- Use a variety of materials and tools to create a self-portrait that reflects personal interests.
- Group self-portraits according to student generated criteria/similarities.
- Share why their work is meaningful to them.

Knowledge, Skills, and Vocabulary [focusing on concepts required to successfully complete the task]

Key Vocabulary

| | | | | | |
|-------------|------------------------|------------------|---------------------|--------------------|--------------------------|
| analysis | compare/contrast | creative process | groupings | meaningful/meaning | safety procedures |
| art | conceptualize | creativity | innovative thinking | media | self-portrait |
| collaborate | constructive criticism | culture | interpret meaning | perception | similarities/differences |
| communicate | context | details | materials | portrait | tools |

Knowledge and Skills [other than Key Vocabulary]

Statements in parentheses are items listed in the Brief Description of the Assessment section above.

Bulleted statements refer to knowledge and skill statements listed below refer to the content addressed by those statements.

Students will:

(Students collaboratively examine and respond to a diverse selection of self-portraits.)

- Collaboratively experience, examine, and respond to diverse selections of artworks.
- Distinguish portraits within a group of selected works of art.
- Distinguish between portraits and self-portraits.
- Identify how art shapes, influences, and reflects personal and cultural meaning.

(Students select from a variety of provided materials and tools to create a self-portrait that communicates personal interests.)

- Select from a variety of provided materials to create an artwork (self-portrait).
- Create artwork that visually communicates personal experiences and/or interests.

(Students present their art works and discuss why they are meaningful to them.)

- Present artwork to others explaining why it is meaningful to them.
- Provide and receive feedback.

(Students group their self-portraits based on identified similarities and share reasons for the groupings.)

- Observe and discuss visual traits within a selected group of diverse (student created) self-portraits.
- Group artwork (student self-portraits) based on identified similarities and share reasons for groupings.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see the Inclusion Guidelines](#)

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

Additional Resource: Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Resources (download April 26, 2014):

variety of portraits and self-portraits

variety of media and tools

rubrics

checklists

handouts

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]*

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

Sample Scoring Device A: 2nd Grade Student Self-Critique Form

This device reflects the outcomes included in the **Brief Description of the Assessment** section above and may be used by students to evaluate their performance in meeting the intended outcomes the Model Cornerstone Assessment addresses.

Sample Scoring Device B: 2nd Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Check for the Assessment

For this rubric, the **Brief Description of the Assessment** and the **Key Traits** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the prompt.

Sample Scoring Device C: 2nd Grade Standards-Based Holistic Rubric

For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Sample Scoring Device D: 2nd Grade Standards-Based Holistic Check-List

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Sample Scoring Device E: 2nd Grade Venn Diagram: Similarities and Differences

This sample device provides a model through which students can **compare and contrast** characteristics or qualities they identify in their responses to selected works of art.

Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

Assessment Focus

| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
|--|-------------------------|---------------------|------------------|------------|----------------------------------|
| Artistic Process: Creating | | | | | |

| | | | | | |
|--|--|--|--|--|--|
| <p>Creating</p> <ul style="list-style-type: none"> • Experiment • Imagine • Identify | <p>Creativity and innovative thinking are essential life skills that can be developed.</p> | <ul style="list-style-type: none"> • What conditions, attitudes, and behaviors support creativity and innovative thinking? • What factors prevent or encourage people to take creative risks? • How does collaboration expand the creative process? | <p>Generate and conceptualize artistic ideas and work.</p> | <ul style="list-style-type: none"> • Offer a variety of possible ideas to indicate personal interests. • Suggest ways to work with tools and materials. • Notice and understand how collaboration expands the creative process. | <p>VA:Cr1.1.2a. Brainstorm collaboratively multiple approaches to an art or design problem.</p> |
| <ul style="list-style-type: none"> • Investigate • Plan • Make | <p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> | <ul style="list-style-type: none"> • How do artists work? • How do artists and designers determine whether a particular direction in their work is effective? • How do artists and designers learn from trial and error? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> • Explore materials and tools to communicate topics of personal interest in relation to art-making. • Create a self-portrait that communicates personal-interests. | <p>VA:Cr2.1.2a. Experiment with various materials and tools to explore personal interests in a work of art or design.</p> |

| | | | | | |
|---|---|---|--|--|---|
| <ul style="list-style-type: none"> Investigate Plan Make | <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> | <ul style="list-style-type: none"> How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> Demonstrate appropriate use of tools, equipment and studio space. | <p>VA:Cr2.2.2a Demonstrate safe procedures for using and cleaning art tools and equipment and studio spaces.</p> |
| <ul style="list-style-type: none"> Reflect Refine Continue | <p>Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> | <ul style="list-style-type: none"> What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? | <p>Refine and complete artistic work</p> | <ul style="list-style-type: none"> Discuss why their work is meaningful or special to them. Reflect on choices made and how their art work expresses their personal interests. | <p>VA-Cr3.1.2a Discuss and reflect with peers about choices made in creating artwork.</p> |
| | | | | | |

Artistic Process: Presenting

| | | | | | |
|--|---|--|--|---|--|
| <p>Presenting</p> <ul style="list-style-type: none"> Select Analyze | <p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts and artworks for preservation and presentation.</p> | <ul style="list-style-type: none"> What criteria, methods and processes are used to select work for preservation or presentation? | <p>Analyze, interpret and select artistic work for presentation.</p> | <ul style="list-style-type: none"> Group artwork based on identified similarities and share reasons for the groupings. | <p>VA:Pr4.1.2a Categorize artwork based on a theme or concept for an exhibit.</p> |
| Artistic Process: Responding | | | | | |
| <p>Responding</p> <ul style="list-style-type: none"> Perceive Analyze | <p>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world and constructed environments.</p> | <ul style="list-style-type: none"> How do life experiences influence the way you relate to art? | <p>Perceive and analyze artistic work.</p> | <ul style="list-style-type: none"> Group self-portraits according to mood or feelings. | <p>VA:Re7.2.2a Categorize images based on expressive properties.</p> |
| <ul style="list-style-type: none"> Interpret | <p>Visual imagery influences understanding of and responses to the world.</p> | <ul style="list-style-type: none"> Where and how do we encounter images in our world? What is an image? How do images influence our views of the world? | <p>Interpret intent and meaning in artistic work.</p> | <ul style="list-style-type: none"> Identify details in self-portraits that help to reveal qualities about the artist. | <p>VA:Re8.1.2a Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.</p> |
| | | | | | |
| Artistic Process: Connecting | | | | | |

| | | | | | |
|---|--|--|--|---|--|
| <p>Connecting</p> <ul style="list-style-type: none"> Synthesize | <p>Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> | <ul style="list-style-type: none"> How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking? | <p>Synthesize and relate knowledge and personal experiences to make art.</p> | <ul style="list-style-type: none"> Create art work that expresses meaning about personal experiences. | <p>VA:Cn10.1.2a Create works of art about events in home, school, or community life.</p> |
| <ul style="list-style-type: none"> Relate | <p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p> | <ul style="list-style-type: none"> How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? | <p>Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.</p> | <ul style="list-style-type: none"> Make personal connections to processes and artists from diverse times, places and cultures. | <p>VA:Cn11.1.2a Compare and contrast cultural uses of artworks from different times and places.</p> |

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

(Anchor work to be collected and scored as MCA is piloted)

Sample Scoring Device A: 2nd Grade Student Self-Critique Form

NOTE: This device reflects the outcomes included in the **Brief Description of the Assessment** section above and may be used by students to evaluate their performance in meeting the intended outcomes the Model Cornerstone Assessment addresses.

Student Self-Critique Form

1. I can identify portraits and self-portraits among other artworks.

| Yes | Sometimes | No | Comments |
|-----|-----------|----|----------|
| | | | |

2. I can tell the difference between portraits and self-portraits when given the background information.

| Yes | Sometimes | No | Comments |
|-----|-----------|----|----------|
| | | | |

3. I understand (or can see?) that artists sometimes communicate something about themselves and/or their culture in their artwork.

| Yes | Sometimes | No | Comments |
|-----|-----------|----|----------|
| | | | |

4. I chose materials I thought would work best for my self-portrait.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

5. I created a self-portrait that communicates something about me.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

6. I presented my work to the class and received feedback.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

7. I provided feedback for my peers about their work.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

8. I examined the student created self-portraits with my peers and identified similarities.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

9. I helped group the portraits based on similarities and explained reasons for our groupings

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

Overall, I feel like my self-portrait is successful because:

If I were to do this project again, I would do these things differently:

Sample Scoring Device B: 2nd Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Check for the Assessment

NOTE: For this rubric, the **Short Description of the Assessment** and the **Key Traits** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the prompt.

2nd Grade Model Cornerstone Assessment Holistic Rubric
Teacher's Formative Assessment Check for the Assessment

Student Name _____ Date _____

| Brief Description of the Assessment/Key Traits | No evidence | Limited evidence | Sufficient evidence | Strong evidence |
|---|---|--|--|---|
| <p>Students collaboratively examine and respond to a diverse selection of self –portraits.</p> <p>(Responding)</p> <ul style="list-style-type: none"> • Group self-portraits according to mood or feelings. • Identify details in self-portraits that help to reveal qualities about the artist. | <p>Student did not participate in the examination and discussion of self-portraits.</p> | <p>Student examined the art work but did not respond to any questions or comments made about the self-portraits.</p> | <p>Student examined the art work and made limited contributions to the discussion.</p> | <p>Student examined and responded to a diverse selection of self-portraits, making contributions in both areas.</p> |
| <p>Students select from a variety of provided materials and tools to create a self-portrait that communicates personal interests.</p> <p>(Creating)</p> <ul style="list-style-type: none"> • Offer a variety of possible ideas to indicate personal interests. • Suggest ways to work with tools and materials. • Notice and understand how collaboration expands the creative process. • Explore materials and tools to communicate topics of personal interest in relation to art making. • Create a self-portrait that communicates personal interests. • Demonstrate appropriate use of tools, equipment, and studio space. | <p>The student gave no attention to selection of materials and tools.</p> <p>The student's self-portrait does not communicate personal interests.</p> | <p>The student's selection of materials and tools appears to be somewhat intentional.</p> <p>The student's self-portrait makes some attempt at communicating personal interests.</p> | <p>The student demonstrated evidence of consideration of various materials and tools before a choice was made.</p> <p>The student's self-portrait communicates personal interests in some way.</p> | <p>The student thoughtfully selected materials and tools and used them to achieve the identified purpose of their artwork.</p> <p>The student's self-portrait effectively communicates the students' personal interests throughout.</p> |
| <ul style="list-style-type: none"> • Discuss why their work is meaningful or special to them. • Reflect on choices made and how their art work expresses their personal interests. | | | | |

| | | | | |
|--|--|--|--|--|
| <p>Students present their art works and discuss why they are meaningful to them.</p> <p>(Connecting)</p> <ul style="list-style-type: none"> • Make personal connections to processes and artists from diverse times, places, and cultures. • Create art work that expresses meaning about personal experiences • Discuss why their work is meaningful or special to them. • Reflect on choices made and how their art work expresses their personal interests. | <p>The student does not present his/her work or explain why it is meaningful to him/her.</p> | <p>The student presents his/her work but does not explain why it is meaningful to him/her.</p> | <p>The student presents his /her work and gives a limited explanation of how the work is meaningful to him/her.</p> | <p>The student presents his/her work and discusses why it is meaningful to him/her.</p> |
| <p>Students group their self-portraits based on identified similarities and share reasons for the groupings.</p> <p>(Presenting)</p> <ul style="list-style-type: none"> • Group artwork based on identified similarities and share reasons for the groupings. | <p>The student does not group art work nor do they share reasons for their groupings.</p> | <p>The student minimally participates in the grouping of the student art work, but grouping appears to be arbitrary.</p> <p>The student does not share reasons or gives unrelated reasons for their decisions.</p> | <p>The student groups student artwork according to similarities.</p> <p>The student does not share reasons for the groupings.</p> <p>The student gives a single reason for the grouping.</p> | <p>The student groups the self-portraits based on identified similarities and shares multiple reasons for the groupings.</p> |

Comments:

NOTE: For this rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance Standards.

2nd Grade Standards-Based Holistic Rubric

Student Name _____ Date _____

| Performance Standards: | No evidence | Limited evidence | Sufficient evidence | Strong evidence |
|---|--|--|---|---|
| Creating | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Collaboratively brainstorm multiple approaches to an art or design problem. | Offers no ways for approaching an art problem that addresses personal interests. | Offers one way for approaching an art problem that addresses personal interests. | Offers more than one way for approaching an art problem that addresses personal interests. | Offers multiple ways for approaching an art problem that addresses personal interests and provides rationale for choosing one to use in creating art. |
| Experiment with various materials and tools to explore personal interests in a work of art or design. | Does not explore materials and tools prior to communicating about personal interests through their art. | Explores materials and tools and makes selections with no apparent reason or connection to communicating topics of personal interests. | Explores a limited range of materials and tools and makes selection in order to communicate topics of personal interest. | Explores multiple materials and tools and makes purposeful selections in order to communicate topics of personal interest. |
| Demonstrate safe procedures for using and cleaning art tools and equipment and studio spaces. | Does not demonstrate safe use and cleaning of art tools, equipment, and studio spaces. | Rarely demonstrates safe use and cleaning of art tools, equipment, and studio spaces. | Often demonstrates safe use and cleaning of art tools, equipment, and studio spaces. | Consistently demonstrates safe use and cleaning of art tools, equipment, and studio spaces. |
| Discuss and reflect with peers about choices made in creating artwork. | Does not articulate choices made regarding subject matter, materials, and tools in order to make connections between these choices and personal interests. | Articulates some choices made regarding subject matter, materials, and tools but does not make clear connections between these choices and personal interests. | Articulates choices made regarding subject matter, materials, and tools and explains how these selections reflect personal interests. | Articulates choices made regarding subject matter, materials, and tools and thoroughly explains how these selections reflect personal interests. |

| | | | | |
|--|---|--|--|---|
| Presenting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Categorize artwork based on a theme or concept for an exhibit. | Does not categorize artworks according to a theme or concept. | Categorizes artworks according to a theme or concept. | Categorizes artworks according to a theme or concept and provides rationale for grouping. | Categorizes artworks according to a theme or concept and provides compelling rationale for grouping. |
| Responding | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Categorize art work based on expressive qualities. | Does not categorize artworks according to mood or feelings. | Categorizes artworks according to mood or feelings. | Categorizes artworks according to mood or feelings and provides rationale for grouping. | Categorizes artworks according to mood or feelings and provides compelling rationale for grouping. |
| Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form. | Does not interpret the overall mood of an artwork and does not explain how the artist incorporates subject matter and other details to suggest the mood. | Does not make connections between subject matter, other details, and mood. | Interprets the overall mood of an artwork and makes partial connections to how the artist incorporates subject matter and other details to suggest the mood. | Interprets the overall mood of an artwork and explains how the artist incorporates subject matter and other details to suggest the mood. |
| Connecting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Compare and contrast cultural uses of artworks from different times and places. | Does not compare and contrast details in self-portraits from different times or places and does not make connections to the artist and the artist's life. | Compares and contrasts details in self-portraits from different times or places but does not explain how these details help reveal information about the artist and the artist's life. | Compares and contrasts details in self-portraits from different times or places and explains how these details help reveal information about the artist and the artist's life. | Compares and contrasts multiple details in self-portraits from different times or places and explains how these details help reveal information about the artist and the artist's life. |

| | | | | |
|--|--|---|---|--|
| Create works of art about events in home, school, or community life. | Does not create or complete a work of art that communicates about personal interests and/or experiences. | Creates a work of art, but it does not communicate about personal interests and/or experiences. | Creates a work of art that communicates to some degree about personal interests and/or experiences. | Creates a work of art that clearly communicates about personal interests and/or experiences. |
|--|--|---|---|--|

Comments:

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

2nd Grade Standards-Based Holistic Check-List

Student Name _____ Date _____

| Performance Standards | Evidence | Not Observed | Observed | Comments |
|---|---|--------------|----------|----------|
| Creating: Collaboratively brainstorm multiple approaches to an art or design problem. | Offers more than one way for approaching an art problem that addresses personal interests for creating art. | | | |
| Experiment with various materials and tools to explore personal interests in a work of art or design. | Explores a limited range of materials and tools and makes selection in order to communicate topics of personal interest. | | | |
| Demonstrate safe procedures for using and cleaning art tools and equipment and studio spaces. | Often demonstrates safe use and cleaning of art tools, equipment, and studio spaces. | | | |
| Discuss and reflect with peers about choices made in creating artwork. | Articulates choices made regarding subject matter, materials, and tools and explains how these selections reflect personal interests. | | | |
| Presenting: Categorize artwork based on a theme or concept for an exhibit. | Categorizes artworks according to a theme or concept and provides rationale for grouping. | | | |
| Responding: Categorize art work based on expressive qualities. | Categorizes artworks according to mood or feelings and provides rationale for grouping. | | | |

| | | | | |
|---|---|--|--|--|
| <p>Interpret art by identifying the mood or feeling expressed and give reasons for their interpretation.</p> | <p>Interprets the overall mood of an artwork and makes partial connections to how the artist incorporates subject matter and other details to suggest the mood.</p> | | | |
| <p>Connecting: Compare and contrast cultural uses of artworks from different times and places.</p> | <p>Compares and contrasts details in self-portraits from different times or places and explains how these details help reveal information about the artist and the artist's life.</p> | | | |
| <p>Create works of art about events in home, school, or community life.</p> | <p>Creates a work of art that communicates to some degree about personal interests and/or experiences.</p> | | | |

Additional Comments:

Sample Scoring Device E: 2nd Grade Venn Diagram: Similarities and Differences

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: 5th Grade

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Investigating Places of Personal Significance

Short Description of Assessment:

Students collaboratively observe, analyze, and interpret a body of artworks about places, focusing on content, style, and technique.

Students create an artwork that communicates something about a place that has significance for them, and is inspired by the content, style or technique of artworks observed and analyzed, while demonstrating quality craftsmanship through appropriate use of materials, tools, and equipment.

Students write an artist statement to be displayed with their completed artwork.

Students present their artworks and artist statements for a group discussion about an appropriate location for physically or digitally displaying the finished work and how a display communicates information and ideas to the viewer.

Grade: 5th Grade

In this MCA you will find: (mark all that apply)

| | | | |
|--|---|---|---|
| <input checked="" type="checkbox"/> Strategies for Embedding in Instruction | <input checked="" type="checkbox"/> Detailed Assessment Procedures | <input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary | <input checked="" type="checkbox"/> Differentiation Strategies or Strategies for Inclusion |
|--|---|---|---|

| | | | |
|--|---|---|--|
| <input checked="" type="checkbox"/> Suggested Scoring Devices | <input checked="" type="checkbox"/> Resources needed for task implementation | <input checked="" type="checkbox"/> Assessment Focus Chart | <input type="checkbox"/> Benchmarked Student Work |
| <input checked="" type="checkbox"/> Task Specific Rubrics | | | |

Estimate Time for Teaching and Assessment: (mark the appropriate box)
(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

| | |
|--|---|
| <input type="checkbox"/> Approximately 25-30 hours | <input checked="" type="checkbox"/> To be determine by the individual teacher |
|--|---|

| |
|--|
| |
|--|

Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Brief Description of the Assessment section above.

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit.

These strategies are based on the Performance Standards which are directly related to the Key Traits.

(Students collaboratively observe, analyze, and interpret a body of artworks about places, focusing on content, style, and technique.)

Responding

Perceive/Analyze

1. Students observe and respond to a diverse selection of teacher-provided artworks that feature a variety of places (e.g. places in the natural world or in a constructed environment, from far away and up close) and that represent a range of styles and techniques.
2. Students compare and contrast artworks in terms of content, stylistic characteristics, and techniques.

Interpret

3. Students discuss the moods and feelings as well as the various ideas about place presented in the artworks.
4. Students share their interpretations with the group and compare their own interpretations with those of their classmates.
5. Students speculate about the various ways of life suggested in the artworks about various places.

(Students create an artwork that communicates something about a place that has significance for them, and is inspired by the content, style or technique of artworks observed and analyzed, while demonstrating quality craftsmanship through appropriate use of materials, tools, and equipment.)

Creating

Experiment/Imagine/Identify

1. Students list, discuss, and reflect upon various places that are significant to them.
2. Students draw inspiration from their list of places and the artworks observed to create their own artwork about a place significant to them.

Investigate/Plan/Make

3. Students gain inspiration from the content, styles, and techniques of artworks viewed as they plan and execute their own artwork about a significant place.

Reflect/Refine/Continue

4. Students create their own artwork about a significant place with a variety of teacher-provided materials.

(Students write an artist statement to be displayed with their completed artwork.)

Connecting

Relate/Synthesize

1. Students reflect upon and use art vocabulary to write about their choices in terms of the place that they featured, the materials, techniques, and stylistic characteristics used in creating their artworks, and how their choices were inspired by the artworks considered prior to beginning their own work.

(Students present their artworks and artist statements for a group discussion about an appropriate location for physically or digitally displaying

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Student Assessment Task Prompt:

Experience and interpret a variety of art works about places.

Select a place with personal significance.

Create art work inspired by content style, or technique from examples observed.

Use a variety of materials and tools to create a work of art that communicates the significance of the place.

Create an artist statement.

Discuss an appropriate location for physically or digitally displaying their finished work.

Knowledge, Skills, and Vocabulary [focusing on concepts required to successfully complete the task]

Key Vocabulary

| | | | |
|---|----------------------------------|---|-----------|
| analyze | context | formal and conceptual criteria | technique |
| art | craftsmanship | innovative thinking | venues |
| artist statement | critique & constructive critique | interpretation | |
| art making approaches (content, style, or technique) | content/subject matter style | personal significance | |
| | display (physical and digital) | place (natural world or constructed environments) | |

Knowledge and Skills [other than Key Vocabulary]

Statements in parentheses are items listed in the Short Description of the Assessment section above.

Bulleted statements refer to knowledge and skill statements listed below refer to the content addressed by those statements.

Students will:

(Students collaboratively observe, analyze, and interpret a body of artworks about places, focusing on content, style, and technique.)

- Observe, analyze, and respond to a body of artworks about places focusing on content, style, and technique.
- Explain how an artwork helps us understand the lives of people in different places, times and cultures.
- Use formal and conceptual vocabularies to describe how places are seen and understood.

(Students create an artwork that communicates something about a place that has significance for them, and is inspired by the content, style or technique of artworks observed and analyzed, while demonstrating quality craftsmanship through appropriate use of materials, tools, and equipment.)

- Identify and describe places of personal significance.
- Document and explain the early stages of beginning their creative work.
- Create an artwork that communicates something of meaning to them and is inspired by the content, style, and technique of artworks observed.

(Students write an artist statement to be displayed with their completed artwork.)

- Use art vocabulary to create an artist statement that explains the choices made to visually communicate ideas about a place that has personal significance.

(Students present their artworks and artist statements for a group discussion about an appropriate location for physically or digitally displaying the finished work and how a display communicates information and ideas to the viewer.)

- Present artwork and artist statement to a group for discussion.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see the Inclusion Guidelines](#)

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

Additional Resource: Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Resources *(download April 26, 2014):*

variety of art works about places

variety of media and tools

rubrics and/or checklists

handouts (optional)

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]*

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

Sample Scoring Device A: 5th Grade Student Self Critique Form

This device reflects the outcomes included in the **Brief Description of the Assessment** section above and may be used by students to evaluate their performance in meeting the intended outcomes for the Model Cornerstone Assessment.

Sample Scoring Device B: 5th Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Checklist for the Assessment

For this rubric, the **Short Description of the Assessment** and the **Key Traits** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the prompt.

Sample Scoring Device C: 5th Grade Standards-Based Holistic Rubric

For this rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Sample Scoring Device D: 5th Grade Standards-Based Holistic Check List

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

Assessment Focus

| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
|---|--|--|---|---|---|
| Artistic Process: Creating | | | | | |
| Creating <ul style="list-style-type: none"> • Experiment • Imagine • Identify | Creativity and innovative thinking are essential life skills that can be developed. | <ul style="list-style-type: none"> • What conditions, attitudes and behaviors support creativity and innovative thinking? • How does collaboration expand the creative process | Generate and conceptualize artistic ideas and work. | <ul style="list-style-type: none"> • Combines ideas about content, style, or technique in artworks investigated along with ideas about places. | VA:Cr1.1.5a Combine ideas to generate an innovative idea for art-making. |
| <ul style="list-style-type: none"> • Investigate • Plan • Make | Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks. | <ul style="list-style-type: none"> • What responsibilities come with the freedom to create? | Organize and develop artistic ideas and work. | <ul style="list-style-type: none"> • Care for and use materials, tools, and equipment in a way that enhances the quality of the artwork. | VA:Cr2.2.5a Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment. |

| | | | | | |
|---|--|--|--|--|---|
| <ul style="list-style-type: none"> • Reflect • Refine • Continue | <p>People create and interact with objects, places and design that define, shape, enhance and empower their lives.</p> | <ul style="list-style-type: none"> • How do artists and designers create works of art or design that effectively communicate? • How do objects, places, and design shape lives and communities? • How do artists and designers determine goals for designing or re-designing objects, places, or systems? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> • Create a work of art that communicates personal significance of a place and is inspired by content, style or technique of artworks observed and interpreted. | <p>VA:Cr2.3.5a Identify, describe, and visually document places and/or objects of personal significance.</p> |
| | | | | | |

| | | | | | |
|---|---|---|--|--|--|
| <ul style="list-style-type: none"> • Reflect • Refine • Continue | <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.</p> | <ul style="list-style-type: none"> • How does collaboratively reflecting on a work help us experience it more fully and develop it? • What role does persistence play in revising, refining, and developing work? • How do artist grow and become accomplished in art forms? | <p>Refine and complete artistic work</p> | <ul style="list-style-type: none"> • Use art vocabulary in artist statements to explain the choices made to <i>visually</i> communicate ideas about a place that has personal significance. • Describe how personal artwork reflects inspiration gained by observing and analyzing artworks. | <p>VA:Cr3.1.5a Create artist statements using art vocabulary to describe personal choices made in art-making.</p> |
|---|---|---|--|--|--|

Artistic Process: Presenting

| | | | | | |
|--|--|--|---|---|---|
| <p>Presenting</p> <ul style="list-style-type: none"> • Share | <p>Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.</p> | <ul style="list-style-type: none"> • How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? | <p>Convey meaning through the presentation of artistic work</p> | <ul style="list-style-type: none"> • Choose exhibit sites based on themes of completed student artwork. • Explain how and where presenting art physically or digitally influences the message being communicated. | <p>VA:Pr6.1.5a Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.</p> |
|--|--|--|---|---|---|

Artistic Process: Responding

| | | | | | |
|--|--|---|---|---|--|
| <p>Responding</p> <ul style="list-style-type: none"> • Perceive • Analyze | <p>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world and constructed environments.</p> | <ul style="list-style-type: none"> • How do life experiences influence the way you relate to art? • How does learning about art impact how we perceive the world? • What can we learn from our responses to art? | <p>Perceive and analyze artistic work.</p> | <ul style="list-style-type: none"> • Discuss various ideas about places presented in works of art. • Share personal interpretations of the works of art. • Discuss classmates' interpretations of artworks about places. | <p>VA:Re7.1.5a Compare one's own interpretation of a work of art with the interpretation of others.</p> |
| <ul style="list-style-type: none"> • Interpret | <p>People gain insights into meaning of artworks by engaging in the process of art criticism.</p> | <ul style="list-style-type: none"> • What is the value of engaging in the process of art criticism? • How can the viewer "read" a work of art? | <p>Interpret intent and meaning in artistic work.</p> | <ul style="list-style-type: none"> • Describe multiple aspects within artworks and draw conclusions about the ideas and mood conveyed. | <p>VA:Re8.1.5a Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> |
| | | <ul style="list-style-type: none"> • How does knowing and using visual art vocabularies help us understand and interpret works of art? | | | |

Artistic Process: Connecting

| | | | | | |
|---|--|---|--|--|--|
| <p>Connecting</p> <ul style="list-style-type: none"> • Relate | <p>Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences.</p> | <ul style="list-style-type: none"> • How do people contribute to awareness and understanding of their lives and the lives of their communities through art making? • How does making art attune people to their surroundings. | <p>Synthesize and relate knowledge and personal experiences to make art.</p> | <ul style="list-style-type: none"> • Apply what was learned through collaborative investigation of artworks in creating a work of art that communicates about a place of personal significance. | <p>VA:Cn10.1.5a Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.</p> |
| <ul style="list-style-type: none"> • Synthesize | <p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p> | <ul style="list-style-type: none"> • How is art used to impact the views of a society? • How does art help us understand the lives of people of different times, places, and cultures? | <p>Relate artistic ideas and works to societal, cultural and historical context to deepen understanding.</p> | <ul style="list-style-type: none"> • Demonstrate understanding of how art can communicate and influence. | <p>VA:Cn11.1.5a Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.</p> |

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*
 (Anchor work to be collected and scored as MCA is piloted)

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Sample Scoring Device A: 5th Grade Student Self-Critique Form

NOTE: This device reflects the outcomes included in the **Brief Description of the Assessment** section above and may be used by students to evaluate their performance in meeting the intended outcomes the Model Cornerstone Assessment addresses.

5th Grade Student Self-Critique Form:

I observed, analyzed and responded to a group of artworks about places with my peers.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

Our discussions included focus on content, style, and technique of the artworks.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I understand how art can record and present certain aspects of life (Provide examples.)

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I demonstrated quality craftsmanship with the materials, tools, and equipment I chose to complete my artwork.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I created a work of art about a place that has meaning to me.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

My art is inspired by the content, style, or technique of the artworks I observed.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I used art vocabulary to write an artist statement to describe personal choices made in art-making.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I helped determine an appropriate place or method for display of the finished artwork and artist statements, explaining why the place is appropriate.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

Overall, I think my artwork is successful because:

If I were to do these creative activities again, I would do these things differently:

Sample Scoring Device B: 5th Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Checklist for the Assessment

NOTE: For this rubric, the **Short Description of the Assessment** and the **Key Traits** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the prompt.

5th Grade Model Cornerstone Assessment Holistic Rubric

Teacher's Formative Assessment Checklist for the Assessment

Student Name _____ Date _____

| Short Description of the Assessment/Key Traits | No evidence | Limited evidence | Sufficient evidence | Strong evidence |
|--|--|---|--|--|
| <p>Students collaboratively observe, analyze, and respond to a body of artworks about places, focusing on content, style, and technique.</p> <p>(Responding)</p> <ul style="list-style-type: none"> • Discuss various ideas about places presented in works of art. • Share personal interpretations of the works of art. • Discuss classmates' interpretations of artworks about places • Discuss the settings within each artwork and draw conclusions about the ideas and mood conveyed. | <p>Student observed the art work but did not respond to any questions or make comments.</p> | <p>Student observed and analyzed the art work and made limited contributions to the discussion.</p> | <p>Student observed, analyzed and responded to a diverse selection of artworks about places, focusing on content, style and technique.</p> | <p>Student insightfully observed, analyzed and responded in multiple ways to a diverse selection of artworks about places, focusing on content, style and technique.</p> |
| <p>Students create an artwork that communicates something about a place that has significance for them, and is inspired by the content, style, or technique of artworks observed and analyzed while demonstrating quality craftsmanship through appropriate use of materials, tools, and equipment.</p> | <p>Student created an artwork with lack of concern for craftsmanship, place, or observed art work.</p> | <p>Student created an artwork that demonstrates developing craftsmanship and communicates about a place of</p> | <p>Student created an artwork that demonstrates quality craftsmanship while communicating something about a</p> | <p>Student created an artwork that demonstrates exceptional craftsmanship while communicating something about a</p> |
| <p>(Creating)</p> <ul style="list-style-type: none"> • Document and explain the early stages of beginning their creative work. • Choose content, style, or technique and demonstrate craftsmanship in creating a work of art about a place that has personal significance. • Create a work of art that communicates personal significance of a place. • Describe how personal artwork reflects inspiration obtained through observing and analyzing artworks. • Use art vocabulary in artist statements to explain the choices made to visually communicate ideas about a place that has personal significance. | | <p>significance for them or shows inspiration from the content, style, or technique of artworks observed and analyzed</p> | <p>place that has significance for them and is inspired by the content, style, or technique of artworks observed and analyzed.</p> | <p>place that has significance for them and is inspired by the content, style, and/or technique of artworks observed and analyzed.</p> |

| | | | | |
|--|---|--|--|--|
| <p>Students write an artist statement to be displayed with their completed artwork.</p> <p>(Connecting)</p> <ul style="list-style-type: none"> • Use formal and conceptual vocabularies to describe how places are seen in new ways. • Explain how a work of art helps us understand the lives of people in different times, places, and cultures. • Demonstrate an understanding of how art can record and present certain aspects of life. • Use art vocabulary in artist statements to explain the choices made to visually communicate ideas about a place that has personal significance. | <p>Student wrote an artist statement but did not explain choices made.</p> | <p>Student wrote an artist statement and minimally explained choices made.</p> | <p>Student used art vocabulary in an artist statement to explain the choices made to visually communicate about a place that has personal significance.</p> | <p>Student used art vocabulary in an advanced manner in an artist statement to thoroughly explain the choices made to visually communicate about a place that has personal significance.</p> |
| <p>Students present their artworks and artist statements for a group discussion about an appropriate location for physically or digitally displaying the finished work and how a display communicates information and ideas to the viewer.</p> <p>(Presenting)</p> <ul style="list-style-type: none"> • Choose exhibit sites based on themes of completed student artwork. • Explain how an art work fits a chosen location. • Explain how presenting art physically or digitally influences the message being communicated. | <p>Student presented artwork without artist statement and did not participate in a group discussion</p> | <p>Student presented his/her artwork and artist statement and made limited contributions to a group discussion about an appropriate location for physically or digitally displaying the finished work.</p> | <p>Student presented his/her artwork and artist statement and participated in a group discussion about an appropriate location for physically or digitally displaying the finished work.</p> | <p>Student presented his/her artwork and artist statement and significantly participated in a group discussion about an appropriate location for physically or digitally displaying the finished work.</p> |

Sample Scoring Device C: 5th Grade Standards-Based Holistic Rubric

NOTE: For this rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

5th Grade Standards-Based Holistic Rubric

Student Name _____ Date _____

| Performance Standards: | No evidence | Limited evidence | Sufficient evidence | Strong evidence |
|--|---|--|--|--|
| Creating | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Combine ideas to generate an innovative idea for art-making. | In the process of generating ideas for art making, does not consider ideas about content, style, and technique used in artworks investigated along with ideas about places that have personal significance. | In the process of generating ideas for art making, ineffectively combines ideas about content, style, and technique used in artworks investigated along with ideas about places that have personal significance. | In the process of generating ideas for art making, combines ideas about content, style, and technique used in artworks investigated along with ideas about places that have personal significance. | In the process of generating ideas for art making, effectively combines ideas about content, style, and technique used in artworks investigated along with ideas about places that have personal significance. |
| Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment. | Does not demonstrate quality craftsmanship through appropriate use of and care for materials, tools, and equipment. | Occasionally demonstrates quality craftsmanship through appropriate use of and care for materials, tools, and equipment. | Demonstrates quality craftsmanship through appropriate use of and care for materials, tools, and equipment. | Demonstrates exceptional craftsmanship through appropriate use of and care for materials, tools, and equipment including work space. |
| Identify, describe, and visually document places and/or objects of personal significance. | Creates a work of art that does not communicate about a place of personal significance and is not inspired by content, style, or technique of artworks observed and interpreted. | Creates a work of art that communicates about a place of personal significance but is not inspired by content, style, or technique of artworks observed and interpreted. | Creates a work of art that communicates about a place of personal significance and is inspired by content, style, or technique of artworks observed and interpreted. | Creates a work of art that communicates about a place of personal significance and is clearly inspired by content, style, and/or technique of artworks observed and interpreted. |
| Create artist statements using art vocabulary to describe personal choices made in art-making. | Creates an artist statement but does not use art vocabulary or describe personal choices. | Creates an artist statement but does not include art vocabulary. | Uses art vocabulary in artist statement that explains the choices made to communicate ideas or reflect inspiration from artworks. | Uses advanced art vocabulary in artist statement that thoroughly explains the choices made to communicate ideas and reflect inspiration from artworks. |
| Presenting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |

| | | | | |
|--|--|---|--|---|
| Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic. | Provides input regarding a suggested location or a suggested format for display, but does not address ideas and information communicated. | Provides input regarding how a suggested location or a suggested format for display impacts ideas and information communicated. | Provides input regarding how a suggested location and format for display impact ideas and information communicated. | Provides compelling input regarding how a suggested location and format for display impact ideas and information communicated. |
| Responding | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Compare one's own interpretation of a work of art with the interpretation of others. | Provides own interpretation of an artwork but does not compare it to a classmate's interpretation of the same artwork. | Identifies some of the obvious similarities and differences between own interpretation of an artwork and a classmate's interpretation of the same artwork. | Identify obvious similarities and differences between own interpretation of an artwork and classmates' interpretations of the same artwork. | Identifies obvious and subtle similarities and differences between own interpretation of an artwork and classmates' interpretations of the same artwork. |
| | | | | |
| Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed. | Describes few to no characteristics of form and structure, contextual information, subject matter, visual elements, and use of media and draws limited to no conclusions about ideas and mood. | Describes some characteristics of form and structure, contextual information, subject matter, visual elements, and use of media and draws limited conclusions about ideas and mood. | Describes characteristics of form and structure, contextual information, subject matter, visual elements, and use of media and draws conclusions about ideas and mood. | Describes characteristics of form and structure, contextual information, subject matter, visual elements, and use of media and draws highly plausible conclusions about ideas and mood. |
| Connecting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |

| | | | | |
|--|--|---|--|--|
| Apply formal and conceptual vocabularies of art and design to see surroundings in new ways through art-making. | Does not apply newly learned vocabularies in creating a work of art that communicates about a place of personal significance. | Applies some newly learned vocabularies in creating a work of art that communicates about a place of personal significance. | Applies newly learned vocabularies in creating a work of art that communicates about a place of personal significance in a new way. | Clearly applies newly learned and previously learned vocabularies in creating a work of art that communicates about a place of personal significance in an innovative way. |
| Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society. | Does not address the question “How can art change an individual's or society's beliefs, values, or behaviors?” through artist statement or group discussion. | Minimally addresses the question “How can art change an individual's or society's beliefs, values, or behaviors?” through artist statement or group discussion. | Adequately addresses the question “How can art change an individual's or society's beliefs, values, or behaviors?” through artist statement or group discussion. | Insightfully addresses the question “How can art change an individual's or society's beliefs, values, or behaviors?” through artist statement and group discussion. |

Comments:

Sample Scoring Device D: 5th Grade Standards-Based Holistic Check List

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

5th Grade Standards-Based Holistic Check List

Student Name _____ Date _____

| Performance Standards | Evidence | Not Observed | Observed | Comments |
|---|---|--------------|----------|----------|
| <p>Creating: Combine ideas to generate an innovative idea for art-making.</p> | <p>In the process of generating ideas for art making, combines ideas about content, style, and technique used in artworks investigated along with ideas about places that have personal significance.</p> | | | |
| <p>Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.</p> | <p>Demonstrates exceptional craftsmanship through appropriate use of and care for materials, tools, and equipment including work space.</p> | | | |
| <p>Identify, describe, and visually document places and/or objects of personal significance.</p> | <p>Creates a work of art that communicates about a place of personal significance and is inspired by content, style, and/or technique of artworks observed and interpreted.</p> | | | |
| <p>Create artist statements using art vocabulary to describe personal choices made in art-making.</p> | <p>Uses art vocabulary in artist statement that explains the choices made to communicate ideas and reflect inspiration from artworks.</p> | | | |
| | | | | |

| | | | | |
|---|---|--|--|--|
| <p>Presenting: Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.</p> | <p>Provides input regarding how a suggested location and format for display impact ideas and information communicated.</p> | | | |
| <p>Responding: Compare one's own interpretation of a work of art with the interpretation of others.</p> | <p>Identify obvious similarities and differences between own interpretation of an artwork and classmates' interpretations of the same artwork.</p> | | | |
| <p>Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.</p> | <p>Describes characteristics of form and structure, contextual information, subject matter, visual elements, and use of media and draws conclusions about ideas and mood.</p> | | | |
| <p>Connecting: Apply formal and conceptual vocabularies of art and design to see surroundings in new ways through art-making.</p> | <p>Applies newly learned vocabularies in creating a work of art that communicates about a place of personal significance in a new way.</p> | | | |

Additional Comments:

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: 8th Grade

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Investigating Contemporary Art and Practice

Short Description of Assessment:

Students collaboratively examine and respond to a body of contemporary artworks in order to make interpretations of meaning conveyed through such works.

Students use knowledge gained to experiment, plan, and make their own artworks to express meaning relevant to a theme or idea important to the group.

Students develop an artist statement to accompany their work and prepare both to display.

Students collaboratively exhibit their work and develop an exhibition narrative to guide viewers.

Grade: 8th Grade

In this MCA you will find: (mark all that apply)

| | | | |
|--|---|---|---|
| <input checked="" type="checkbox"/> Strategies for Embedding in Instruction | <input checked="" type="checkbox"/> Detailed Assessment Procedures | <input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary | <input checked="" type="checkbox"/> Differentiation Strategies or Strategies for Inclusion |
|--|---|---|---|

| | | | |
|--|---|---|--|
| <input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics | <input checked="" type="checkbox"/> Resources needed for task implementation | <input checked="" type="checkbox"/> Assessment Focus Chart | <input type="checkbox"/> Benchmarked Student Work |
|--|---|---|--|

Estimate Time for Teaching and Assessment: (mark the appropriate box)

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

| | |
|--|---|
| <input type="checkbox"/> Approximately 25-30 hours | <input checked="" type="checkbox"/> To be determine by the individual teacher |
|--|---|

Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Brief Description of the Assessment section above.

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit.

These strategies are based on the Performance Standards which are directly related to the Key Traits.

(Students collaboratively examine and respond to a body of contemporary artworks in order to make interpretations of meaning conveyed through such works.)

Responding

Interpret

1. Students observe and respond to a diverse selection of contemporary art that exemplifies a range of contemporary art practices.
2. Students interpret artworks by analyzing how subject matter, visual elements, formal composition, media, and relevant contextual information interact to convey meaning.
3. Students investigate how these contemporary artists engage in artistic practice, considering their use of materials, approaches to content, and how they choose present their artworks for an audience.

(Students use knowledge gained to experiment, plan, and make their own artworks to express meaning relevant to a theme or idea important to them as a group.)

Creating

Experiment/Imagine/Identify

1. Students review what they have learned about contemporary artworks and contemporary artistic practice.
2. Students discuss themes and ideas they might explore in their own artworks, focusing on what they believe is important to them as a group.
3. Students generate ideas for individual artworks that reflect on and reinforce a collaboratively chosen theme or idea.

Investigate/Plan/Make

4. Students discuss and demonstrate how they might incorporate methods used by contemporary artists as they shape their investigations.
5. Students visually and/or verbally document the process of generating ideas for their artworks.

Reflect/Refine/Continue

6. Students explore and experiment with alternate ways of working with materials and tools during the process of art making.

(Students write an artist statement to accompany their work and prepare both to display.)

Connecting

Synthesize/Relate

1. Students reflect upon and use art vocabulary to write about their artistic decisions in terms of ideas and how their ideas reflect or reinforce the collaboratively chosen theme or idea.
2. Students reflect upon how they incorporated processes from contemporary artistic practice and how they experimented with alternate ways of working.
3. Students reflect upon the characteristics of quality specific to the artwork and explain how they were used to make revisions.

(Students collaboratively exhibit their work and develop an exhibition narrative to guide viewers.)

Presenting

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Knowledge, Skills, and Vocabulary [focusing on concepts required to successfully complete the task]

Key Vocabulary

| | | |
|--|------------------------------------|---------------------|
| art | critique & constructive critique | innovative thinking |
| artist statement | criteria & relevant criteria | interpret |
| artistic investigation | creativity | materials |
| art making approaches | display | media |
| artistic practice & contemporary artistic practice | formal and conceptual vocabularies | portfolio |
| brainstorm | image | subject matter |
| context | | |

Knowledge and Skills [other than Key Vocabulary]

Students will:

(Students collaboratively examine and respond to a body of contemporary artworks in order to make interpretations of meaning conveyed through such works.)

- Observe, analyze, respond to, and interpret a diverse selection of contemporary art.
- Investigate contemporary artistic practices.

(Students use knowledge gained to experiment, plan, and make their own artworks to express meaning relevant to a theme or idea important to them as a group.)

- Discuss themes and generate ideas for individual artworks that reflect on and reinforce a collaboratively chosen theme or idea.
- Explore and experiment with materials and tools.

(Students write an artist statement to accompany their work and prepare both to display.)

- Reflect upon artistic decisions in their artist statement.

(Students collaboratively exhibit their work and develop an exhibition narrative to guide viewers.)

- Provide reasons for grouping artworks.
- Prepare artworks for display.
- Guide viewers in understanding how the artworks address the theme or idea.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see the Inclusion Guidelines](#)

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

Additional Resource: Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Resources (download April 26, 2014):

variety of contemporary art works
variety of media and tools
rubrics and/or checklists
space or venue for exhibition
handouts (optional)

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>

<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]*

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

Scoring Device A: 8th Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Check for the Assessment

In this sample device the **Brief Description of the Assessment** statements and the **Key Traits** are included to demonstrate how the key traits may be used to assess student learning in the various stages of the assessment. This device can be used by teachers to formatively assess student learning. The qualitative descriptions provide illustrations of how well the student met the prompt.

Scoring Device B: 8th Grade Standards-Based Holistic Rubric

For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Scoring Device C: 8th Grade Standards-Based Holistic Checklist

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Scoring Device D: 8th Grade Student Self-Critique Form

This sample device may be used by students following completion of the assessment to self-evaluate the scope of learning they have achieved.

Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

Assessment Focus

| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
|--|-------------------------|---------------------|------------------|------------|----------------------------------|
| Artistic Process: Creating | | | | | |

| | | | | | |
|--|--|---|--|---|--|
| <p>Creating</p> <ul style="list-style-type: none"> Experiment Imagine Identify | <p>Creativity and innovative thinking are essential life skills that can be developed.</p> | <ul style="list-style-type: none"> What conditions, attitudes and behaviors support creativity and innovative thinking? | <p>Generate and conceptualize artistic ideas and work.</p> | <ul style="list-style-type: none"> Visually and/or verbally document early stages of the creative process while generating ideas for art making. | <p>VA:Cr1.1.8a Document early stages of the creative process visually and/or verbally in traditional or new media.</p> |
| <ul style="list-style-type: none"> Investigate Plan Make | <p>Artists and designers shape artistic investigations, following or breaking established conventions, in pursuit of creative artmaking goals.</p> | <ul style="list-style-type: none"> How do artists determine what resources and criteria are needed to formulate artistic investigations? | <p>Generate and conceptualize artistic ideas and work.</p> | <ul style="list-style-type: none"> Refer to the methods used by contemporary artists to make meaning when shaping an artistic investigation. | <p>VA:Cr1.2.8a Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.</p> |
| <ul style="list-style-type: none"> Investigate Plan Make | <p>Artists and designers experiment with forms, structures, materials, concepts, media, and artmaking approaches.</p> | <ul style="list-style-type: none"> How do artists and designers determine whether a particular direction in their work is effective? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> Demonstrate and/or discuss a willingness to try alternate ways of working and experimenting with materials, tools, and ideas. | <p>VA:Cr2.1.8a Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of art making or designing.</p> |

| | | | | | |
|---|---|--|---|---|---|
| <ul style="list-style-type: none"> • Reflect • Refine • Continue | <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising and refining work over time.</p> | <ul style="list-style-type: none"> • How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? | <p>Refine and complete artistic work.</p> | <ul style="list-style-type: none"> • Identify characteristics of quality specific to the artwork in progress and explain how they were used to make revisions. | <p>VA:Cr3.1.8a Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.</p> |
|---|---|--|---|---|---|

Artistic Process: Presenting

| | | | | | |
|---|--|--|--|---|---|
| <p>Presenting</p> | | | | | |
| <ul style="list-style-type: none"> • Select • Analyze | <p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts and artworks for preservation and presentation.</p> | <ul style="list-style-type: none"> • What criteria, methods and processes are used to select work for preservation or presentation? | <p>Analyze, interpret and select artistic work for presentation.</p> | <ul style="list-style-type: none"> • Develop criteria for evaluating artworks. • Apply criteria to selecting and evaluating artwork for display. | <p>VA:Pr4.1.8a Develop and apply criteria for evaluating a collection of art works for presentation.</p> |
| <ul style="list-style-type: none"> • Develop • Refine | <p>Artists, curators and others consider a variety of factor and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p> | <ul style="list-style-type: none"> • What methods and processes are considered when preparing artwork for presentation or preservation? | <p>Develop and refine artistic techniques and work for presentation.</p> | <ul style="list-style-type: none"> • Select artworks based on a theme to display in a public or private place. • Prepare artworks for display. • Develop an exhibition narrative to guide viewers. | <p>VA:Pr5.1.8a Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.</p> |

| Artistic Process: Responding | | | | | |
|---|---|---|---|---|--|
| Responding <ul style="list-style-type: none"> Interpret | People gain insights into the meanings of artworks by engaging in the process of art criticism. | <ul style="list-style-type: none"> How can the viewer “read” a work of art? | Interpret intent and meaning in artistic work. | <ul style="list-style-type: none"> Construct an interpretation of an artwork supported by reasons based on observations and relevant contextual information. | VA:Re8.1.8a Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. |
| Artistic Process: Connecting | | | | | |
| Connecting <ul style="list-style-type: none"> Synthesize | Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge and experiences. | <ul style="list-style-type: none"> How do people contribute to awareness and understanding of their lives and the lives of their communities through art making? | Synthesize and relate knowledge and personal experiences to make art. | <ul style="list-style-type: none"> Make an individual art work that reflects on and reinforces a collaboratively chosen theme or idea. | VA:Cn10.1.8a Make art collaboratively to reflect on and reinforce positive aspects of group identity. |
| <ul style="list-style-type: none"> Relate | People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art. | <ul style="list-style-type: none"> How is art used to impact the views of a society? | Relate artistic ideas and works to societal, cultural and historical context to deepen understanding. | <ul style="list-style-type: none"> Contribute to an exhibition narrative that distinguishes how the exhibited art works represent, establish, reinforce, and/or reflect a group theme or idea. | VA:Cn11.1.8a Distinguish different ways art is used to represent, establish, reinforce and reflect group identity. |

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

(Anchor work to be collected and scored as MCA is piloted)

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Scoring Device A: 8th Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Check for the Assessment

NOTE: In this sample device the **Brief Description of the Assessment** statements and the **Key Traits** are included to demonstrate how the key traits may be used to assess student learning in the various stages of the assessment. This device can be used by teachers to formatively

assess student learning. The qualitative descriptions provide illustrations of how well the student met the prompt.

8th Grade Model Cornerstone Assessment Holistic Rubric - Teacher's Formative Assessment Check for the Assessment

Student Name _____ Date _____

| Brief Description of the Assessment/Key Traits | No evidence | Limited evidence | Sufficient evidence | Strong evidence |
|---|--|--|--|--|
| <p>Students collaboratively examine and respond to a body of contemporary artworks in order to make interpretations of meaning conveyed through such works.</p> <p>(Responding)</p> <ul style="list-style-type: none"> Construct an interpretation of an artwork supported by reasons based on observations and relevant contextual information. | <p>Student examined the artwork but did not make contributions regarding the meanings conveyed.</p> | <p>Student examined the artwork but made limited contributions regarding the meanings conveyed.</p> | <p>Student examined the art work and made meaningful contributions regarding the meanings conveyed.</p> | <p>Student examined the artwork and made multiple, developed and insightful contributions regarding the meanings conveyed.</p> |
| <p>Students use knowledge gained to experiment, plan, and make their own artworks to express meaning relevant to a theme or idea important to the group.</p> <p>(Creating)</p> <ul style="list-style-type: none"> Visually and/or verbally documents early stages of the creative process while generating ideas for art making. | <p>Student created an artwork without connection to the group theme or idea and is unable to document the development of the process used to plan and create the work.</p> | <p>Student created an artwork depicting his/her interpretation of the group theme or idea and is able to document the development of the process used to plan and create the work.</p> | <p>Student created an artwork clearly depicting his/her interpretation of the group theme or idea and is able to document the development of the process used to plan and create the work, identifying</p> | <p>Student created an artwork clearly depicting his/her developed interpretation of the group theme or idea and is able to document the development of the processes used to plan and create the work,</p> |
| <ul style="list-style-type: none"> Refer to the methods used by contemporary artists to make meaning when shaping an artistic investigation. Demonstrate and/or discuss a willingness to try alternate ways of working and experimenting with materials, tools, and ideas. Identify characteristics of quality specific to the artwork in progress and explain how they were used to make revisions. | | | <p>an experiment attempted with media or techniques learned from examined artworks.</p> | <p>identifying multiple experiments attempted with media and techniques learned from examined artworks.</p> |

| | | | | |
|--|--|---|---|---|
| <p>Students develop an artist statement to accompany their work and prepare both to display.</p> <p>(Presenting)</p> <ul style="list-style-type: none"> • Develop criteria for evaluating artworks. • Apply criteria to selecting and evaluating artwork for display. • Select artworks based on a theme to display in a public or private place. • Prepare artworks for display. • Develop an exhibition narrative to guide viewers. | <p>Student developed an artist statement but does not explain how group theme is expressed through their artwork.</p> | <p>Student developed an artist statement explaining how group theme is expressed through their artwork.</p> | <p>Student developed an artist statement explaining decisions made while creating and how group theme is expressed through their artwork.</p> | <p>Student developed an artist statement explaining decisions made in creating, how group theme is expressed through their artwork and the influences for their work.</p> |
| <p>Students collaboratively exhibit their work and develop an exhibition narrative to guide viewers.</p> <p>(Connecting)</p> <ul style="list-style-type: none"> • Make an individual art work that reflects on and reinforces a collaboratively chosen theme or idea. • Contribute to an exhibition narrative that distinguishes how the exhibited art works represent, establish, reinforce, and/or reflect a group theme or idea. | <p>Student makes limited or no contributions to the design of the group exhibition and provides comments which are irrelevant for the development of exhibition narrative.</p> | <p>Student makes limited contributions to the design of the group exhibition and development of exhibition narrative.</p> | <p>Student makes contributions to the design of the group exhibition and development of exhibition narrative.</p> | <p>Student makes significant contributions to the design of the group exhibition and leads the development of exhibition narrative.</p> |

NOTE: For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

8th Grade Standards-Based Holistic Rubric

Student Name _____ Date _____

| Performance Standards: | Not observed | Limited evidence | Sufficient evidence | Strong evidence |
|--|---|---|---|--|
| Creating | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Document early stages of the creative process visually and/or verbally in traditional or new media. | Does not visually or verbally document early stages of the creative process while generating ideas for art making. | Provides limited visual and/or verbal documentation of early stages of the creative process while generating ideas for art making. | Visually and/or verbally documents early stages of the creative process while generating ideas for art making. | Visually and/or verbally documents early stages of the creative process while generating multiple ideas for art making. |
| Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | Does not use contemporary art making practice to experiment, plan, and make a work of art about a theme important to the group. | Using limited aspect of contemporary art making practice, experiments, plans, and makes a work of art about a theme important to the group. | Using contemporary art making practice, experiments, plans, and makes a work of art about a theme important to the group. | Demonstrating a thorough understanding of contemporary art making practice, experiments, plans, and makes a work of art about a theme important to the group. |
| Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing. | Demonstrates a lack of willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of making a work of art about a theme important to the group. | Demonstrates limited willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of making a work of art about a theme important to the group. | Demonstrates willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of making a work of art about a theme important to the group. | Demonstrates an exceptional willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of making a work of art about a theme important to the group. |

| | | | | |
|--|--|--|--|---|
| Apply relevant criteria to examine reflect on and plan revisions for a work of art or design in progress. | Does not identify characteristics of quality for an artwork in progress; does not apply criteria when examining and reflecting on the work and if revisions are made they are not based on criteria. | Identifies characteristics of quality for an artwork in progress; does not effectively apply these criteria when examining and reflecting on the work and does not make revisions accordingly. | Identifies characteristics of quality for an artwork in progress; effectively applies these criteria when examining and reflecting on the work, and makes revisions accordingly. | Identifies characteristics of quality for an artwork in progress; provides rationale and applies these criteria when examining and reflecting on the work, and makes revisions accordingly. |
| Presenting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Develop and apply criteria for evaluating a collection of art works for presentation. | Does not engage in the process of developing criteria for evaluating artworks; does not apply criteria when selecting artworks for exhibition. | Partially engages in the process of developing criteria for evaluating artworks; ineffectively applies criteria when selecting artworks for exhibition. | Engages in the process of developing criteria for evaluating artworks; effectively applies criteria when selecting artworks for exhibition. | Thoroughly engages in the process of developing criteria for evaluating artworks; effectively applies criteria when selecting artworks for exhibition and provides rationale. |
| Collaboratively prepare and present selected theme-based artworks for display, and formulate exhibition narratives for the viewer. | Does not work collaboratively to select and prepare artworks for exhibition based on a theme; develops a limited or no exhibition narrative to guide viewers. | Works somewhat collaboratively to select and prepare artworks for exhibition based on a theme; develops a limited exhibition narrative to guide viewers. | Collaboratively selects and prepares artworks for exhibition based on a theme; develops an adequate exhibition narrative to guide viewers. | Collaborates selects and prepares artworks for exhibition based on a theme and develops an exceptional exhibition narrative to guide viewers. |
| Responding | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| | | | | |

| | | | | |
|---|---|--|---|--|
| Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed. | Constructs a limited or no interpretation of an artwork with no analysis of how subject matter, visual elements, formal composition, media, and relevant contextual information interact to convey meaning. | Constructs a limited interpretation of an artwork with limited analysis of how subject matter, visual elements, formal composition, media, and relevant contextual information interact to convey meaning. | Constructs an interpretation of an artwork by analyzing how subject matter, visual elements, formal composition, media, and relevant contextual information interact to convey meaning. | Constructs a highly plausible interpretation of an artwork by analyzing in depth how subject matter, visual elements, formal composition, media, and relevant contextual information interact to convey meaning. |
| Connecting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Make art collaboratively to reflect on and reinforce positive aspects of group identity. | Makes an individual art work that does not reflect on or reinforce a collaboratively chosen theme or idea important to the group. | Makes an individual art work that minimally reflects on and reinforces a collaboratively chosen theme or idea important to the group. | Makes an individual art work that reflects on and reinforces a collaboratively chosen theme or idea important to the group. | Makes an individual art work that expansively reflects on and reinforces a collaboratively chosen theme or idea important to the group. |
| Distinguish different ways art is used to represent, establish, reinforce and reflect group identity. | Contributions to an exhibition narrative do not reveal ways art is used to represent, establish, reinforce and reflect group identity. | Contributions to an exhibition narrative moderately reveal ways art is used to represent, establish, reinforce and reflect group identity. | Contributions to an exhibition narrative reveal ways art is used to represent, establish, reinforce and reflect group identity. | Contributions to an exhibition narrative make compelling distinctions among ways art is used to represent, establish, reinforce and reflect group identity. |

Comments:

Scoring Device C: 8th Grade Standards-Based Holistic Checklist

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

8th Grade Standards-Based Holistic Checklist

Student Name _____ Date _____

| Performance Standards | Evidence | Not Observed | Observed | Comments |
|--|---|---------------------|-----------------|-----------------|
| Creating: Document early stages of the creative process visually and/or verbally in traditional or new media. | Visually and/or verbally documents early stages of the creative process while generating ideas for art making. | | | |
| Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | Using contemporary art making practice, experiments, plans, and makes a work of art about a theme important to the group. | | | |
| | | | | |

| | | | | |
|---|--|--|--|--|
| <p>Demonstrate willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.</p> | <p>Demonstrates willingness to experiment, innovate and take risks to pursue ideas, forms, and meanings that emerge in the process of making a work of art about a theme important to the group.</p> | | | |
| <p>Apply relevant criteria to examine reflect on, and plan revisions for a work of art or design in progress.</p> | <p>Identifies characteristics of quality for an artwork in progress; effectively applies these criteria when examining and reflecting on the work, and makes revisions accordingly.</p> | | | |
| <p>Presenting: Develop and apply criteria for evaluating a collection of art works for presentation.</p> | <p>Engages in the process of developing criteria for evaluating artworks; effectively applies criteria when selecting artworks for exhibition.</p> | | | |
| <p>Collaboratively prepare, and present selected theme-based artwork, for display, and formulate exhibition narratives for the viewer.</p> | <p>Collaboratively selects and prepares artworks for exhibition based on a theme; develops an adequate exhibition narrative to guide viewers.</p> | | | |

| | | | | |
|---|---|--|--|--|
| <p>Responding: Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.</p> | <p>Constructs an interpretation of an artwork by analyzing how subject matter, visual elements, formal composition, media and relevant contextual information interact to convey meaning.</p> | | | |
| <p>Connecting: Make art collaboratively to reflect on and reinforce positive aspects of group identity.</p> | <p>Makes an individual art work that reflects on and reinforces a collaboratively chosen theme or idea important to the group.</p> | | | |
| <p>Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.</p> | <p>Contributions to an exhibition narrative reveal ways art is used to represent, establish, reinforce and reflect group identity.</p> | | | |

Additional Comments:

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Scoring Device D: 8th Grade Student Self-Critique Form

NOTE: This sample device may be used by students following completion of the assessment to self-evaluate the scope of learning they have achieved.

8th Grade Student Self-Critique Form

I examined, interpreted, and responded to artworks regarding their meaning.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I helped identify a theme or idea important to the group. (Provide examples.)

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I experimented, planned, and made my artwork to express the chosen theme.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I wrote an artist statement describing the choices I made and how the theme is conveyed.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I prepared my work for exhibition.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

I collaborated with my classmates to choose an exhibition format.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

I participated in creating an exhibition narrative to help viewers understand the theme of the exhibition.

| Yes | Somewhat | No | Comments |
|-----|----------|----|----------|
| | | | |

Overall, I think my artwork is successful because:

If I were to do these creative activities again, I would do these things differently:

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: Secondary Proficient

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Social, Cultural, or Political Issues in Contemporary Art

Short Description of Assessment:

Students examine and respond to a body of contemporary artworks and compare the themes of the artwork to social, cultural, or political issues in their own lives and in their local and global communities.

Students choose a contemporary art making approach, plan an artwork that investigates meaning relevant to a current theme or idea, and document the art making process.

After in-progress critique based on relevant criteria, students revise and complete their art work and provide an artist statement.

Students curate and present an exhibition to the public.

Grade: Secondary Proficient

In this MCA you will find: (mark all that apply)

| | | | |
|--|---|---|---|
| <input checked="" type="checkbox"/> Strategies for Embedding in Instruction | <input checked="" type="checkbox"/> Detailed Assessment Procedures | <input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary | <input checked="" type="checkbox"/> Differentiation Strategies or Strategies for Inclusion |
|--|---|---|---|

| | | | |
|--|---|---|--|
| <input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics | <input checked="" type="checkbox"/> Resources needed for task implementation | <input checked="" type="checkbox"/> Assessment Focus Chart | <input type="checkbox"/> Benchmarked Student Work |
|--|---|---|--|

Estimate Time for Teaching and Assessment: (mark the appropriate box)

(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

Approximately 25-30 hours

To be determine by the individual teacher

Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Brief Description of the Assessment section above.

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit

These strategies are based on the Performance Standards which are directly related to the Key Traits.

(Students choose a contemporary art making approach, plan an artwork that investigates meaning relevant to a current theme or idea, and document the art making process.)

Creating:

Experiment/Imagine/Identify

1. Students examine and identify themes in contemporary artworks.
2. Students summarize the themes in contemporary artworks.

Investigate/ Plan/Make

3. Students plan, experiment, and shape an artistic investigation on a social, cultural, or political issue
4. Students select and use a contemporary art making approach to create a work of art.

Reflect/Refine/Continue

5. Students share, explain, and discuss in-progress artwork.
6. Students critique and use feedback to make decisions about revising and/or refining art work.
7. Students compose an artist's statement.

(After in-progress critique based on relevant criteria, students revise and complete their art work and provide an artist statement.)

Presenting:

Select/Analyze

1. Students identify and apply criteria for selecting art and artifacts for an exhibit or display.
2. Students explain reasons for selecting key art and artifacts for an exhibit or display.

Prepare/Curate

3. Students investigate and identify a site or space for installing an exhibit or display.
4. Students compare a variety of factors and methods when planning an exhibit or display.

Exhibit/Share

5. Students work with others to plan and create an physical or digital exhibit or display of selected works of art and/or artifacts for an identified audience.
6. Students evaluate what they learned from the process of curating and presenting the exhibit or display.

(Students examine and respond to a body of contemporary artworks and compare the themes of the artwork to social, cultural, or political issues in their own lives and in their local and global communities.)

Responding:

Perceive /Analyze

1. Students identify approaches for shaping interpretations.
2. Students analyze responses to works of contemporary art.

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Knowledge, Skills, and Vocabulary *[focusing on concepts required to successfully complete the task]*

Key Vocabulary

| | | |
|--|--|----------------|
| art | criteria, relevant criteria, contemporary criteria | interpret |
| artifacts and objects | creativity | materials |
| artist statement | critique & constructive critique | media |
| artistic investigation | curate | persistence |
| art making approaches | digital format | plan |
| artistic practice & contemporary artistic practice | display | portfolio |
| brainstorm | engage | subject matter |
| conceptual vocabularies | formal and expressive properties | |
| content | image | |
| context | innovative thinking | |

Knowledge and Skills *[other than Key Vocabulary]*

Statements in parentheses are listed in the Brief Description of the Assessment section above.

Bulleted statements refer to knowledge and skill statements listed below refer to the content addressed by those statements.

Students will:

(Students examine and respond to a body of contemporary artworks and compare the themes of the artwork to social, cultural, or political issues in their own lives and in their local and global communities.)

- Analyze, interpret, and compare artworks to identify how the theme addresses social, cultural, or political issues in their own lives and in their local and global communities.
- Analyze, interpret, and compare artworks to address the various art making approaches.

(Students choose a contemporary art making approach, plan an artwork that investigates meaning relevant to a current theme or idea, and document the art making process.)

- Plan and create original artwork that incorporates contemporary art making approaches and visually communicates a theme or idea from contemporary life.
- Document and reflect upon the process and research involved in their art making.

(After in-progress critique based on relevant criteria, students revise and complete their art work and provide an artist statement.)

- Present and explain in-progress artwork.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see Inclusion Guidelines](#)

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

Additional Resource: Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Resources (download April 26, 2014):

Image sources with contextual information, such as reproductions, projections or online sources. Artworks, objects or artifacts selected specifically for presentation. Materials and equipment necessary for preparing and presenting an exhibition. Venues, physical or digital, for exhibition. Artmaking materials and equipment.

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>
<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

Scoring Devices [rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

Sample Scoring Device A: Secondary Proficient Detailed Performance Assessment Example

The following optional resource is intended to be an example of a possible detailed performance assessment description. Art educators may use this example as a reference for constructing their own descriptions of performance assessment statements or implement this example as presented. This example includes statements addressing each of the four **Artistic Processes** (Creating, Presenting, Responding, and Connecting) included in the Proficient level curriculum standards. These statements reflect competencies in the selected **Anchor Standards** and **Performance Standards** included for the Assessment Focus of the Proficient Model Cornerstone Assessment provided above.

Sample Scoring Device B: Secondary Proficient Standards-Based Holistic Rubric

For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Scoring Device C: Secondary Proficient Standards-Based Holistic Check List Rubric

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Sample Scoring Device D: Secondary Proficient Formative Assessment Rubric

This sample device is organized around the **Artistic Processes**, **Artistic Components**, and **Key Traits** which are related to the **Performance Standards**.

Sample Scoring Device E: Secondary Proficient Assessment Criteria List

This sample device is used during the creative process.

Information included in this device is organized by **Process Components** under Assessment Focus section listed above.

Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

Assessment Focus

| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
|---|---|---|---|--|--|
| Artistic Process: Creating | | | | | |
| Creating <ul style="list-style-type: none"> • Experiment • Imagine • Identify | Creativity and innovative thinking are essential life skills that can be developed. | <ul style="list-style-type: none"> • What conditions, attitudes, and behaviors support creativity and innovative thinking? • What factors prevent or encourage people to take creative risks? • How does collaboration expand the creative process | Generate and conceptualize artistic ideas and work. | <ul style="list-style-type: none"> • Identify and analyze multiple approaches to making art—including spontaneous and planned approaches. • Begin process of making by experimenting and trying new ways of working. | VA:Cr1.1.Ia Use multiple approaches to begin creative endeavors |

| | | | | |
|---|---|---|--|---|
| <ul style="list-style-type: none"> • Experiment • Imagine • Identify | <p>Artists and designers shape artistic investigations, following or breaking with traditions, in pursuit of creative art-making goals.</p> | <ul style="list-style-type: none"> • How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? • Why do artists follow or break from established traditions? • How do artists determine what resources and criteria are needed to formulate artistic investigations? | <p>Generate and conceptualize artistic ideas and work.</p> | <ul style="list-style-type: none"> • Identify social, cultural, or political issues in their own lives and in their local and global communities. • Differentiate between traditional and contemporary, experimental approaches to making art and design. • Identify and interpret the work of contemporary artists or designers who use non-traditional media and methods or new approaches to traditional media and methods. |
|---|---|---|--|---|

- Develop plans to make an artwork, including

| | | | | | |
|---|---|---|--|---|---|
| <ul style="list-style-type: none"> Investigate Plan Make | <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> | <ul style="list-style-type: none"> How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> Research, correlate information and explain health and safety issues related to traditional and non-traditional (contemporary, experimental) materials. Safely and skillfully uses materials, tools and equipment. | <p>VA:Cr2.2.1a Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.</p> |
|---|---|---|--|---|---|

| | | | | | |
|---|--|--|---|---|---|
| <ul style="list-style-type: none"> • Reflect • Refine • Continue | <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> | <ul style="list-style-type: none"> • What role does persistence play in revising, refining, and developing work? • How to artists grow and become accomplished in art forms? • How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? | <p>Refine and complete artistic work.</p> | <ul style="list-style-type: none"> • Identify significant meaning making attributes and relevant criteria of quality for chosen contemporary artistic practice. • Experience, interpret, apply criteria, and share insights about in-progress work of other students. • Understand and reflect on ideas and insights of others about personal work. • Plan and make revisions to in-progress art. | <p>VA:Cr3.1.Ia Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.</p> |
|---|--|--|---|---|---|

Artistic Process: Presenting

| | | | | | |
|--|--|--|--|---|--|
| <p>Presenting</p> <ul style="list-style-type: none"> Select Analyze | <p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts and artworks for preservation and presentation.</p> | <ul style="list-style-type: none"> How are art works cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation. Why do people value objects, artifacts, and artworks and select them for presentation? | <p>Analyze, interpret and select artistic work for presentation.</p> | <ul style="list-style-type: none"> Analyze completed art works in preparation for presentation. Select and prepare artworks for presentation. | <p>VA:Pr4.1.Ia Analyze, select, and curate artifacts and or artworks for presentation and preservation.</p> |
| <ul style="list-style-type: none"> Develop Refine | <p>Artists, curators and others consider a variety of factor and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p> | <ul style="list-style-type: none"> What methods and processes are considered when preparing artwork for presentation and preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? | <p>Develop and refine artistic techniques and work for presentation.</p> | <ul style="list-style-type: none"> Evaluate the efficacy of the plan, venue, and/or location for displaying their works of art. | <p>VA:Pr5.1.Ia Analyze and evaluate the reasons and ways an exhibition was presented.</p> |
| | | | | | |

Artistic Process: Responding

| | | | | | |
|--|---|---|---|--|---|
| <p>Responding</p> <ul style="list-style-type: none"> Perceive Analyze | <p>Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.</p> | <ul style="list-style-type: none"> How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art? | <p>Perceive and analyze artistic work.</p> | <ul style="list-style-type: none"> Explain and give examples for how art and other visual imagery shapes understanding. | <p>VA:Re7.1.1a Hypothesize ways in which art influences perception and understanding of human experiences.</p> |
| <ul style="list-style-type: none"> Interpret | <p>People gain insights into the meanings of artworks by engaging in the process of art criticism.</p> | <ul style="list-style-type: none"> What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art? How does knowing and using visual art vocabularies help us understand and interpret works of art? | <p>Interpret intent and meaning in artistic work.</p> | <ul style="list-style-type: none"> Compare, analyze, interpret, and evaluate interpretations of contemporary artworks with supporting evidence that explores social, cultural or political themes in contemporary life. | <p>VA:Re8.1.1a Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts</p> |
| | | | | | |

| | | | | | |
|---|---|--|--|---|--|
| <ul style="list-style-type: none"> Apply | <p>People evaluate art based on various criteria.</p> | <ul style="list-style-type: none"> How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? | <p>Apply criteria to evaluate artistic work.</p> | <ul style="list-style-type: none"> Identify significant meaning making aspects of artwork and develop relevant criteria for success. Apply relevant criteria to artworks. | <p>VA:Re9.1.1a Establish relevant criteria in order to evaluate a work of art or collection of works.</p> |
|---|---|--|--|---|--|

Artistic Process: Connecting

| | | | | | |
|---|---|---|--|---|--|
| <p>Connecting</p> <ul style="list-style-type: none"> Synthesize Relate | <p>Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> | <ul style="list-style-type: none"> How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making? | <p>Synthesize and relate knowledge and personal experiences to make art.</p> | <ul style="list-style-type: none"> Document process of developing initial idea to completed work by explaining choice of subject matter and art making approach. | <p>VA:Cn10.1.1a Document the process of developing ideas from early stages to fully elaborated ideas.</p> |
|---|---|---|--|---|--|

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

(Anchor work to be collected and scored as MCA is piloted)

Sample Scoring Device A: Secondary Proficient Detailed Performance Assessment

NOTE: The following optional resource is intended to be an example of a possible detailed performance assessment description. Art educators may use this example as a reference for constructing their own descriptions of performance assessment statements or implement this example as presented. This example includes statements addressing each of the four **Artistic Processes** (Creating, Presenting, Responding, and Connecting) included in the Proficient level curriculum standards. These statements reflect competencies in the selected **Anchor Standards** and **Performance Standards** included for the Assessment Focus of the Proficient Model Cornerstone Assessment provided above.

Secondary Proficient Detailed Performance Assessment

Using contemporary criteria, students examine and respond to a body of contemporary artworks and compare the various artmaking approaches.

Students compare the themes of the artwork to social, cultural, or political issues in their own lives and in their local and global communities.

Students plan their artistic investigations based on contemporary artmaking approaches that explore meaning relevant to a theme or idea from contemporary life.

Students document the process of research and development of their artwork, including the safe and effective use of materials, tools, and equipment.

Based on their initial planning and their chosen approach, students use multiple approaches to begin and make (create) their own artworks that express meaning relevant to a theme or idea from contemporary life or artistic practice.

Students share in-progress artwork and identify and apply relevant criteria.

Based on feedback, students reflect on and revise their work.

Upon completion of their work, student groups curate an exhibition of their completed work, which includes making an exhibition plan, developing artist statements and exhibition narratives, and selecting and presenting their work to the public.

Student groups curate an exhibition including making a plan to display their artwork, writing artist statements, creating an exhibition narrative, and planning the experience of the viewers.

Students document and analyze the impact of the exhibition on social, cultural, and political understandings and beliefs.

Sample Scoring Device B: Secondary Proficient Standards-Based Holistic Rubric

NOTE: For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Secondary Proficient Standards-Based Holistic Rubric

Student Name _____ Date _____

| Performance Standards: | No evidence | Limited evidence | Sufficient evidence | Strong evidence |
|--|---|--|---|---|
| Creating | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Use multiple approaches to begin creative endeavors. | Does not choose nor use a contemporary art making approach to begin creating a work of art. | Chooses, but is unable to effectively use a contemporary art making approach to begin creating a work of art. | Chooses and effectively uses a contemporary art making approach to begin creating a work of art. | Chooses and uses more than one contemporary art making approach to begin creating a work of art. |
| Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | Does not develop a work of art that communicates a current theme or idea. | Either develops a work of art that communicates a current theme or idea, or uses a contemporary art-making approach. | Using a contemporary art-making approach, develops a work of art that communicates a current theme or idea. | Using a contemporary art-making approach, effectively develops a work of art that communicates a complex current theme or idea. |

| | | | | |
|---|--|--|--|--|
| Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. | Does not explain how traditional and non-traditional materials may impact human health and the environment and does not safely and skillfully use materials, tools, and equipment. | Demonstrates safe handling of materials, tools, and equipment, but does not explain how traditional and non-traditional materials may impact human health and the environment. | Explains how traditional and non-traditional materials may impact human health and the environment and safely and skillfully uses materials, tools, and equipment. | Researches, correlates information, and explains how traditional and non-traditional materials may impact human health and the environment and safely and skillfully uses materials, tools, and equipment. |
| Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. | Either does not revise art work or does not apply relevant criteria when revising art work. | Revises artwork but does not apply relevant criteria. | Applies relevant criteria from traditional and contemporary contexts when revising art work. | Develops and applies relevant criteria from traditional and contemporary contexts, when revising art work. |
| Presenting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Analyze, select, and curate artifacts and or artworks for presentation and preservation. | Neither analyzes nor curates completed art works in preparation for preservation and presentation. | Either does not analyze or does not curate completed art works in preparation for preservation and presentation or does not include artist statement. | Analyzes and curates completed art works in preparation for preservation and presentation and includes artist statement. | Effectively analyzes and curates completed art works in preparation for preservation and presentation and includes artist statement. |
| Analyze and evaluate the reasons and ways an exhibition was presented. | Neither analyzes nor evaluates plan or venue for displaying works of art. | Analyzes and evaluates the effectiveness of the chosen plan and venue for displaying works of art, but does not provide rationale. | Analyzes and evaluates the effectiveness of the chosen plan and venue for displaying works of art and provides rationale. | Analyzes and evaluates the effectiveness of the chosen plan and venue for displaying works of art and provides in-depth rationale. |
| Responding | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |

| | | | | |
|--|--|--|---|---|
| Hypothesize ways in which art influences perception and understanding of human experiences. | Does not explain nor give examples of ways art influences perception and understanding of a contemporary theme or idea. | Gives examples of but does not explain ways art influences perception and understanding of a contemporary theme or idea. | Explains and gives examples of ways in which art influences perception and understanding of a contemporary theme or idea. | Explains ways and gives detailed examples of ways art influences perception and understanding of a contemporary theme or idea. |
| Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. | Interprets contemporary artwork or collection of works, but interpretations are not supported by relevant and sufficient evidence found in the work. | Interprets contemporary artwork or collection of works, supported by relevant but limited evidence found in the work including its social, cultural, or political context. | Interprets contemporary artwork or collection of works, supported by relevant and sufficient evidence found in the work including its social, cultural, or political context. | Develops coherent and multifaceted interpretations of contemporary artworks or a collection of works, supported by relevant and sufficient evidence found in the work including its social, cultural, or political context. |
| Establish relevant criteria in order to evaluate a work of art or collection of works. | Does not establish criteria when attempting to evaluate a work of art or collection of works. | Establishes criteria and applies to evaluating a work of art or collection of works. | Establishes relevant criteria and applies to evaluating a work of art or collection of works. | Establishes relevant criteria, provides rationale, and applies to evaluating a work of art or collection of works. |
| Connecting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Document process of developing ideas from early stages to fully elaborated ideas. | Does not document process of developing a theme or idea from early stages to the completed work. | Partially documents process of developing a theme or idea from early stages to the completed work. | Documents process of developing a theme or idea from early stages to the completed work. | Documents key stages in the process of developing a complex theme or idea from early stages to the completed work. |

Comments:

Sample Scoring Device C: Secondary Proficient Standards-Based Holistic Check List

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Secondary Proficient Standards-Based Check List

Student Name _____ Date _____

| Performance Standards | Evidence | Not Observed | Observed | Comments |
|---|--|--------------|----------|----------|
| Creating: Use multiple approaches to begin creative endeavors. | Chooses and effectively uses a contemporary art making approach to begin creating a work of art. | | | |
| Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design. | Using a contemporary art-making approach develops a work of art that communicates a current theme or idea. | | | |
| Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment. | Explains how traditional and non-traditional materials may impact human health and the environment and safely and skillfully uses materials, tools, and equipment. | | | |

| | | | | |
|---|---|--|--|--|
| Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress. | Applies relevant criteria from traditional and contemporary contexts when revising art work. | | | |
| Presenting: | | | | |
| Analyze, select, and curate artifacts and or artworks for presentation and preservation. | Analyzes and curates completed art works in preparation for preservation and presentation and includes artist statement. | | | |
| Analyze and evaluate the reasons and ways an exhibition was presented. | Analyzes and evaluates the effectiveness of the chosen plan and venue for displaying works of art and provides rationale. | | | |
| Responding: Hypothesize ways in which art influences perception and understanding of human experiences. | Explains and gives examples of ways in which art influences perception and understanding of a contemporary theme or idea. | | | |
| Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts. | Interprets contemporary artwork or collection of works, supported by relevant and sufficient evidence found in the work including its social, cultural, or political context. | | | |

| | | | | |
|---|--|--|--|--|
| <p>Establish relevant criteria in order to evaluate a work of art or collection of works.</p> | <p>Establishes relevant criteria and applies to evaluating a work of art or collection of works.</p> | | | |
| <p>Connecting: Document process of developing ideas from early stages to fully elaborated ideas.</p> | <p>Documents process of developing a theme or idea from early stages to the completed work.</p> | | | |

Additional Comments:

Sample Scoring Device D: Secondary Proficient Formative Assessment Rubric

NOTE: This sample device is organized around the **Artistic Processes, Artistic Components, and Key Traits** which are related to the **Performance Standards**.

Secondary Proficient Formative Assessment Rubric

RESPONDING:

Perceive, Analyze, and Interpret

Small Group Work (sample)

- Students will view many contemporary artworks
- Students will interpret an artwork
- Students will connect your interpretation to evidence found in the work

| | | | |
|--|--|----------------|-------------------|
| Student identifies key features of the artwork viewed | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs improvement |
| Student connects specific evidence in the artwork to support their interpretations | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs improvement |

CREATING and CONNECTING:
Experiment and Investigate

CONNECTING:

Synthesize

Sketchbook (sample)

- Students use sketchbook/journal to display visual research
- Students document thinking and problem-solving in a sketchbook/journal
- Students present plans for a work of art based on an issue of personal interest
- Students select a work method and materials
- Students show knowledge of safety issues related to work method and materials

| | | | |
|--|--|----------------|-------------------|
| Sketchbook/journal contains research to support the development of artwork | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs Improvement |
| Sketchbook/journal shows a variety of possible solutions and approaches | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs Improvement |
| Sketchbook/journal shows personalization of the topic selected | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs Improvement |
| Sketchbook/journal contains research on the safety of the work method and materials selected | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs Improvement |
| Relevant criteria is developed and noted in the student's journal | Exceeds standard (List qualities for exceeding the standard or provide examples.) | Meets standard | Needs Improvement |

CREATING:

Reflect, Refine, and Continue

In-progress Critique (sample)

During the critique, you will offer your interpretations of classmate's artwork and offer suggestions

- Student apply relevant criteria to the work of others

- Students share and participate in the in-progress critique
- Students reflect upon feedback received about work and determine a plan of action in sketchbooks

Critique

| | | | | |
|---------------|------------------------------|--|----------------|-------------------|
| Students A- Z | Applies relevant criteria | Exceeds Standard (List qualities for exceeding the standard or provide examples.) | Meets Standard | Needs improvement |
| Students A- Z | Participation is appropriate | Exceeds Standard (List qualities for exceeding the standard or provide examples.) | Meets Standard | Needs improvement |

PRESENTING:

Resolution/Exhibition (sample)

- Students present finished work
- Students prepare an exhibition or display of work
- Students write an artist statement to include in exhibition or display
- Students reflect upon the impact of the exhibition or display on the audience

| | | | |
|--|--|----------------|-------------------|
| Reflection from the in progress critique is documented in sketchbook | Exceeds Standard (List qualities for exceeding the standard or provide examples.) | Meets Standard | Needs improvement |
| Written artist statement | Exceeds Standard (List qualities for exceeding the standard or provide examples.) | Meets Standard | Needs improvement |
| Exhibition or display | Exceeds Standard (List qualities for exceeding the standard or provide examples.) | Meets Standard | Needs improvement |

| | | | | |
|--|--|----------------|-------------------|--|
| Impact of display on an audience is documented | Exceeds Standard (List qualities for exceeding the standard or provide examples.) | Meets Standard | Needs improvement | |
|--|--|----------------|-------------------|--|

Sample Scoring Device E: Secondary Proficient Assessment Criteria List

NOTE: This sample device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

Secondary Proficient Assessment Criteria List

Student Name _____ Date _____

| | Yes | No | Comments |
|--|-----|----|----------|
| <i>Experiment</i> | | | |
| Forms new creative work based on previous work | | | |
| Selects a range of materials and work methods | | | |
| <i>Investigate</i> | | | |
| Organizes ideas and develops a plan | | | |
| Shows persistence | | | |
| Makes ethical decisions | | | |
| <i>Reflect</i> | | | |
| Participates in critique constructively | | | |
| Revises work, if needed | | | |
| Connects art to personal interests | | | |
| <i>Select</i> | | | |
| <i>Analyze</i> | | | |
| Curates a collection or portfolio presentation | | | |
| Evaluates the display of work | | | |
| <i>Interpret</i> | | | |
| <i>Apply</i> | | | |
| Evaluates the effectiveness of art | | | |

| | | | |
|---|--|--|--|
| Interprets contextual information in artworks | | | |
| Applies relevant criteria to evaluate art | | | |
| Synthesize Relate | | | |
| Makes connections between art and contexts (social/ cultural/ historical) | | | |
| Researches artworks | | | |

Teacher Comments: _____

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: Secondary Accomplished

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Creating and Exhibiting a New Work in Response to an Existing Personal Work

Short Description of Assessment:

Students choose, analyze, and reflect on a personal work of art or design and formulate a new creative problem based on the existing artwork.

Students choose from a range of traditional and contemporary materials and methods to create a new work of art in response to their new creative problem.

Considering relevant criteria, shared feedback, and personal artistic vision, students reflect on, revise, and refine their work.

Students prepare both previously created and newly created art works for exhibition, prepare individual artist statements, plan collaborative exhibition, and develop an exhibition narrative.

Students identify meaningful experiences of peers based on observing and comparing the previous and new works as well as sharing of contextual information.

Grade: Secondary Accomplished

In this MCA you will find: (mark all that apply)

| | | | |
|--|---|---|---|
| <input checked="" type="checkbox"/> Strategies for Embedding in Instruction | <input checked="" type="checkbox"/> Detailed Assessment Procedures | <input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary | <input checked="" type="checkbox"/> Differentiation Strategies or Strategies for Inclusion |
|--|---|---|---|

| | | | |
|--|---|---|--|
| <input checked="" type="checkbox"/> Suggested Scoring Devices | <input checked="" type="checkbox"/> Resources needed for task implementation | <input checked="" type="checkbox"/> Assessment Focus Chart | <input type="checkbox"/> Benchmarked Student Work |
| <input checked="" type="checkbox"/> Task Specific Rubrics | | | |

Estimate Time for Teaching and Assessment: (mark the appropriate box)
(Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

| | |
|--|---|
| <input type="checkbox"/> Approximately 25-30 hours | <input checked="" type="checkbox"/> To be determine by the individual teacher |
|--|---|

| |
|--|
| |
|--|

Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Brief Description of the Assessment section above.

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit.

These strategies are based on the Performance Standards which are directly related to the Key Traits.

Accomplished:

(Students choose, analyze, and reflect on a personal work of art or design and formulate a new creative problem based on the existing artwork.)

(Students choose from a range of traditional and contemporary materials and methods to create a new work of art in response to their new creative problem.)

Creating:

Experiment/Imagine/Identify

1. Students will choose, analyze, and reflect on a personal work of art or design to identify a new creative problem.

Investigate/Plan/Make

2. Students will plan a new artistic investigation based on the new creative problem.
3. Students will select from a range of materials and methods to create a work of art or design.

Reflect/Refine/Continue

4. Students will share, explain, and discuss in-progress artwork.
5. Students will critique and reflect upon feedback to make decisions about refining art work.

(Students prepare both previously created and newly created art works for exhibition, prepare individual artist statements, plan collaborative exhibition, and develop an exhibition narrative.)

Presenting:

Select/Analyze

1. Students will select appropriate methods for presenting previous and new work of art or design.

Prepare/Curate

2. Students will prepare an artist statement for the exhibition.
3. Students will investigate and identify a site or space for installing an exhibit or display.
4. Students will compare a variety of factors and methods when planning an exhibit.
5. Students will plan and curate an exhibition.

Exhibit/Share

6. Students will present an exhibition pairing old and new works.
7. Students will collaboratively develop exhibition narrative.
8. Students will observe and compare previous works to new works.
9. Students will reflect and share important contextual information with peers.

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Knowledge, Skills, and Vocabulary *[focusing on concepts required to successfully complete the task]*

Key Vocabulary

| | | |
|--|--|------------------------------------|
| art | context | expressive properties |
| artifacts and objects | critique, in-progress critique | formal and conceptual vocabularies |
| artist statement | criteria, relevant criteria, contemporary criteria | image |
| artistic investigation | creativity | innovative thinking |
| art making approaches | curate | interpret |
| artistic practice & contemporary artistic practice | digital (virtual) format | materials |
| body of work—art or design | digital format | media |
| brainstorm | display | persistence |
| collection | engage | plan |
| content | exhibition—physical or virtual | personal artistic vision |
| context | exhibition narrative | subject matter |
| | | theme |

Knowledge and Skills *[other than Key Vocabulary]*

Statements in parentheses are items listed in the Short Description of the Assessment section above.

Bulleted statements refer to knowledge and skill statements listed below refer to the content addressed by those statements.

Students will:

(Choose, analyze, and reflect on a personal work of art or design and formulate a new creative problem based on the existing artwork.)

- Choose and analyze an earlier personal work of art or design.
- Formulate a new creative problem based on the existing work.

(Choose from a range of traditional and contemporary materials and methods to create a new work of art in response to their new creative problem.)

- Choose from a range of traditional and contemporary materials and methods to create a new personal work of art or design.
- Share in-progress artwork.

(Consider relevant criteria, shared feedback, and personal artistic vision, students reflect on, revise, and refine their work.)

- Identify and apply relevant criteria and provide and receive feedback.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see Inclusion Guidelines](#)

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

Additional Resource: Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Resources *(download April 26, 2014):*

Image sources with contextual information, such as reproductions, projections or online sources. Artworks, objects or artifacts selected specifically for presentation. Materials and equipment necessary for preparing and presenting an exhibition. Venues, physical or digital, for exhibition. Artmaking materials and equipment.

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>
<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]*

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

Sample Scoring Device A: Secondary Accomplished Assessment Criteria List

This sample assessment device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

Sample Scoring Device B: Secondary Accomplished Standards-Based Holistic Rubric

For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Sample Scoring Device C: Secondary Accomplished Standards-Based Holistic Check List

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
|---|---|--|---|--|--|
| Artistic Process: Creating | | | | | |
| Creating <ul style="list-style-type: none"> • Experiment • Imagine • Identify | Creativity and innovative thinking are essential life skills that can be developed. | <ul style="list-style-type: none"> • What conditions, attitudes, and behaviors support creativity and innovative thinking? • What factors prevent or encourage people to take creative risks? • How does collaboration expand the creative process? | Generate and conceptualize artistic ideas and work. | <ul style="list-style-type: none"> • Develop plans to alter an existing personal artwork that addresses a new creative problem. | VA:Cr1.1.IIa Individually or collaboratively formulate new creative problems based on student's existing artwork. |

| | | | | | |
|---|---|---|--|--|---|
| <ul style="list-style-type: none"> • Experiment • Imagine • Identify | <p>Artists and designers shape artistic investigations, following or breaking traditions in pursuit of creative art-making goals.</p> | <ul style="list-style-type: none"> • How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? • Why do artists follow or break from established traditions? • How do artists determine what resources and criteria are needed to formulate artistic investigations? | <p>Generate and conceptualize artistic ideas and work.</p> | <ul style="list-style-type: none"> • Identify potential materials, methods, and practices for making works of art or design. • Select and explain choices for materials, methods, and practices for addressing creative problems. | <p>VA:Cr1.2.IIa Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> |
| <ul style="list-style-type: none"> • Investigate • Plan • Make | <p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> | <ul style="list-style-type: none"> • How do artists work? • How do artists and designers determine whether a particular direction in their work is effective? • How do artists and designers learn from trial and error? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> • Document the evolution from the original work of art or design to the new work of art or design • Analyze and reflect on personal growth in skills and knowledge; set goals for new artistic problem. | <p>VA:Cr2.1.IIa Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.</p> |

| | | | | | |
|---|--|--|--|--|--|
| <ul style="list-style-type: none"> • Reflect • Refine • Continue | <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> | <ul style="list-style-type: none"> • What role does persistence play in revising, refining, and developing work? • How to artists grow and become accomplished in art forms? • How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? | <p>Refine and complete artistic work</p> | <ul style="list-style-type: none"> • Experience, interpret, apply criteria, and share insights about in-progress work of other students. • Understand and reflect on ideas and insights of others about personal work. • Plan and make revisions to in-progress art to further manifest personal artistic vision. | <p>VA:Cr3.1.IIa Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p> |
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Artistic Process: Presenting

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| <p>Presenting</p> <ul style="list-style-type: none"> • Develop • Refine | <p>Artists, curators and others consider a variety of factor and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p> | <ul style="list-style-type: none"> • What methods and processes are considered when preparing artwork for presentation and preservation? • How does refining artwork affect its meaning to the viewer? • What criteria are considered when selecting work for presentation, a portfolio, or a collection? | <p>Develop and refine artistic techniques and work for presentation.</p> | <ul style="list-style-type: none"> • Select and apply appropriate methods for presenting personal artwork. • Collaboratively plan an exhibition to display the personal art works. • Create an artist statement and exhibition narrative to include with the presentation. | <p>VA:Pr5.1.IIa Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.</p> |
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Artistic Process: Responding

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| <p>Responding</p> <ul style="list-style-type: none"> • Interpret | <p>Visual imagery influences understanding of and responses to the world.</p> | <ul style="list-style-type: none"> • What is an image? • Where and how do we encounter images in our world? • How do images influence our views of the world? | <p>Perceive and analyze artistic work.</p> | <ul style="list-style-type: none"> • Document and analyze responses to the original work of art or design and the new work of art or design. | <p>VA:Re7.2.IIa Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p> |
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| <ul style="list-style-type: none"> Apply | <p>People evaluate art based on various criteria.</p> | <ul style="list-style-type: none"> How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation? | <p>Apply criteria to evaluate artistic work.</p> | <ul style="list-style-type: none"> Provide rationale for criteria used in evaluating the work of art or design. Provide and rationale Compare personal criteria and goals for the work with criteria developed by peers. Analyze relevance of various criteria to understand and evaluate the work. | <p>VA:Re9.1.IIa Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> |
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Artistic Process: Connecting

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| <p>Connecting</p> <ul style="list-style-type: none"> Synthesize Relate | <p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p> | <ul style="list-style-type: none"> How does art help understand the lives of people of different times, places and cultures? How is art used to impact the views of a society? How does art preserve aspects of life? | <p>Relate artistic ideas with the social, cultural, and historical context to deepen understanding.</p> | <ul style="list-style-type: none"> Use research methods and experimentation to explore ways to formulate a new creative problem based on the existing work. | <p>VA:Cn10.1.IIa Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art-making</p> |
|---|--|--|---|--|---|

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

(Anchor work to be collected and scored as MCA is piloted)

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Sample Scoring Device A: Secondary Accomplished Assessment Criteria List

NOTE: This sample assessment device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

Secondary Accomplished Assessment Criteria List

Student Name _____ Date _____

| | Yes | No | Comments |
|--|-----|----|----------|
| Experiment | | | |
| Uses multiple approaches to begin creative work | | | |
| Investigates previous art or design to create a new creative problem | | | |
| Investigate | | | |
| Organizes ideas and develops a plan | | | |
| Understands and follows safety procedures | | | |
| Reflect | | | |
| Applies relevant criteria to art in-progress | | | |
| Revises work if necessary | | | |
| Develop | | | |
| Prepares an artist statement | | | |
| Curates an exhibition of previous and new art and design | | | |
| Interpret | | | |
| Interprets works of art or design using observation and contextual information | | | |
| Shares insights about meaningful experiences with peers | | | |
| Relate | | | |
| Documents the complete creative process | | | |
| Explains how personal experiences lead to meaningful artmaking | | | |
| Identifies continuity and/or development in their own artistic making | | | |

Teacher Comments:

Sample Scoring Device B: Secondary Accomplished Standards-Based Holistic Rubric

NOTE: For this sample rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance standards.

Secondary Accomplished Standards-Based Holistic Rubric

Student Name _____ Date _____

| Performance Standards: | Not observed | Limited evidence | Sufficient evidence | Strong evidence |
|------------------------|--------------|------------------|---------------------|-----------------|
|------------------------|--------------|------------------|---------------------|-----------------|

| Creating | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
|---|---|---|---|---|
| Individually or collaboratively formulate new creative problems based on student's existing artwork. | Does not identify or formulate a new creative problem based on an existing work of art, | From an existing work of art, does not successfully identify and formulate a new creative problem to stimulate the making of a new work of art or design. | From an existing work of art, identifies and formulates a new creative problem to stimulate the making of a new work of art or design. | From an existing work, identifies and formulates multiple new creative problems and chooses a new direction to stimulate the making of a new work of art or design. |
| Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design. | Does not take into account a range of materials and methods of both traditional and contemporary artistic practices when planning a work in response to a new creative problem. | Chooses from a limited range of materials and methods of traditional or contemporary artistic practices to plan a work in response to a new creative problem. | Chooses from a range of materials and methods of traditional and contemporary artistic practices to plan a work in response to a new creative problem. | Chooses from a wide range of materials and methods of traditional and contemporary artistic practices to plan a work in response to a new creative problem and provide rationale for choices. |
| Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form. | Shows no growth in acquiring skills and knowledge in a specific art form. | Demonstrates limited acquisition of skills and knowledge obtained in a specific art form. | Demonstrates development of skills and knowledge in a specific art form. | Demonstrates exceptional acquisition of skills and knowledge in a specific art form. |
| Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision. | Does not engage in critique process nor reflects on or applies feedback from others. | Engages in constructive critique; does not consider feedback from others to inform personal artistic vision when revising or refining work. | Engages in constructive critique; reflects on and evaluates the usefulness of feedback to inform personal artistic vision when revising or refining work. | Engages in constructive critique; reflects on and evaluates the usefulness of feedback to inform personal artistic vision when revising or refining work and provides rationale. |
| Presenting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |

| | | | | |
|--|--|--|--|--|
| Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place. | Does not evaluate, select, nor apply methods or processes when preparing art for exhibition. | Evaluates and selects, but does not effectively apply methods or processes when preparing art for exhibition. | Evaluates, selects, and applies methods or processes when preparing art for exhibition. | Evaluates, selects, and applies effective and appropriate methods and processes when preparing art for exhibition. |
| Responding | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences. | Does not evaluate how effectively the new work influences audience. | Evaluates how effectively the new work influences audience, but does not provide evidence. | Evaluates how effectively the new work influences audience and provides evidence. | Evaluates how effectively the new work influences audience; provides and analyzes evidence. |
| Determine the relevance of criteria used by others to evaluate a work of art or collection of works. | Does not identify nor appraise the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem. | Identifies but does not appraise the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem. | Identifies and appraises the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem. | Identifies and appraises the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem; provides rationale. |
| Connecting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making. | Does not use a variety of inquiry methods to explore new creative problem. | Uses a limited variety of inquiry methods to explore new creative problem. | Uses a variety of inquiry methods to explore the new creative problem. | Uses a variety of inquiry methods to extensively explore the new creative problem. |

Comments:

Sample Scoring Device C: Secondary Accomplished Standards-Based Holistic Check List

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Secondary Accomplished Standards-Based Check List

Student Name _____ Date _____

| Performance Standards | Evidence | Not Observed | Observed | Comments |
|------------------------------|-----------------|---------------------|-----------------|-----------------|
|------------------------------|-----------------|---------------------|-----------------|-----------------|

| | | | | |
|--|--|--|--|--|
| <p>Creating: Individually or collaboratively formulate new creative problems based on student's existing artwork.</p> | <p>From an existing work of art, identifies and formulates a new creative problem to stimulate the making of a new work of art or design.</p> | | | |
| <p>Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.</p> | <p>Chooses from a range of materials and methods of traditional and contemporary artistic practices to plan a work in response to a new creative problem.</p> | | | |
| <p>Through experimentation, practice, and persistence demonstrate acquisition of skills and knowledge in a chosen art form.</p> | <p>Demonstrates development of skills and knowledge in a specific art form.</p> | | | |
| <p>Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.</p> | <p>Engages in constructive critique; reflects on and evaluates the usefulness of feedback to inform personal artistic vision when revising or refining work.</p> | | | |
| <p>Presenting: Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.</p> | <p>Evaluates, selects, and applies methods or processes when preparing art for exhibition.</p> | | | |

| | | | | |
|--|---|--|--|--|
| <p>Responding: Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.</p> | <p>Evaluates how effectively the new work influences audience and provides evidence.</p> | | | |
| <p>Determine the relevance of criteria used by others to evaluate a work of art or collection of works.</p> | <p>Identifies and appraises the relevance of criteria used by others when evaluating the original and new work in response to the new creative problem.</p> | | | |
| <p>Connecting: Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through art making.</p> | <p>Uses a limited variety of inquiry methods to explore new creative problem.</p> | | | |

Additional Comments:

National Coalition for Core Arts Standards

Visual Arts Model Cornerstone Assessment: Secondary Advanced

Discipline: Visual Arts

Artistic Processes: Creating, Presenting, Responding, and Connecting

Title: Social, Cultural, and/or Political Exhibition as a Springboard into Art Making

Short Description of Assessment:

Students research a social, cultural, and/or political concept, theme, or idea and how it is addressed by artists or designers in their work.

Students select and curate a collection of objects, artifacts, and/or artworks based on this social, cultural, and/or political concept, theme, or idea.

Students select a venue, plan an exhibition, and an exhibition narrative, and install the work, with a focus on impacting the viewers' attitudes and perceptions of social, cultural, and/or political concepts, themes, or ideas.

Students document and analyze responses and feedback from viewers.

In response to viewer feedback and analysis of the exhibition experience, each student identifies a focus for further artistic investigation, plans art making approaches, selects materials and methods, and makes, reflects on, and completes a work of art or design.

Grade: Secondary Advanced

In this MCA you will find: (mark all that apply)

| | | | |
|--|---|---|---|
| <input checked="" type="checkbox"/> Strategies for Embedding in Instruction | <input checked="" type="checkbox"/> Detailed Assessment Procedures | <input checked="" type="checkbox"/> Knowledge, Skills and Vocabulary | <input checked="" type="checkbox"/> Differentiation Strategies or Strategies for Inclusion |
|--|---|---|---|

| | | | |
|--|---|---|--|
| <input checked="" type="checkbox"/> Suggested Scoring Devices <input checked="" type="checkbox"/> Task Specific Rubrics | <input checked="" type="checkbox"/> Resources needed for task implementation | <input checked="" type="checkbox"/> Assessment Focus Chart | <input type="checkbox"/> Benchmarked Student Work |
|--|---|---|--|

Estimate Time for Teaching and Assessment: (mark the appropriate box)
 (Note: This task will be piloted during the 2014-2015 school year. Once piloted, the estimated time may be revised. If a time is entered below, it is to assist teachers for planning purposes. If a time is not entered, the developers recognize the task has many purposes and implementation strategies and times are highly teacher dependent. In all cases, time estimates are to be used as a guideline.)

| | |
|--|---|
| <input type="checkbox"/> Approximately 25-30 hours | <input checked="" type="checkbox"/> To be determine by the individual teacher |
|--|---|

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Strategies for Embedding in Instruction *[possible sequence & strategies to embed Model Cornerstone Assessment within a classroom unit]*

Statements in parentheses are items listed in the Brief Description of the Assessment section above .

Numbered statements refer to possible sequences and strategies to embed Model Cornerstone Assessments within a classroom unit.

These strategies are based on the Performance Standards which are directly related to the Key Traits.

(Students research a social, cultural, and/or political concept, theme, or idea and how it is addressed by artists or designers in their work.)

Responding:

Perceive /Analyze

1. Students will research a social, cultural, and/or political concept, theme, or idea addressed by artists or designers.
2. Students will perceive characteristics, identify contexts, and construct interpretations of works of art.

(Students select and curate a collection of objects, artifacts, and/or artworks based on this social, cultural, and/or political concept, theme, or idea.)

Presenting:

Select/Analyze

1. Students will identify and apply criteria and explain reasons for selecting art and artifacts for an exhibition.

Prepare/Curate

2. Students will curate works for an exhibition
3. Students will investigate, identify, and select an actual and/or digital site or space for installing an exhibition.

Exhibit/Share

4. Students will plan and construct an actual and/or digital exhibition of selected works of art or design for a specific audience.
5. Students will present an exhibition narrative.

(Students select a venue, plan an exhibition, develop an exhibition narrative, and install the work, with a focus on impacting the viewers' attitudes and perceptions of social, cultural, and/or political concepts, themes, or ideas.)

(Students document and analyze responses and feedback from viewers).

Responding

Interpret

1. Students will evaluate the effectiveness of the exhibition.
2. Students will collect viewer responses to social, cultural, and/or political concept, theme, or idea in the exhibition.
3. Students will evaluate and reflect on exhibition responses and feedback.

Communicate/Internalize

4. Students will identify how the viewer's attitudes or perceptions may have been impacted by experiencing the exhibition.

(Students research a social, cultural, and/or political concept, theme, or idea and how this is addressed by artists or designers in their work.)

Connecting:

Synthesize and Relate

1. Students will explain how artists can contribute to visionary thinking and social change.
2. Students will describe how artworks can impact social, cultural, and/or political beliefs, values, and behaviors.
3. Students will explain how an exhibition experience and viewer participation can be the source of meaningful art making.

Detailed Assessment Procedures *[clear outline of procedures necessary to obtain comparable work from multiple teachers - i.e., coding and file format for preservation of student work (mp3, PDF), etc.]*

Statements included in Assessment Expectations and Assessment Administration sections below are intended to serve as guiding principles for conducting assessments in art education. The statements function as guidelines for structuring assessment programs..

Assessment Expectations:

- A. Students should receive instruction that builds on previous knowledge and skills prior to beginning the assessment.
- B. Knowledge and skills in this assessment should be taught in the classroom.
- C. Students should have adequate opportunity and time to learn what is expected of them.
- D. Expectations for learning should be clearly stated for students prior to beginning the assessments.
- E. Students should have many opportunities to demonstrate what they have learned and to work through difficulties they may experience.
- F. Assessment should represent what has been taught or should have been taught.

Assessment Administration:

- A. The teacher should read or present all assessment materials, including glossaries, criteria lists or rubrics, and task prompts, to students prior to beginning the assessment to ensure that the assessment is implemented uniformly.
- B. Students should receive MCA task sheets, glossaries, criteria lists or rubrics, and any other beneficial supporting materials prior to beginning the assessment.
- C. Teachers should check for understanding and answer clarifying questions students may have about the assessment.
- D. Accommodations based on IEPs or 504 plans should be strictly adhered to at all times
- E. Teachers should demonstrate all appropriate and required uses of materials and processes prior to allowing students to begin the assessments.
- F. At all times during the administration of the assessments, safety and adequate supervision should be a high priority with attention being given to adhering to all school, district, and state policies and procedures.
- G. Students learning must be assessed based on identified criteria.
- H. When students work collaboratively, both individual and collective assessment of learning should be done.
- I. Students must be provided with adequate time to complete all components of the assessment.
- J. Feedback about individual performances should be provided to all students during and at the completion of assessments.

Knowledge, Skills, and Vocabulary [focusing on concepts required to successfully complete the task]

Key Vocabulary

| | | |
|--|------------------------------------|--------------------------|
| artifacts and objects | creativity | image |
| artist statement | curate | innovative thinking |
| artistic investigation | digital (virtual) format | interpret |
| art making approaches | digital format | materials |
| artistic practice & contemporary artistic practice | display | media |
| brainstorm | document | persistence |
| collection | engage | plan |
| content | exhibition—physical or virtual | personal artistic vision |
| context | exhibition narrative | subject matter |
| critique, in-progress critique | expressive properties | theme |
| criteria, relevant criteria, contemporary criteria | formal and conceptual vocabularies | |

Knowledge and Skills [other than Key Vocabulary]

Statements in parentheses are listed in the Brief Description of the Assessment section above.

Bulleted statements refer to knowledge and skill statements listed below refer to the content addressed by those statements.

Students will:

(Students research a social, cultural, and/or political concept, theme, or idea and how it is addressed by artists or designers in their work.)

- Research and consider how a particular social, cultural or political theme may be interpreted through artworks, artifacts or objects.

(Students select and curate a collection of objects, artifacts, and/or artworks based on this social, cultural, and/or political concept, theme, or idea.)

- Select and curate objects, artworks or artifacts for a particular theme, concept, or idea.

(Students select a venue, plan an exhibition, and an exhibition narrative, and install the work, with a focus on impacting the viewers' attitudes and perceptions of social, cultural, and/or political concepts, themes, or ideas.)

- Design, organize, and present an exhibition narrative as part of an effective exhibition.
- Select and apply appropriate methods for presenting artworks, objects, and artifacts.

Strategies for Inclusion (*Specially designed instruction and support for students with disabilities to provide equitable learning opportunities. This may be filled in by individual teachers based on their own students' needs.*)

Resource:

[Please see Inclusion Guidelines](#)

Differentiation Strategies (*Instructional approaches that respond to individual student needs and strengths to maximize student learning and success.*)

- A. Present instruction/resources verbally and visually.
- B. Modify tools and materials for use by students with disabilities.
- C. Adjust timelines to provide additional time for students with disabilities to complete work.
- D. Provide various means through which students with disabilities can communicate their ideas or questions.
- E. Encourage students with high ability to modify or interpret outcomes to capture greater levels of complexity or sophistication in interpretations of ideas or topics.
- F. Provide varying means through which students can express what they have learned.
- G. Encourage students to explore various subtopics of a larger topic or issue.
- H. Identify student readiness and learning differences and modify instruction to meet varying needs of students.
- I. Have student work in group with defined jobs, allowing for writing and verbal abilities to share thoughts/opinions.

Additional Resource: Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Resources *(download April 26, 2014):*

Image sources with contextual information, such as reproductions, projections or online sources. Artworks, objects or artifacts selected specifically for presentation. Materials and equipment necessary for preparing and presenting an exhibition. Venues, physical or digital, for exhibition. Artmaking materials and equipment.

<http://www.ascd.org/publications/books/100216/chapters/Understanding-Differentiated-Instruction@-Building-a-Foundation-for-Leadership.aspx>
<http://hepg.org/her-home/issues/harvard-educational-review-volume-83-number-1/herarticle/1229>

Fountain, H. (2014). *Differentiated instruction in art*. Worcester, MA: Davis.

<https://www.davisart.com/Portal/K-12-Curriculum/Differentiated-Instruction-in-Art-DIGITAL-133421.aspx>

Scoring Devices *[rubrics, checklists, rating scales, etc. based on the Visual Arts Standards and Traits]*

The following resources are examples of scoring devices that can be used to support assessment. Art educators may use these examples as a reference for constructing their own devices applicable to their teaching style or context. A variety of scoring devices are included to reflect the varied ways that learning in the arts can be assessed. In some cases, the language of the Performance Standards was modified for student use.

NOTE: See samples of all Scoring Devices at the end of this document.

Sample Scoring Device A: Secondary Advanced Assessment Criteria List

This sample device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

Sample Scoring Device B: Secondary Advanced Research Presentation Criteria Checklist

This sample device may be used by students or teachers as a tool for evaluating research work and presentation of it.

Sample Scoring Device C: Secondary Advanced Standards-Based Holistic Rubric

For this sample device, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance Standards.

Sample Scoring Device D: Secondary Advanced Standards-Based Holistic Check List

This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Task Specific Rubrics

NOTE: See Model Scoring Devices and Task Specific Rubrics at the end of this document.

Assessment Focus

| Artistic Process or Process Components | Enduring Understandings | Essential Questions | Anchor Standards | Key Traits | Performance Standards (Advanced) |
|---|---|---|---|---|--|
| Artistic Process: Creating | | | | | |
| Creating <ul style="list-style-type: none"> • Experiment • Imagine • Identify | Creativity and innovative thinking are essential life skills that can be developed. | <ul style="list-style-type: none"> • What conditions, attitudes, and behaviors support creativity and innovative thinking? • What factors prevent or encourage people to take creative risks? | Generate and conceptualize artistic ideas and work. | <ul style="list-style-type: none"> • Identify approaches by which artists or designers investigate social, cultural, or political themes. • Based on knowledge gained from the exhibition experience and viewer feedback, determines ideas and directions for creating a work of art or design. | VA:Cr1.1.IIIa Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change. |
| | | <ul style="list-style-type: none"> • How does collaboration expand the creative process? | | | |

| | | | | | |
|---|--|---|--|---|--|
| <ul style="list-style-type: none"> Experiment Imagine Identify | <p>Artists and designers shape artistic investigations, following or breaking traditions, in pursuit of creative art-making goals.</p> | <ul style="list-style-type: none"> How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations? | <p>Generate and conceptualize artistic ideas and work.</p> | <ul style="list-style-type: none"> Choose materials, methods and approaches, following or breaking established conventions to support the focus of the planned artistic investigation. | <p>VA:Cr1.2.IIIa Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan making works of art and design based on a theme, idea, or concept.</p> |
| <ul style="list-style-type: none"> Investigate Plan Make | <p>Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.</p> | <ul style="list-style-type: none"> How do artists work? How do artists and designers determine whether a particular direction in their work is effective? <ul style="list-style-type: none"> How do artists and designers learn from trial and error? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> Make a work of art or design that demonstrates developing and expanding upon chosen concept, theme, or idea. | <p>VA:Cr2.1.IIIa Experiment, plan, and make works of art and design that explore personally meaningful theme, idea, or concept.</p> |

| | | | | | |
|---|--|---|--|---|---|
| <ul style="list-style-type: none"> Investigate Plan Make | <p>Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.</p> | <ul style="list-style-type: none"> How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create? | <p>Organize and develop artistic ideas and work.</p> | <ul style="list-style-type: none"> Explain reasons for making, choosing, and arranging works, speculate on the effects of art on various groups of people, and analyze ethical responsibilities of artists and exhibitors. | <p>VA:Cr2.2.IIIa Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.</p> |
| <ul style="list-style-type: none"> Reflect Refine Continue | <p>Artist and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.</p> | <ul style="list-style-type: none"> What role does persistence play in revising, refining, and developing work? How to artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more fully and develop it more completely? | <p>Refine and complete artistic work</p> | <ul style="list-style-type: none"> Share insights, respond to, and/or make revisions to in-progress art to further creative intent. | <p>VA:Cr3.1.IIIa Reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision and relevant traditional and contemporary criteria.</p> |

| Artistic Process: Presenting | | | | | |
|--|--|--|--|--|---|
| <p>Presenting</p> <ul style="list-style-type: none"> Select Analyze | <p>Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts and artworks for preservation and presentation.</p> | <ul style="list-style-type: none"> How are art works cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation. Why do people value objects, artifacts, and artworks and select them for presentation? | <p>Analyze, interpret and select artistic work for presentation.</p> | <ul style="list-style-type: none"> Present and justify choices made in the process of selecting, analyzing, curating, and exhibiting works of art for a theme-based exhibition. | <p>VA:Pr4.1.IIIa Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.</p> |
| <ul style="list-style-type: none"> Develop Refine | <p>Artists, curators and others consider a variety of factor and methods including evolving technologies when preparing and refining artwork for display and or when deciding if and how to preserve and protect it.</p> | <ul style="list-style-type: none"> What methods and processes are considered when preparing artwork for presentation and preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection? | <p>Develop and refine artistic techniques and work for presentation.</p> | <ul style="list-style-type: none"> Analyze, select, and justify methods needed to present artwork for exhibition. | <p>VA:Pr5.1.IIIa Investigate, compare, and contrast methods for preserving and protecting art.</p> |

| | | | | | |
|--|--|---|--|---|---|
| <ul style="list-style-type: none"> • Exhibit • Share | <p>Objects, artifacts and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural and political experiences resulting in the cultivating of appreciation and understanding.</p> | <ul style="list-style-type: none"> • What is an art museum? • How does the presentation and sharing of object, artifacts, and artworks influence and shape ideas, beliefs, and experiences? • How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding? | <p>Convey meaning through the presentation of artistic work.</p> | <ul style="list-style-type: none"> • Selects, prepares, and exhibits a collection of art or design works with a focus on impacting the viewers' understanding of a social cultural, and/or political concept, theme, or idea. • Prepare exhibition narrative to aid viewers in understanding the exhibition | <p>VA:Pr6.1.IIIa Curate a collection of objects, artifacts, and artworks to impact the viewer's understanding of social, cultural, and or political experiences.</p> |
|--|--|---|--|---|---|

Artistic Process: Responding

| | | | | | |
|---|---|--|--|---|--|
| <p>Responding</p> <ul style="list-style-type: none"> • Perceive • Analyze • Interpret | <p>People evaluate art based on various criteria.</p> | <ul style="list-style-type: none"> • How does one determine criteria to evaluate a work of art? • How and why might criteria vary? • How is a personal preference different from an evaluation? | <p>Apply criteria to evaluate artistic work.</p> | <ul style="list-style-type: none"> • Identify and apply differing sets of criteria to determine how artists have addressed concept, theme, or idea in their work. • Document and analyze viewers' responses to exhibition and determine the effect of the exhibit on viewers' understandings. | <p>VA:Re9.1.IIIa Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p> |
|---|---|--|--|---|--|

Artistic Process: Connecting

| | | | | | |
|---|---|---|--|--|--|
| <p>Connecting</p> <ul style="list-style-type: none"> • Relate | <p>Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.</p> | <ul style="list-style-type: none"> • How does engaging in creating art enrich people's lives? • How does making art attune people to their surroundings? • How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making? | <p>Synthesize and relate knowledge and personal experiences to make art.</p> | <ul style="list-style-type: none"> • Make art based on knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, | <p>VA:Cn10.1.IIIa Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p> |
|---|---|---|--|--|--|

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|--|--|---|---|--|---|
| <ul style="list-style-type: none"> • Synthesize • Relate | <p>People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.</p> | <ul style="list-style-type: none"> • How does art help us understand the lives of people of different times, places, and cultures? • How is art used to impact the views of a society? • How does art preserve aspects of life? • | <p>Relate artistic ideas and works with societal, cultural and historical context to deepen understanding</p> | <ul style="list-style-type: none"> • Identify and analyze the effectiveness of artworks, collections, or exhibitions in shaping viewers' ideas about a social, cultural, or political concept, theme, or idea • Use the analysis of feedback from viewers to plan further personal artistic investigation. | <p>VA:Cn11.1.IIIa Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.</p> |
|--|--|---|---|--|---|

Benchmarked Student Work *[Above Standard, At Standard, Near Standard and Below Standard work to illustrate expectations on web site]*

(Anchor work to be collected and scored as MCA is piloted)

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Sample Scoring Device A: Secondary Advanced Assessment Criteria List

NOTE: This sample assessment device is used during the creative process and is organized around the **Artistic Processes** and **Artistic Components** listed in the **Assessment Focus** section above.

Secondary Advanced Assessment Criteria List

Student Name _____ Date _____

| | Yes | No | Comments |
|---------|-----|----|----------|
| Analyze | | | |

| | | | | |
|---|--|--|--|--|
| Compares different interpretations of artwork or collection of art | | | | |
| Uses evidence to defend critical analysis of art or design | | | | |
| Select | | | | |
| Justifies choices made in the selection of works to exhibit | | | | |
| Curates a theme based collection to impact the viewer | | | | |
| Completes an exhibition statement | | | | |
| Synthesize | | | | |
| Documents and analyzes exhibition feedback | | | | |
| Uses research and analysis of viewer comments to identify a focus for new art | | | | |
| Experiment | | | | |
| Uses multiple approaches and/or invents new approaches to begin creative work | | | | |
| Selects from a range of materials, methods, and practices | | | | |
| Investigate | | | | |
| Develops a plan for a work of art or design | | | | |
| Understands the responsibility of using images, materials, tools, and equipment | | | | |
| Demonstrates persistence | | | | |
| Reflect | | | | |
| Refines work in response to feedback, if appropriate | | | | |
| Self-assesses art for continuous improvement | | | | |

Teacher Comments:

Sample Scoring Device B: Secondary Advanced Research Presentation Criteria Checklist

NOTE: This scoring device may be used by students or teachers as a tool for evaluating research work and presentation of it.

Secondary Advanced Research Presentation Criteria Checklist

Student Name: _____

Date: _____

Before completing your assignment, please review this checklist:

| My research | | | | Comments |
|-------------|--|--|--|----------|
|-------------|--|--|--|----------|

| | | | |
|--|-----|----|--|
| 1. Summarizes information from multiple sources | Yes | No | |
| 2. Provides information about the context (social/cultural/political) | Yes | No | |
| 3. Is informed by factual information about the artist and his/her intention | Yes | No | |
| 4. Finds information through scholarly and reputable sources | Yes | No | |
| My analysis | | | |
| 5. Uses examples from the artwork to support claims | Yes | No | |
| 6. Sites research findings to support claims | Yes | No | |
| 7. Uses well-constructed arguments to support claims. | Yes | No | |
| My presentation, sketchbook/journal, web site, or written work | | | |
| 8. Communicates clearly | Yes | No | |
| 9. Uses English and grammar correctly | Yes | No | |

Sample Scoring Device C: Secondary Advanced Standards-Based Holistic Rubric

NOTE: For this rubric, the **Performance Standards** are aligned to demonstrate how each of the artistic processes is addressed in the rubric. The qualitative descriptions relate to how well the student met the performance Standards.

Secondary Advanced Standards-Based Holistic Rubric

Student Name _____ Date _____

| Performance Standards: | Not observed | Limited evidence | Sufficient evidence | Strong evidence |
|-------------------------------|--|--|--|--|
| Creating | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |

| | | | | |
|---|---|---|--|--|
| <p>Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p> | <p>Does not determine ideas and directions for creating a work of art or design that can influence social change.</p> | <p>Based on knowledge gained and feedback from exhibition viewers, identifies limited ideas and directions for creating a work of art or design that can influence social change.</p> | <p>Based on knowledge gained and feedback from exhibition viewers, determines ideas and directions for creating a work of art or design that can influence social change.</p> | <p>Based on knowledge gained and feedback from exhibition viewers, determines complex ideas and directions for creating a work of art or design that can influence social change and provides rationale.</p> |
| <p>Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making works of art and design based on a theme, idea, or concept.</p> | <p>Does not take into account various materials and methods of traditional and contemporary artistic practices.</p> | <p>Chooses from a limited range of materials and methods of traditional and contemporary artistic practices and follows or breaks established conventions (ways) when planning a work of art.</p> | <p>Chooses from a range of materials and methods of traditional and contemporary artistic practices and follows or breaks established conventions (ways) while developing a plan for creating a work of art or design.</p> | <p>Chooses from a wide range of materials and methods of traditional and contemporary artistic practices, and follows or breaks established conventions (ways) while developing a plan for creating a work of art or design.</p> |
| <p>Experiment, plan, and make works of art and design that explore a personally meaningful theme, idea, or concept.</p> | <p>Does not plan nor make a work of art or design that explores a personally meaningful theme, idea, or concept.</p> | <p>Attempts to plan and make a work of art or design that minimally explores a personally meaningful theme, idea, or concept.</p> | <p>Plans and makes a work of art or design that explores a personally meaningful theme, idea, or concept.</p> | <p>Plans and makes an exceptional work of art or design that thoroughly explores a personally meaningful theme, idea, or concept.</p> |
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| Reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision and relevant traditional and contemporary criteria. | Shares, but does not reflect on insights about works of art or design in progress, when planning and making revisions. | Reflects on and shares insights about works of art or design in progress; plans and makes revisions that are not in response to traditional and contemporary criteria aligned with personal artistic vision. | Reflects on and shares insights about works of art or design in progress; plans and makes revisions in response to traditional and contemporary criteria aligned with personal artistic vision. | Reflects on and shares insights about works of art or design in progress; provides supporting rationale for insights; plans and makes revisions in response to traditional and contemporary criteria aligned with personal artistic vision. |
| Presenting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting works of art for a specific exhibit or event. | Does not evaluate, justify, nor present choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event. | Limits evidence of evaluating, justifying, and presenting choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event | Evaluates, justifies, and presents choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event. | Thoroughly evaluates, justifies, and presents choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event. |
| Investigate, compare, and contrast methods for preserving and protecting art. | Does not investigate, compare, contrast, nor select methods for preserving and protecting art. | Selects methods for preserving and protecting art without prior analysis or investigation | Investigates, compares, contrasts, and selects methods for preserving and protecting art. | Investigates, compares, contrasts, and selects methods for preserving and protecting art and provides rationale. |

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| Curate a collection of objects, artifacts, and artworks to impact the viewer's understanding of social, cultural, and or political experiences. | Selects, prepares, and exhibits a collection of art or design works that fails to impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea. | Selects, prepares, and exhibits a collection of art or design works with less than adequate success in impacting the viewers' understanding of a social cultural, and/or political concept, theme, or idea. | Selects, prepares, and exhibits a collection of art or design works that impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea. | Selects, prepares, and exhibits a collection of art or design works focused on significantly impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea. |
| Responding | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Construct evaluations of a work of art or collection of works based on differing sets of criteria. | Does not analyze nor evaluate works of art | Based on limited criteria, evaluates works of art to a limited extent | Based on different sets of criteria, analyses and evaluates works of art. | Based on different sets of criteria, thoroughly analyses and evaluates works of art. |
| Connecting | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. | Degree to which performance standard has been met. |
| Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design. | Does not synthesize knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach. | To a limited extent, is able to synthesize knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach. | Synthesizes knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach. | Thoroughly synthesizes knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach. |
| Appraise the impact of an artist or a group of artists on society's beliefs, values, and behaviors. | Does not identify, analyze, nor explain the impact chosen artists or designers had on viewers' beliefs, values, and behaviors. | Minimally identifies, analyzes, and explains the impact chosen artists or designers had on viewers' beliefs, values, and behaviors. | Identifies, analyzes, and explains the impact chosen artists or designers had on viewers' beliefs, values, and behaviors. | Expansively identifies, analyzes, explains, and documents the impact chosen artists or designers had on viewers' beliefs, values, and behaviors. |

Comments:

NOTE: This sample device provides a rubric that includes the **Performance Standards** and a listing of evidence to be found in students' performances that relate to the outcomes of the Model Cornerstone Assessment.

Secondary Advanced Standards-Based Holistic Check List

Student Name _____ Date _____

| Performance Standards | Evidence | Not Observed | Observed | Comments |
|---|--|--------------|----------|----------|
| <p>Creating: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.</p> | <p>Based on knowledge gained and feedback from exhibition viewers, determines ideas and directions for create a work of art or design that can influence social change.</p> | | | |
| <p>Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making works of art and design based on a theme, idea, or concept.</p> | <p>Chooses from a range of materials and methods of transitional and contemporary artistic practices and follows or breaks established conventions while developing a plan for creating a work of art or design.</p> | | | |
| <p>Experiment, plan, and make works of art and design that explore a personally meaningful theme, idea, or concept.</p> | <p>Plans and makes a work of art or design that explores a personally meaningful theme, idea, or concept.</p> | | | |

| | | | | |
|---|--|--|--|--|
| <p>Reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision and relevant traditional and contemporary criteria.</p> | <p>Reflects on and shares insights about works of art or design in progress, plans and makes revisions in response to traditional and contemporary criteria aligned with personal artistic vision.</p> | | | |
| <p>Presenting: Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.</p> | <p>Evaluates, justifies, and presents choices when analyzing, selecting, curating, and presenting works of art for a specific exhibit or event.</p> | | | |
| <p>Investigate, compare, and contrast methods for preserving and protecting art.</p> | <p>Investigates, compares, contrasts, and selects methods for preserving and protecting art.</p> | | | |
| <p>Curate a collection of objects, artifacts, and artworks to impact the viewer's understanding of social, cultural, and/or political experiences.</p> | <p>Selects, prepares, and exhibits a collection of art or design works that impact the viewers' understanding of a social cultural, and/or political concept, theme, or idea.</p> | | | |
| <p>Responding: Construct evaluations of a work of art or collection of works based on differing sets of criteria.</p> | <p>Based on different sets of criteria, analyzes and evaluates works of art.</p> | | | |

| | | | | |
|---|--|--|--|--|
| <p>Connecting: Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.</p> | <p>Synthesizes knowledge gained regarding a chosen social, cultural, historical, concept, theme, or idea, with an art making approach.</p> | | | |
| <p>Appraise the impact of an artist or a group of artists on society's beliefs, values, and behaviors.</p> | <p>Identifies, analyzes, and explains the impact chosen artists or designers had on viewers' beliefs, values, and behaviors.</p> | | | |

Additional Comments:

Inclusion in Visual Arts Education

The National Core Arts Standards for Visual Art and their accompanying Model Cornerstone Assessment (MCA) allow the structured flexibility for meeting the needs of a diverse student audience. This agile approach to the MCA is necessary for including those experiencing a range of (dis)abilities, from gifted-and-talented to moderate and severe disabilities, within the visual art classroom. Regardless of (dis)ability, most students will be able to achieve the goals set forth in the National Core Arts Standards for Visual Art, as long as art educators are working collaboratively with them, their special educators, their parents, and paraeducators toward implementing inclusion strategies to meet special educational needs. The Guiding Principles included on this website for arts teachers for teaching and assessing students experiencing disabilities include:

- Maintain high expectations
- Promote communicative competence
- Use the principles of Universal Design for Learning
- Know how to select and use appropriate accommodations for individual learners
- Make use of evidence-based practices
- Target instruction and use formative indicators of student performance. Explanations for each guideline will be provided

It is important that the inclusive art educator (a) knows and understands the student's individualized education program (IEP) and (b) works alongside the special educator in devising inclusion and assessment strategies toward educating students in the least restrictive environment. The principles for Universal Design in Learning (UDL) are helpful to art teachers in envisioning educational strategies and assessments that include all learners. UDL principles include:

- Representing information in multiple formats and media
- Providing multiple pathways for students' actions and expressions
- Providing multiple ways to engage students' interests and motivation
-

Art teachers who are respectful of differences and who seek to provide a fully inclusive educational community may choose to view their classrooms as sites of participatory action research. In this way, they continually document, evaluate, and interpret their teaching approaches, and student learning, reflecting upon ways to modify educational practices toward the inclusion of all. Included in the Model Cornerstone Assessments are some inclusion and assessment strategies that are in keeping with principles for UDL.

Visual Arts Resources for Inclusion

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