

Writing Visual Arts Curriculum



Michelle Ridlen, NBCT
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Welcome!

Michelle Ridlen

@mridlen

- **Introductions**



If they made a movie of your life, what would it be about and which actor would you want to play you?



What do you hope to walk away with from today?

● Outcomes from today:

You will

- Be familiar with the MO Visual Arts GLE structure.
- Recognize shifts in visual arts learning.
- Have unpacked the language of the new standards.
- Be able to write an inquiry-based arts lessons aligned to the new MO Visual Art GLEs.

● Today's Agenda

- Introductions, Outcomes & Agenda
- Artistic Literacy Values & Foundations
- How to Read the GLEs
- Shifts for Visual Arts Instruction
- Unpacking the Language of the Standards
- Writing Visual Arts Curriculum using Understanding by Design and Backward Design



A Brief Introduction to the GLE's

Missouri Learning Standards - Visual Art

- Overarching Common Values & Expectations of the Arts

The Arts as...

- *Communication*
- *Creative Personal Realization*
- *Culture, History, and Connectors*
- *Means to Well-Being*
- *Community Engagement*

- *Who Do We Teach?*

- Tomorrow's Citizens...?

 - ...Future Artists...?

 - ...Art Supporters?

ART-izens



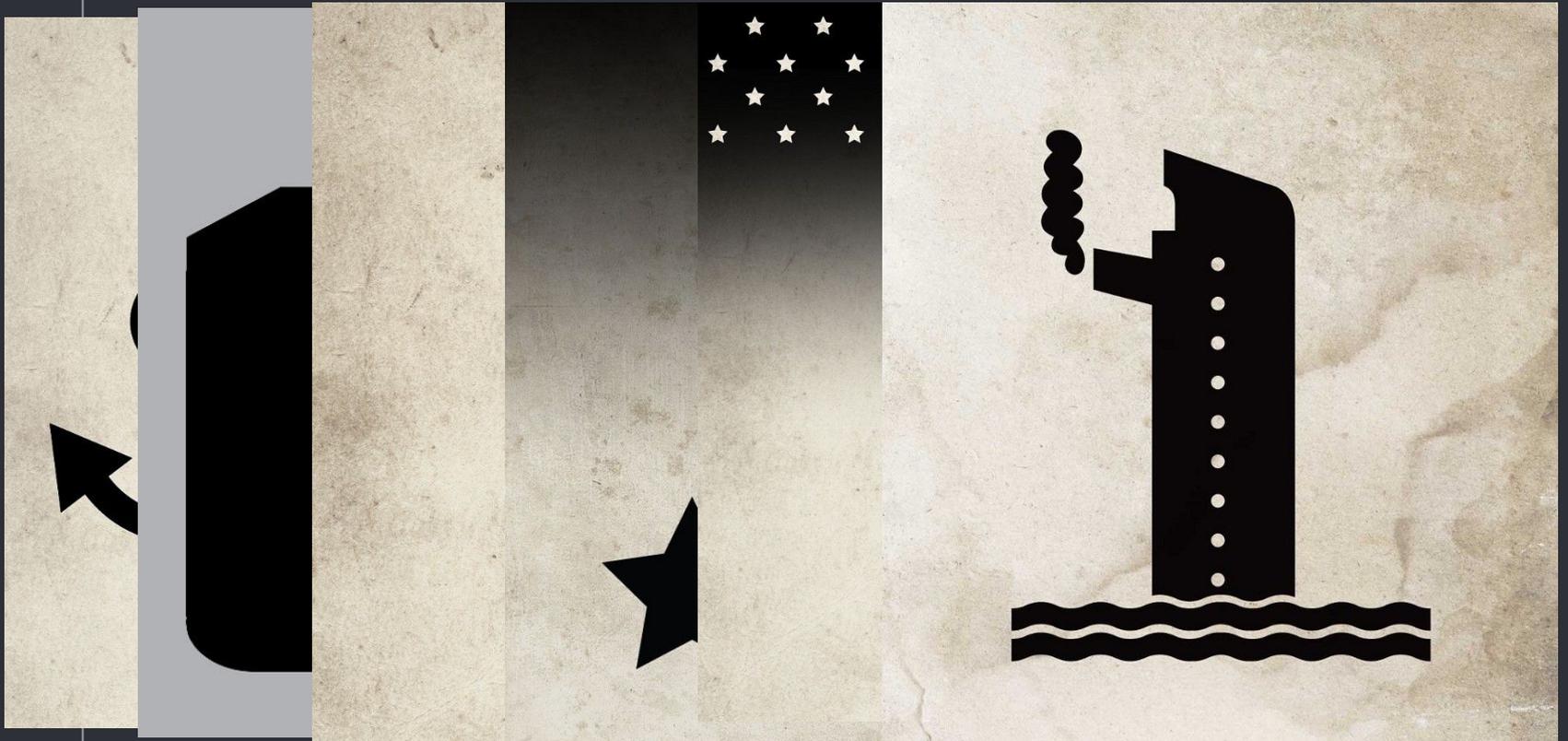
We *value* the Arts and the benefits that
being *artistically literate* brings...



What is Artistic Literacy?

What does it mean to be artistically literate?

- Can you read these images?



- *Artistic Literacy* is...

*The knowledge and understanding
required to participate authentically in
the arts.*

Fluency in the language(s) of the arts is the ability to create, present, respond, and connect through symbolic and metaphoric forms that are unique to the arts.

- *Artistic Literacy .*

- It is embodied in specific philosophical foundations and lifelong goals that enable an artistically literate person to transfer arts knowledge, skills, and capacities to other subjects, settings, and contexts.

Our Values become Our Foundation

Philosophical Foundations	Lifelong Goals (Defining Artistic Literacy)
Communication	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
Creative Personal Realization	Artistically literate citizens find at least one art form in which they develop sufficient competence to continue active involvement in that art form as an adult.
Culture, History, and Other Connections	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also understand relationships among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.
Wellbeing	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
Community Engagement	Artistically literate citizens seek artistic experience and support the arts in their local, state, national, and global communities.



The standards provide a **structure** within which educators can give **all children** key arts experiences. Through creative practices, **these experiences** will help them understand what it means to be **artistically literate**, and how that literacy can **enrich their education and lives** with 21st century skills developed **through the arts**.



*What does learning
artistic literacy look like?*

How do we help students meet these lifelong goals?

What learning takes place in the classroom that scaffolds understanding and skill development in these five areas?

- Think about a grade or a course you teach...

*What are you
teaching that meets
these goals?*

<i>Communication</i>	
<i>Creative Personal Realization</i>	
<i>Culture, History, and Other Connections</i>	
<i>Wellbeing</i>	
<i>Community Engagement</i>	



Structure of the Grade Level Expectations

Missouri Learning Standards - Visual Art



*How does Missouri embrace
Artistic Literacy?*

- Missouri Learning Standards - Visual Arts



Missouri Learning Standards – Fine Arts

Visual Art

Revised April 2019

CREATE

1. 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?

A.	Grade PreK	Grade K	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced
Play & Ideation	VA:Cr1A.pk	VA:Cr1A.k	VA:Cr1A.1	VA:Cr1A.2	VA:Cr1A.3	VA:Cr1A.4	VA:Cr1A.5	VA:Cr1A.6	VA:Cr1A.7	VA:Cr1A.8	VA:Cr1A.I	VA:Cr1A.II	VA:Cr1A.III
	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.
National Standards	VA:Cr1.1.Pk.a	VA:Cr1.1.K	VA:Cr1.1.1	VA:Cr1.1.2	VA:Cr1.1.3	VA:Cr1.1.4	VA:Cr1.1.5	VA:Cr1.1.6	VA:Cr1.1.7	VA:Cr1.1.8	VA:Cr1.1.I	VA:Cr1.1.II	VA:Cr1.1.III
Process Standards	2.5	1.1	1.1	1.2	1.2	4.5	1.1	1.1	3.1	4.5	1.1:1.2	3.1	4.2
Content Standards	FA1	FA1	FA1	FA1 FA2	FA1	FA1	FA1 FA2	FA1	FA1 FA2	FA1 FA2	FA1	FA1 FA2	FA1 FA2

STRANDS

The Structure

The structure of the GLEs organizes outcomes within the *artistic process*, or by **STRANDS**, thereby facilitating sequential instruction while also authentically reflecting the way artists think and work.

Strands

Creating

Cr

Pr

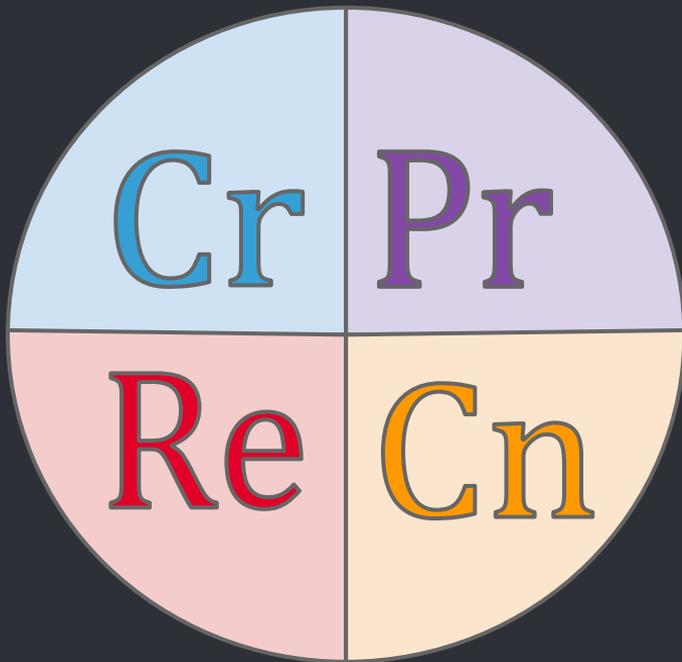
Presenting/
Performing

Responding

Re

Cn

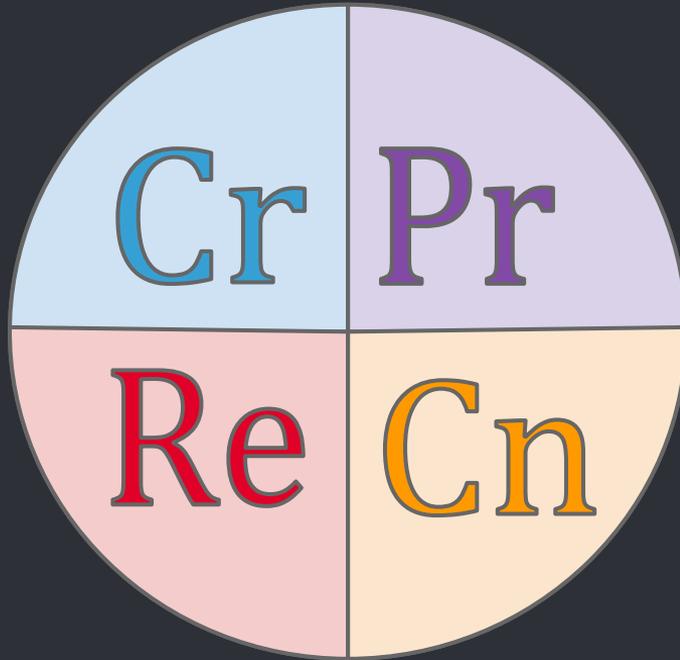
Connecting



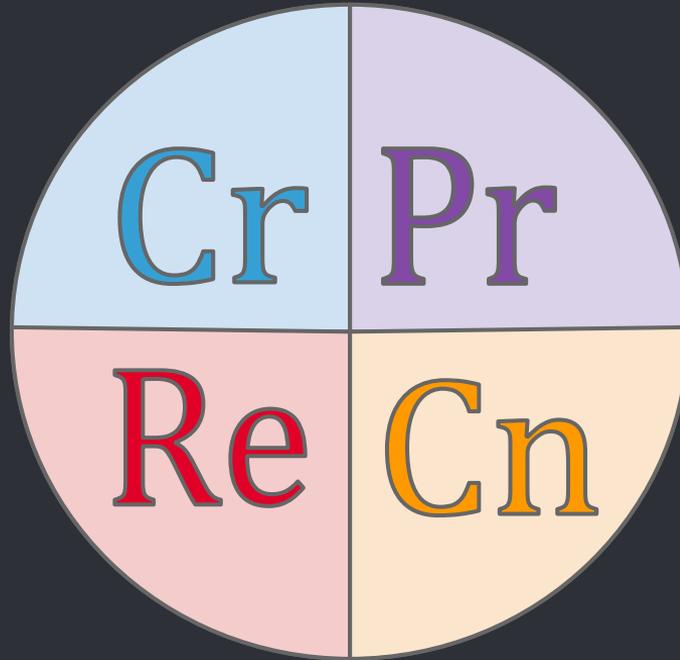
Strands

Creating

Conceiving and developing new artistic ideas and work.



Strands

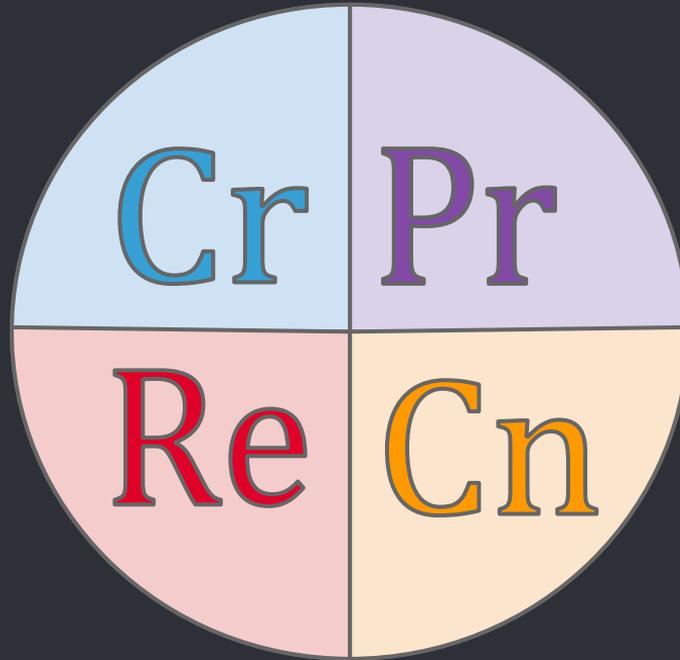


**Presenting/
Performing**
Interpreting and
sharing artistic
work.

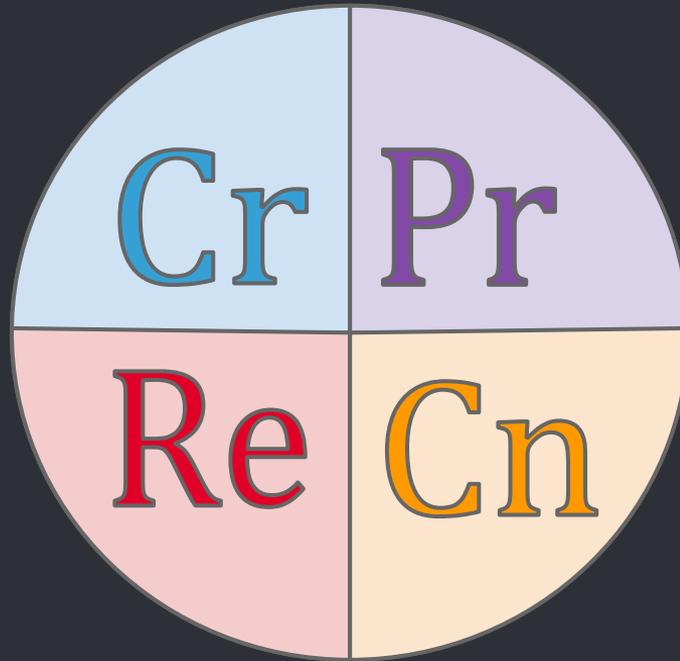
Strands

Responding

Understanding and evaluating how the arts convey meaning.



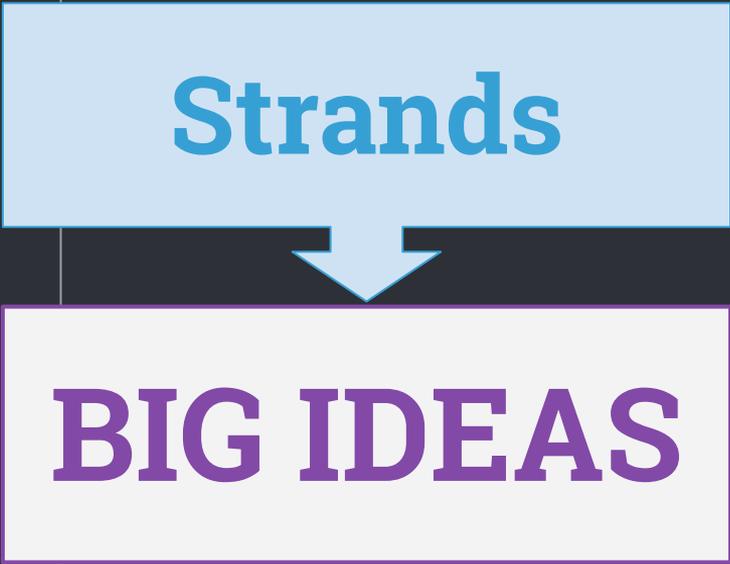
Strands



Connecting

Relating artistic ideas and work with personal meaning and external context.

Strands



BIG IDEAS

The Structure

Strands are then broken into BIG IDEAS, that describe the general knowledge and skill that teachers expect students to demonstrate throughout their education in the arts.

These transfer across grade levels.

Big Ideas:

CREATING	PRESENTING/ PERFORMING	RESPONDING	CONNECTING
Generate and conceptualize artistic ideas and work.	Analyze, interpret, and select artistic work for presentation.	Perceive and analyze artistic work.	Synthesize and relate knowledge and personal experiences to make art.
Organize and develop artistic ideas and work.	Develop and refine artistic techniques and work for presentation.	Interpret intent and meaning in artistic work.	Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Refine and complete artistic work	Convey meaning through the presentation of artistic work.	Apply criteria to evaluate artistic work.	

Strands

```
graph TD; Strands[Strands] --> BigIdeas[Big Ideas]; BigIdeas --> Enduring[ENDURING UNDERSTANDINGS/ ESSENTIAL QUESTIONS];
```

Big Ideas

**ENDURING
UNDERSTANDINGS/
ESSENTIAL QUESTIONS**

The Structure

The Big Ideas are supported by ENDURING UNDERSTANDINGS and ESSENTIAL QUESTIONS that help both educators and students organize information, skills and experiences.

Enduring Understandings

Big Idea 5:
Develop and refine artistic techniques and work for presentation.

EU 5.1 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 Questions

EU 5.1 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.

EQ: 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?

Strands

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graph TD; A[Strands] --> B[Big Ideas]; B --> C[Enduring Understandings / Essential Questions]; C --> D[PROCESS COMPONENTS]
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Big Ideas

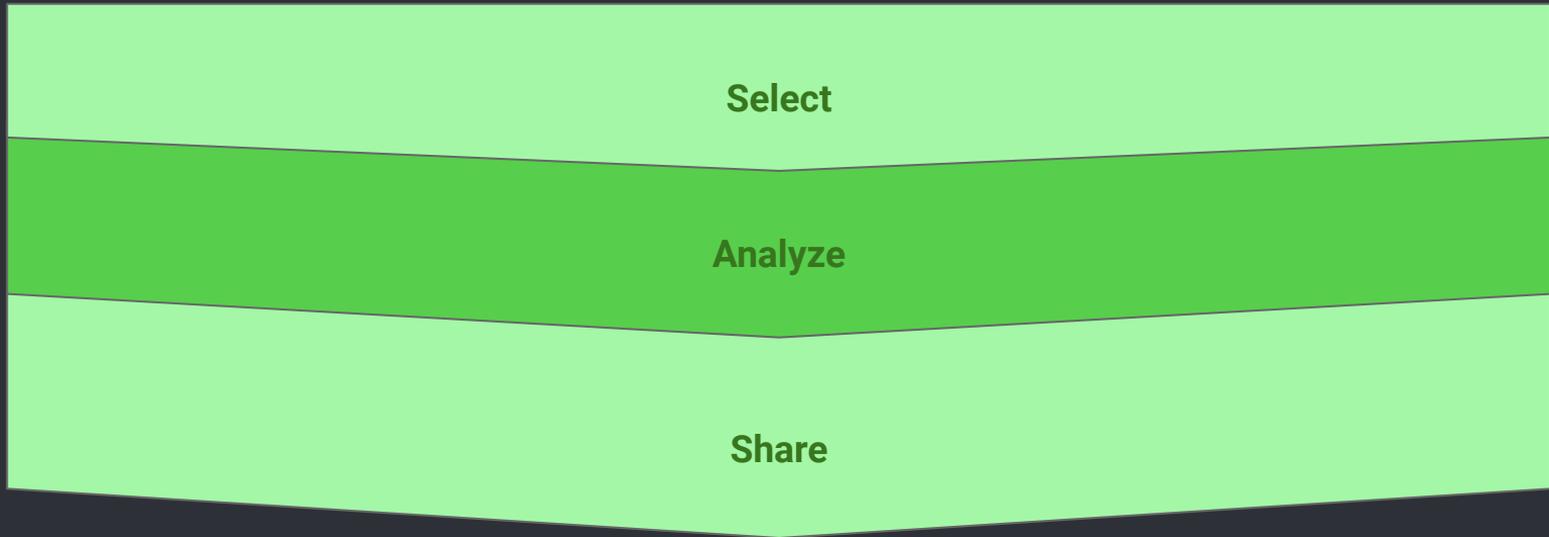
**Enduring Understandings /
Essential Questions**

**PROCESS
COMPONENTS**

The Structure

Each strand and big idea includes a step of the artistic process broken out into PROCESS COMPONENTS that build upon each other.

Process Components



Strands

```
graph TD; Strands[Strands] --> BigIdeas[Big Ideas]; BigIdeas --> EU[Enduring Understandings / Essential Questions]; EU --> PC[Process Components]; PC --> GLE[GRADE LEVEL EXPECTATIONS];
```

Big Ideas

**Enduring Understandings /
Essential Questions**

Process Components

The Structure

GLE's are discipline-specific, grade-by-grade articulations of student achievement that translate the big ideas into specific, measurable learning goals.

**GRADE LEVEL
EXPECTATIONS**

Grade Level Expectations

PRESENTING/PERFORMING:

Develop and refine artistic techniques and work for presentation.

EU 5.1 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.

ANALYZE

An
evalu
reas
an

VA:Pr5A.pKa
Identify places where art may be
displayed or saved.

VA:Pr5A.Ka
Explain the purpose of a
portfolio or collection



Reading the Grade Level Expectations

Missouri Learning Standards - Visual Art

CREATE

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Strand

Big Idea
(Learner Objective)

Enduring Understanding

Essential Questions

Process Component

Grade Level Expectations
(broken out by grade)

Alignment to Standards

The GLE Template

- Examining the GLE's

- Pick a Process Component and read the Grade Level Expectation horizontally across the preK-12 continuum.

- *What do you notice? Are there themes or topics?*
- *What are students doing within the common topic or theme?*

● *Topics Across the Scope*

Cr 1A

Play / Ideation

Cr1B

Artistic Investigation
(individually &
collaboratively)

Cr2A

Skill Acquisition

Cr2B

Safety/Ethics

Cr2C

Creating Interactions
with Art

Cr3A

Reflection, Choices,
Meaning

Pr4A

Selecting & Presenting
Work

Pr5A

Displaying/Preserving
Work

Pr6A

Museums & Impact of
Viewing

Re7A

Increasing Perception

Re7B

Visual Culture

Re8A

Interpreting Art

Re9A

Evaluating

Cn10A

Connecting Art to the
Local (self &
community)

Cn11A

Connecting Art Through
Time (culture & history)

- Examining the GLE's

- Pick a GRADE LEVEL and read the Grade Level Expectations vertically for that grade.

- *What resonates with you?*
- *What's the same? What is different?*

Examining the GLE's

CREATE													
1. Generate and conceptualize artistic ideas and work.													
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Historical Standards	VA-Cr1.PKa	VA-Cr1.K	VA-Cr1.1.1	VA-Cr1.1.2	VA-Cr1.1.3	VA-Cr1.1.4	VA-Cr1.1.5	VA-Cr1.1.6	VA-Cr1.1.7	VA-Cr1.1.8	VA-Cr1.1.I	VA-Cr1.1.II	VA-Cr1.1.III
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Content Standards	PA1	PA1	PA1	PA1 PA2	PA1	PA1	PA1 PA2	PA1	PA1 PA2	PA1 PA2	PA1	PA1 PA2	PA1 PA2

Visual Arts - grade preK

Strand (Artistic Process)	Big Idea (Anchor Standard)	
	Process Components Coding	Missouri Learning Standards (GLEs) - Pre-K
Creating	1. Generate and conceptualize artistic ideas and work.	
	A. Play & Ideation VA-Cr1A.pKa	Engage in self-directed play with materials
	B. Investigation VA-Cr1B.pKa	Engage in self-directed, creative making
	2. Organize and develop artistic ideas and work.	
	A. Skill Acquisition VA-Cr2A.pKa	Use a variety of art-making tools
	B. Safety and Ethics VA-Cr2B.pKa	Share materials with others
	C. Creating Interactions with Art VA-Cr2C.pKa	Create and tell about art that communicate a story about a familiar place or object
	3. Refine and complete artistic work.	
	A. Reflect-Refine-Continue VA-Cr3A.pKa	Share and talk about personal artwork
	Presenting	4. Select, analyze and interpret artistic work for presentation.
A. Select VA-Pr4A.pKa		Identify reasons for saving and displaying objects, artifacts, and artwork
5. Develop and refine artistic techniques and work for presentation.		
A. Analyze VA-Pr5A.pKa		Identify places where art may be displayed or saved.
6. Convey meaning through the presentation of artistic work.		
A. Share VA-Pr6A.pKa		Identify where art is displayed both inside and outside of school
Responding	7. Perceive and analyze artistic work.	
	A. Perceive VA-Re7A.pKa	Recognize art in one's environment.
	B. Analyze VA-Re7B.pKa	Distinguish between images and real objects
	8. Interpret intent and meaning in artistic work.	
	A. Interpret VA-Re8A.pKa	Interpret art by identifying and describing subject matter.
Connecting	9. Apply criteria to evaluate artistic work.	
	A. Evaluate VA-Re9A.pKa	Select a preferred artwork.
	10. Synthesize and relate knowledge and personal experiences to make art.	
	A. Synthesize VA-Cr10A.pKa	Explore the world using descriptive and expressive words and art making.
11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.		
A. Relate VA-Cr11A.pKa	Recognize that people make art.	



How do these change the way we teach?

- Key Ideas & Shifts

- Highlight your standards...



- **YELLOW** where you see a **shift** from something you've already been teaching.
- **GREEN** where you see something **familiar**.
- **BLUE** where you have **questions**.

Shifting Gears



- *Areas of Key Ideas & Shifts*

- Visual Art
- Visual Literacy
- Technology integration
- 21st Century Skills

● Key Ideas & Shifts in Visual Art

- Teaching through play/experimentation & how to generate ideas
- Documenting the process of artistic investigation
- Incorporating contemporary artists/performers, methods, and processes
- Creativity as inclusive, possessed by all
- Allowing individual choice & building meaning into content
- Asking students to think about their thinking <more metacognition>
- Reflection on: - creative choices, - meaning in a work (of self or others), - context of work
- Making visual culture connections

● Key Ideas & Shifts in Visual Literacy

- Expose students to more non-traditional texts such as artworks, asking students to read & respond to them.
- Teach students the skills it takes to read visual texts.
- Show an increased number of professional works.
- Discuss the non-traditional texts asking specific text related questions.
- Ask students to write about art. Use evidence from the text (visual elements) to support thinking.
- Teach specific content related vocabulary.

- Key Ideas & Shifts in Technology

- Integrate Technology into lessons so that:

- Students are using tech to explore understandings and gain knowledge
- Students are creating/using digital media with integrity and problem solving skills
- Students are engaging with authentic audiences, communicating using technology appropriate for their goals

Key Ideas & Shifts in 21st Century Learning - 6 C's

Critical Thinking

- Tell you why
- Ask questions
- Solve problems

Creativity

- Have unique ideas
- Innovate
- Take risks

Character

- Persevere through difficulty
- Work with honesty and integrity

Communication

- Share an idea through art
- Tell others about my art
- Talk about others' art

Collaboration

- Work with classmates to create art
- Share ideas
- Work together to solve a problem

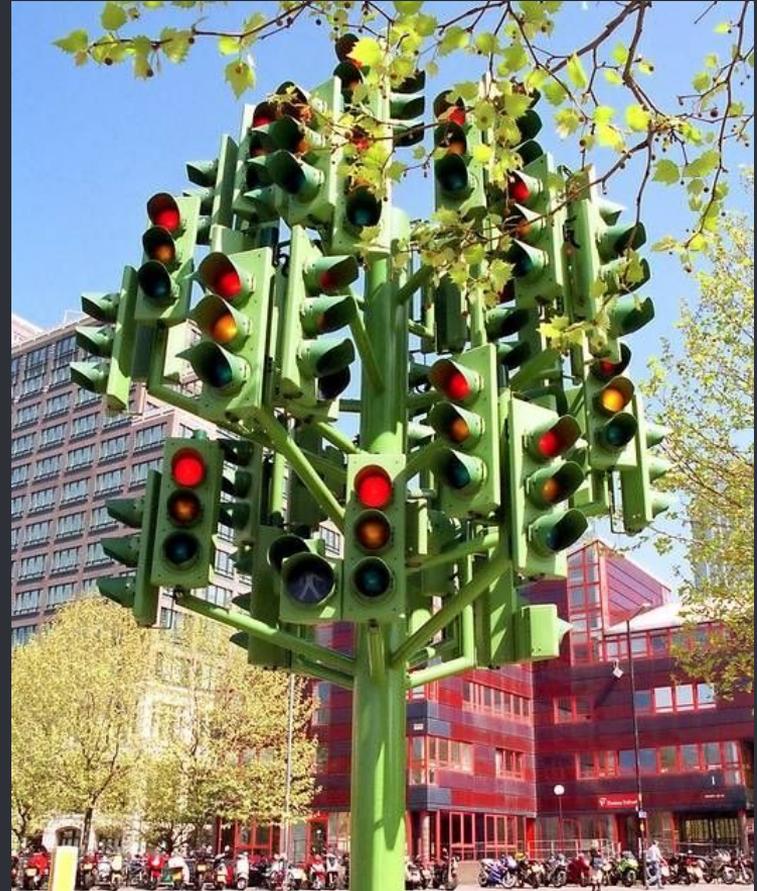
Citizenship

- Consider global issues through multiple viewpoints
- Engage with global problems through art

● Examining these Shifts...

○ What is one thing you will

- Start doing,
- Continue doing,
- Stop doing?



Artist: Pierre Vivant
Traffic Light Tree



BREAK TIME!



Unpacking Standards



The analysis of standards and indicators to determine exactly what students need to:

- *Know (concepts)—the important nouns*
- *Be able to do (skills)—the verbs*
- *Through a particular context or topic (selected learning activities)*



amazon

amazon



● Unpacking Standards doesn't have to feel like this

● Steps to Unpacking Standards:



1. Read the standard.
2. Circle the **verbs**.
3. Underline the nouns and noun phrases.
4. Determine the number of learning targets found within the standards. **1 2 3...**
5. Write as separate learning targets.
 - *Remember to keep the core language intact at all times.*
 - *Do not omit any part of the standard.*



- Unpacking VA:Cr2A.4a

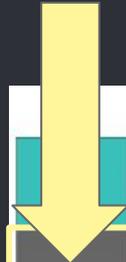
○ Explore and invent artmaking techniques and approaches.

- *How many learning targets are in this standard?* 2
 1. Explore artmaking techniques and approaches.
 2. Invent artmaking techniques and approaches.

- Practice unpacking

Using one grade level, select a GLE from each of the four strands (Create, Present, Respond, Connect).

Practice unpacking each in the first column.



	<i>Procedural Knowledge</i> What will students need to do?	<i>Conceptual Knowledge</i> What relationships will students need to know?	<i>Declarative Knowledge</i> What facts and information will students need to know?
Standard:	verbs Students will be able to... (as it applies to this course)	concepts Students will understand... Students will know how to...	vocab, facts Students will know...
Create			
Present			
Respond			
Connect			

- Next Steps... *Unwrapping*



Determine the depth of knowledge required of the standard.

- What facts or discrete pieces of knowledge will students need to know?
- What conceptual understandings will they need to understand?
- What specific skills in this context will they learn to do?

- Practice unpacking

Using the same unpacked GLEs, practice unwrapping each for procedural, conceptual, and declarative knowledge.



	<i>Procedural Knowledge</i> What will students need to do?	<i>Conceptual Knowledge</i> What relationships will students need to know?	<i>Declarative Knowledge</i> What facts and information will students need to know?
Standard:	verbs Students will be able to... (as it applies to this course)	concepts Students will understand... Students will know how to...	vocab, facts Students will know...
Create			
Present			
Respond			
Connect			



Backward Design

and the UBD Framework

- What is Understanding by Design?

- *A Planning Process for Curriculum and Unit Design*

- Plan and Teach for Understanding and Transfer
- Identify Desired Results
- Align Goals with Evidence of Learning

● The Premise of UbD

○ Work backwards from Desired Results:

- What established goals will be addressed?
- What will students come to understand about art and art-making?
- What questions might invite students' interest and curiosity?
- What knowledge and skills will students learn?
- What evidence will determine if students learned?

- The Structure of UbD

Three Stages

STAGE 1:

Identify desired results

- Long Term Transfer Goal
- Enduring Understandings
- Essential Questions
- Knowledge and Skills

STAGE 2:

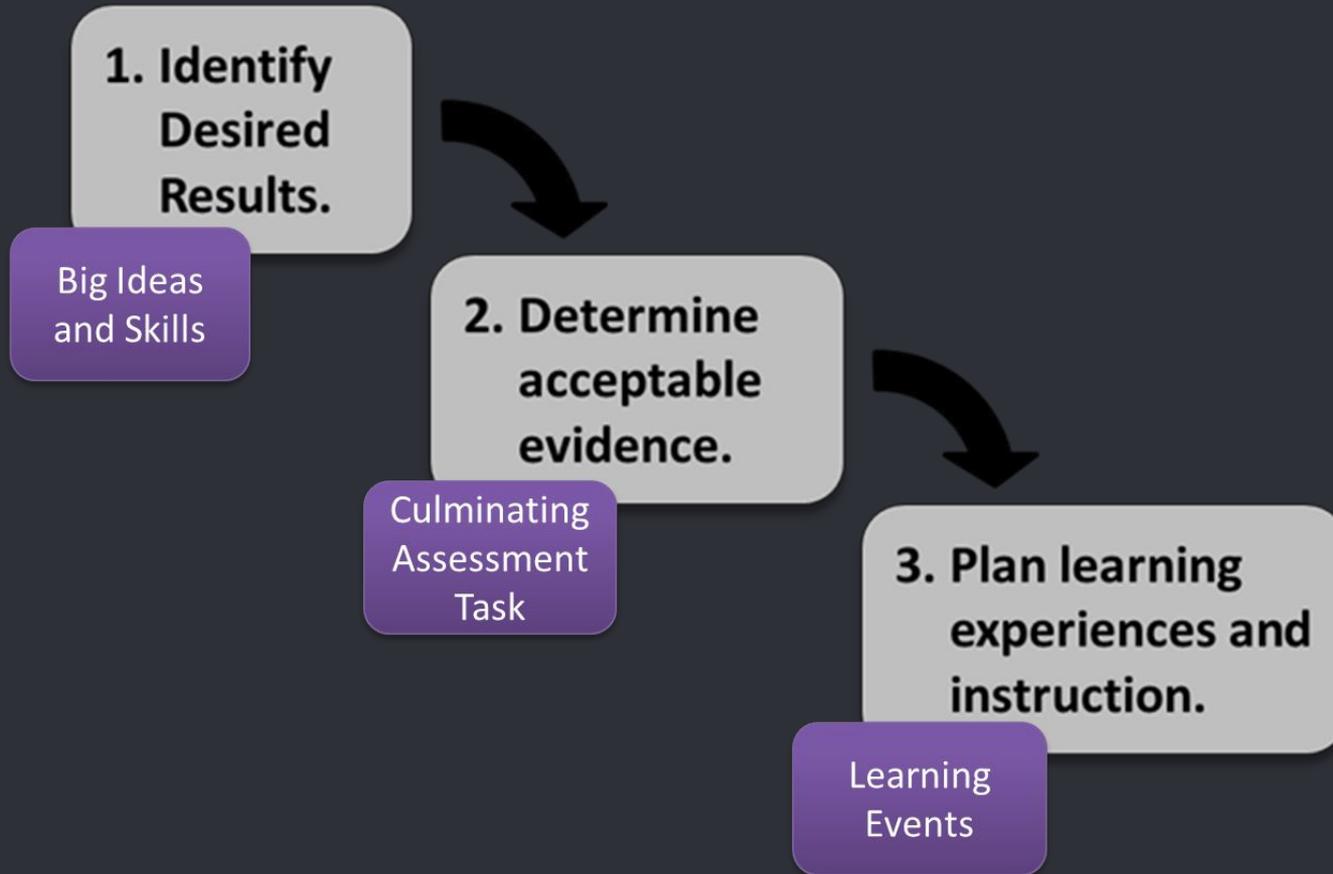
Assessment Evidence

- Performance Task(s)
- Other Evidence

STAGE 3:

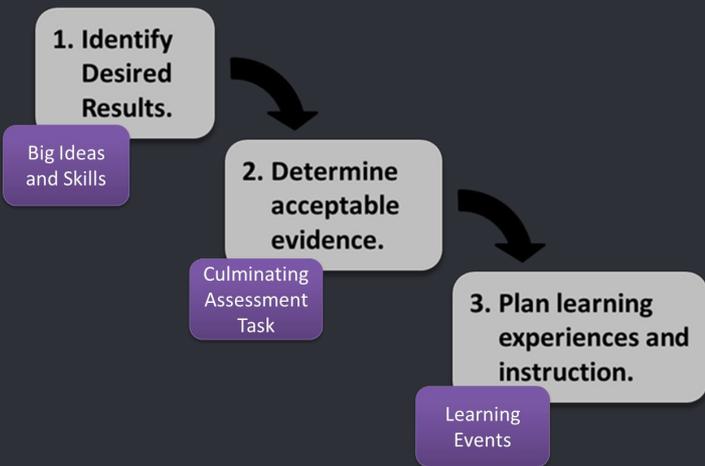
Learning Plan

- Sequence of Lessons
- Instructional Resources



Wiggins, G. P., & McTighe, J. (2005). *Understanding by design*. Association for Supervision & Curriculum Development.

The UbD Outline



Wiggins, G. P., & McTighe, J. (2005). *Understanding by design*. Association for Supervision & Curriculum Development.

Stage 1 - Desired Outcome	
Established Goals: G * What relevant goals (e.g. content standards, course or program objective, learning outcomes) will this design address?	
Understandings: U Students will understand that... * What are the big ideas? * What specific understandings about them are desired? * What misunderstandings are predictable?	Essential Questions: Q * What provocative questions will foster inquiry, understanding, and transfer of learning?
Students will know: K * What key knowledge and skills will students acquire as a result of this unit? * What should they eventually be able to do as a result of such knowledge and skill?	Students will be able to: S * What should they eventually be able to do as a result of such knowledge and skill?
Stage 2 - Assessment Evidence	
Performance Tasks: T * Through what authentic performance tasks will students demonstrate the desired understandings? * By what criteria will performances of understanding be judged?	Other Evidence: OE * Through what other evidence (e.g. quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of the desired results? * How will students reflect upon on self-assess their learning?
Stage 3 - Learning Plan	
Learning Activities: L What learning experiences and instruction will enable students to achieve the desired results? How will the design...	
W = Help the students know Where the unit is going and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)? H = Hook all students, and Hold their interest? E = Equip students, help them Experience the key ideas and Explore the issue? R = Provide opportunities to Rethink and Revise their understandings and work? E = Allow students to Evaluate their work and its implications? T = be Tailored (personalized) to the different needs, interests, and abilities of learners? U = Be Organized to maximize initial and sustained engagement as well as effective learning?	



Grouping Standards for Units

- Using the Standards for ONE grade level...

○ Group them into what could go together to be taught in one unit.

Be sure to include at least one standard from each strand.

Order the groupings into what would be taught first, second, third, and last.



What standards do you see addressing multiple times in a year?

Which standards will you assess?

How and when would you assess them?

- Priority Standards are...

- - What teachers will spend the majority of instructional time teaching.
 - What teachers will assess.
 - What teachers will have data-driven discussions about.
 - What teachers will intervene on (enrichment or remediation)

- How do we determine priority standards?

Endurance

- *Are students expected to retain the skills or knowledge after being assessed?*

Leverage

- *Is this skill or knowledge applicable to other disciplines?*

Readiness for the next level

- *Is this skill or knowledge preparing the student for success in the next grade or course?*



Let's Start Designing a Unit...

- Pick one of the standard groupings from earlier...

Established Goals = Priority Standards

EUs come from the Standards

EQs can frame the theme of the unit or come from the standards.

Unpack & Unwrap the priority standards to determine what Students will

- Know...
- Understand...
- Be able to...

1. Identify Desired Results.

Big Ideas and Skills

Stage 1 - Desired Outcome	
Established Goals: G * What relevant goals (e.g. content standards, course or program objective, learning outcomes) will this design address?	
Understandings: U <i>Students will understand that...</i> * What are the big ideas? * What specific understandings about them are desired? * What misunderstandings are predictable?	Essential Questions: Q * What provocative questions will foster inquiry, understanding, and transfer of learning?
Students will know: K * What key knowledge and skills will students acquire as a result of this unit? * What should they eventually be able to do as a result of such knowledge and skill?	Students will be able to: S

Content Area **Visual Arts**

Strand **CREATE**

Big Idea

1. 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?

Process Component

A. Grade PreK Grade K **Grade Level** Grade 4 Grade 5 Grade 6 Grade 7 Grade 8 HS Proficient HS Accomplished HS Advanced

Grade PreK	Grade K	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	HS Proficient	HS Accomplished	HS Advanced			
VA:Cr1A.pk	VA:Cr1A.k	VA:Cr1A.1	VA:Cr1A.2	VA:Cr1A.3	VA:Cr1A.4	VA:Cr1A.5	VA:Cr1A.6	VA:Cr1A.7	VA:Cr1A.8	VA:Cr1A.I	VA:Cr1A.II	VA:Cr1A.III
Engage in self-directed play with materials	Engage in exploration and imaginative play with materials.	Engage collaboratively in imaginative and imaginative play with materials.	Brainstorm, collaboratively on multiple design problem.	Elaborate on an imaginative	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.

Expectation

Play & Ideation

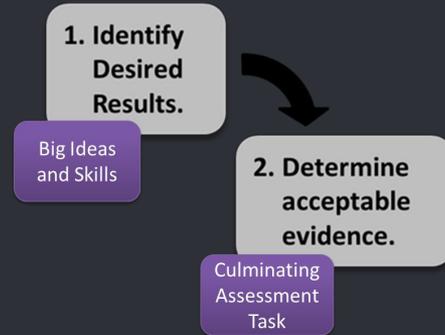
VA:Cr1A.4a

National Standards	VA:Cr1.1.PKa	VA:Cr1.1.K	VA:Cr1.1.1	VA:Cr1.1.2	VA:Cr1.1.3	VA:Cr1.1.4	VA:Cr1.1.5	VA:Cr1.1.6	VA:Cr1.1.7	VA:Cr1.1.8	VA:Cr1.1.I	VA:Cr1.1.II	VA:Cr1.1.III
Process Standards	2.5	1.1	1.1	1.2	1.2	4.5	1.1	1.1	3.1	4.5	1.1-1.2	3.1	4.2
Content Standards	FA1	FA1	FA1	FA1 FA2	FA1	FA1	FA1 FA2	FA1	FA1 FA2	FA1 FA2	FA1	FA1 FA2	FA1 FA2

● ...move on to stage 2...

Determine what type of evidence will best demonstrate if a student has mastered the priority standards.

What criteria will you use to assess student mastery?



Stage 2 - Assessment Evidence	
Performance Tasks:	T Other Evidence: OE
* Through what authentic performance tasks will students demonstrate the desired understandings?	* Through what other evidence (e.g. quizzes, tests, academic prompts, observations, homework, journals) will students demonstrate achievement of the desired results?
* By what criteria will performances of understanding be judged?	* How will students reflect upon on self-assess their learning?

- TAG Peer Review

- **Gallery Walk:** Leave a sticky note...
 - Tell the group something you like
 - Ask the group a question
 - Give the group a suggestion



BREAK TIME!



Building Artistic Literacy
through inquiry



Learning through Inquiry

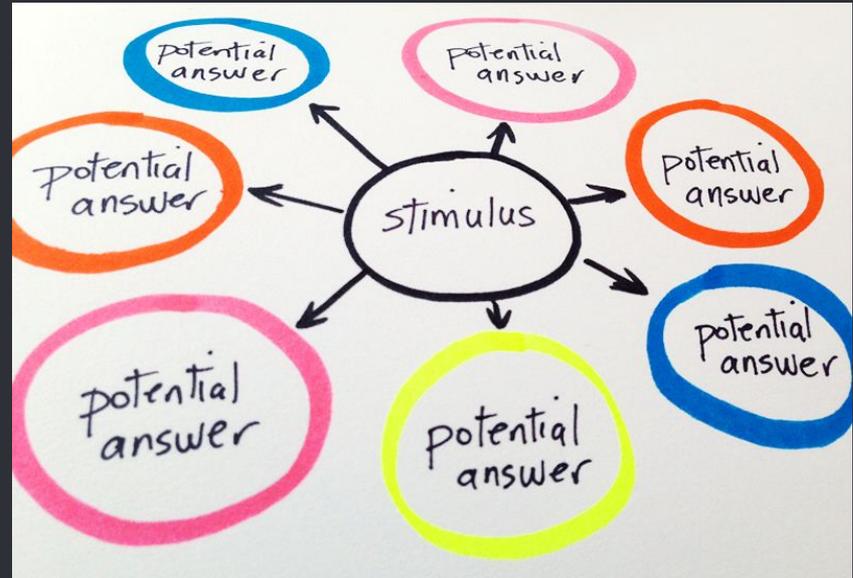
- Creative Practice & Inquiry



We can encourage and motivate students to participate in the creative process through **inquiry**.

Investigating an Artistic Problem

One effective classroom approach to elicit the creative process is to encourage **open-ended responses** by asking essential questions and providing lessons that **allow for more than one solution**.



- Approaches:

- Teacher Directed:

- Product over Process
- Formulaic Themes; Ideas & Images
- Experimentation & Investigation is guided, discouraged, or very limited
- Preset Goals

- Student Directed:

- Process over Product
- Independent Themes, Ideas & Images
- Experimentation & Investigation encouraged
- Develops a line of individual inquiry
- Goals have a variety of approaches



The Inquiry Process

- The 5 E's

Engage

Explore

Explain

Expand

Extend

Researchers Housen & Yenawine argue that when you teach information - whether it is a concept, process, or technique - that is a genuine question of the learner, then it is more likely to be retained.

Also, a summary of research on learning and cognition shows that learning for meaning leads to greater retention and use of information and ideas (Bransford, Brown, & Cocking (2000)).

Students tend to be much more receptive when they see an immediate need and use for the instruction.

● The Inquiry Process *in Visual Art*

○ Engage - Hook students with a juicy question and by exploring interesting works of art.

Explore - Investigate different media & techniques, artists & influences, artworks, ideas.

Explain - Provide specific instruction in short bursts.

Expand - Allow students to explore their own line of inquiry within the topic. Offer additional instruction based on individual needs.

Extend - Connect students to each other and/or to authentic audiences, have them reflect on learning & look ahead.



HS Example:

Communication

“How can we use images to communicate a message?”

● *Evidence of Learning*

- Sketchbook
- Artwork
- Portfolio
- Artist's Statement

Standards:

VA:Cr1A.1a - Use multiple approaches to begin creative endeavors.

VA:Cr1A.1a - Individually or collaboratively formulate new creative problems based on student's existing artwork.

VA:Pr4A.1a - Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

VA:Re7A.1a - Recognize and describe personal aesthetic and empathic responses to the natural world and constructed environments.

VA:Cn10A.1a - Document the process of developing ideas from early stages to fully elaborated ideas.

VA:Cn11A.1a - Describe how knowledge of culture, traditions, and history may influence personal responses to art.



Kindergarten Example

Exploration

**“What does it mean to be
an artist?”**

Standards:

VA:Cr1A.Ka - Engage in exploration and imaginative play with materials.

VA:Cr1B.Ka - Engage collaboratively in creative art-making in response to an artistic problem.

VA:Cr2B.Ka - Identify safe and non-toxic art materials, tools and equipment.

VA:Cr2C.Ka - Create art that represents natural and constructed environments.

VA:Pr6A.Ka - Explain what an art museum is and distinguish how an art museum is different from other buildings.

VA:Re7B.Ka - Describe what an image represents.

VA:Re8A.Ka - Interpret art by identifying subject matter and describing relevant details.

VA:Cn11A.Ka - Identify a purpose of an artwork.

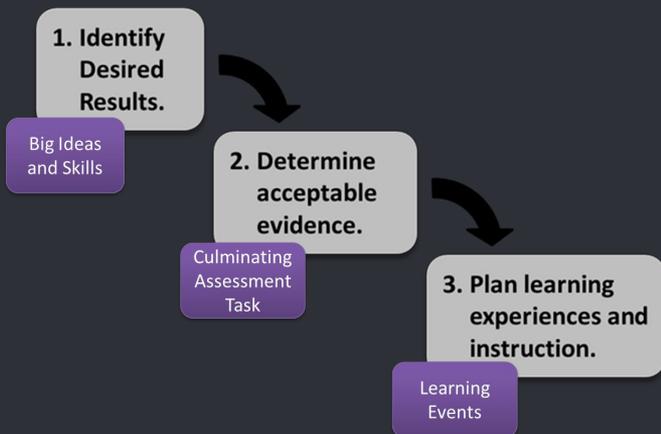


*How might **you** combine these standards to construct units?*



Back to our units...

Stage 3



Wiggins, G. P., & McTighe, J. (2005). *Understanding by design*. Association for Supervision & Curriculum Development.

Stage 3 - Learning Plan	
Learning Activities:	L
What learning experiences and instruction will enable students to achieve the desired results?	
How will the design	
W = Help the students know Where the unit is going and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)?	
H = Hook all students, and Hold their interest?	
E = Equip students, help them Experience the key ideas and Explore the issue?	
R = Provide opportunities to Rethink and Revise their understandings and work?	
E = Allow students to Evaluate their work and its implications?	
T = be Tailored (personalized) to the different needs, interests, and abilities of learners?	
U = Be Organized to maximize initial and sustained engagement as well as effective learning?	

What learning experiences will allow students to engage with the content and practice their mastery of the standards?

Engage - How will you hook your students onto a juicy topic or theme?

Explore - What common experiences will you provide? What artists, artworks, or cultures will you explore?

Explain - What opportunities will students be given to explain their understandings? What specific instruction will you provide or revisit?

Expand - In what way will students pursue their own line of inquiry and artmaking?

Extend - How will students be asked to reflect on and/or connect their learning to others? What will you be evaluating and providing feedback on?

● Wrapping It Up

3

- What 3 things from today do you want to be sure to remember?

2

- What 2 things did you find interesting that you want to dig deeper into?

1

- What 1 question do you still have?



*Thank You
for being here today!*

michelle.ridlen@fhsdschools.org
@mridlen
www.optimisticdiscontent.com