

DGF Middle School

# VISUAL ART STANDARDS & ASSESSMENT TOOLKIT

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# NATIONAL CORE VISUAL ARTS STANDARDS, GRADES 6-8

CREATING				
Investigate - Plan - Make	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 Questions:	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?		
		6th - VA:Cr1.1.6a	7th - VA:Cr1.1.7a	8th - VA:Cr1.1.8a
		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.
	Enduring Understanding:	Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.		
	Essential Questions:	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?		
		6th - VA:Cr1.2.6a	7th - VA:Cr1.2.7a	8th - VA:Cr1.2.8a
		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.
	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 Questions:	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?		
	6th - VA:Cr2.1.6a	7th - VA:Cr2.1.7a	8th - VA:Cr2.1.8a	
	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 artmaking or designing.	

# NATIONAL CORE VISUAL ARTS STANDARDS, GRADES 6-8

CREATING				
Investigate - Plan - Make	Enduring Understanding:	Artists and designers balance experimentation and safety, freedom and responsibility, while developing and creating artworks.		
	Essential Questions:	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?		
		6th - VA:Cr2.2.6a	7th - VA:Cr2.2.7a	8th - VA:Cr2.2.8a
		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.
	Enduring Understanding:	People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.		
	Essential Questions:	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?		
	6th - VA:Cr2.3.6a	7th - VA:Cr2.3.7a	8th - VA:Cr2.3.8a	
	Design or redesign objects, places, or systems that meet the identified needs of diverse learners.	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.	
Reflect - Refine - Continue	Anchor Standard 3:	Refine and complete artistic work.		
	Enduring Understanding:	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.		
	Essential Questions:	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?		
		6th - VA:Cr3.1.6a	7th - VA:Cr3.1.7a	8th - VA:Cr3.1.8a
	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.	

# NATIONAL CORE VISUAL ARTS STANDARDS, GRADES 6-8

	PRESENTING			
Select	<b>Anchor Standard 4:</b>	Select, analyze, and interpret artistic work for presentation.		
	<b>Enduring Understanding:</b>	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.		
	<b>Essential Questions:</b>	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?		
		<b>6th - VA:Pr4.1.6a</b>	<b>7th - VA:Pr4.1.7a</b>	<b>8th - VA:Pr4.1.8a</b>
	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	<b>Anchor Standard 5:</b>	Develop and refine artistic techniques and work for presentation.		
	<b>Enduring Understanding:</b>	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.		
	<b>Essential Questions:</b>	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?		
		<b>6th - VA:Pr5.1.6a</b>	<b>7th - VA:Pr5.1.7a</b>	<b>8th - VA:Pr5.1.8a</b>
	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.	
Share	<b>Anchor Standard 6:</b>	Convey meaning through the presentation of artistic work.		
	<b>Enduring Understanding:</b>	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.		
	<b>Essential Questions:</b>	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?		
		<b>6th - VA:Pr6.1.6a</b>	<b>7th - VA:Pr6.1.7a</b>	<b>8th - VA:Pr6.1.8a</b>
	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.	

# NATIONAL CORE VISUAL ARTS STANDARDS, GRADES 6-8

	RESPONDING			
Perceive	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 Questions:	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?		
		6th - VA:Re7.1.6a	7th - VA:Re7.1.7a	8th - VA:Re7.1.8a
		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.
	Enduring Understanding:	Visual imagery influences understanding of and responses to the world.		
	Essential Questions:	What is an image?		
		Where and how do we encounter images in our world?		
How do images influence our views of the world?				
	6th - VA:Re7.2.6a	7th - VA:Re7.2.7a	8th - VA:Re7.2.8a	
	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	Anchor Standard 8:	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 Questions:	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?		
		6th - VA:Re8.1.6a	7th - VA:Re8.1.7a	8th - VA:Re8.1.8a
	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 artmaking 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, artmaking approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.	

# NATIONAL CORE VISUAL ARTS STANDARDS, GRADES 6-8

RESPONDING				
Interpret	Anchor Standard 9:	Apply criteria to evaluate artistic work.		
	Enduring Understanding:	People evaluate art based on various criteria.		
	Essential Questions:	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?		
		6th - VA:Re9.1.6a	7th - VA:Re9.1.7a	8th - VA:Re9.1.8a
	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.	
CONNECTING				
Synthesize	Anchor Standard 10:	Synthesize and relate knowledge and personal experiences to make art.		
	Enduring Understanding:	Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.		
	Essential Questions:	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?		
		6th - VA:Cn10.1.6a	7th - VA:Cn10.1.7a	8th - VA:Cn10.1.8a
	Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.	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.	
Relate	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 Questions:	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?		
		6th - VA:Cn11.1.6a	7th - VA:Cn11.1.7a	8th - VA:Cn11.1.8a
	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.	

# 2018 MINNESOTA STATE VISUAL ARTS STANDARDS, GRADES 6-8

## 1. FOUNDATIONS

**Anchor Standard 1:** Use foundational knowledge and skills while responding to, creating, and presenting artistic work

## 2. CREATE

**Anchor Standard 2:** Generate and develop original artistic ideas

### Benchmarks

#### 6th - 5.6.2.2.1

1. Elaborate upon an initial concept for art making

#### 7th - 5.7.2.2.1

1. Develop and document multiple ideas for artwork criteria to guide art making.

#### 8th - 5.8.2.2.1

1. Develop and document multiple ideas for artwork criteria to guide art making.

#### 6th - 5.6.2.2.2

2. Plan art with a specific theme, concept, or idea, considering a contemporary or traditional artistic practice.

#### 7th - 5.7.2.2.2

2. Apply a variety of approaches to explore artistic methods and generate ideas. For example: sketchbooks, mind maps, webbing

#### 8th - 5.8.2.2.2

2. Innovate and take risks with ideas, form and content, or methods to shape intent for an artwork.

**Anchor Standard 3:** Create original artistic work

### Benchmarks

#### 6th - 5.6.2.3.1

1. Employ abstraction, symbolism, or naturalism when making a work of art.

#### 7th - 5.7.2.3.1

1. Using artistic foundations, create artwork that combines images and words to communicate a specific idea.

#### 8th - 5.8.2.3.1

1. Apply visual literacy strategies to create artwork that communicates ideas.

#### 6th - 5.6.2.3.2

2. Demonstrate awareness of environmental implications of art materials, tools, studio space, and equipment.

#### 7th - 5.7.2.3.2

2. Describe ethical responsibility when sharing original artwork through the internet and communication formats.

#### 8th - 5.8.2.3.2

2. Apply ethics of appropriation, fair use, creative commons, open sources, and copyright to the creation of artwork.

**Anchor Standard 4:** Revise and complete original artistic work.

### Benchmarks

#### 6th - 5.6.2.4.1

1. Revise artwork based on collaborative reflection on an artwork's intended meaning.

#### 7th - 5.7.2.4.1

1. Justify important information about one's own artwork in an artist statement or critique.

#### 8th - 5.8.2.4.1

1. Make revisions to a work of art after seeking feedback from multiple sources.



# 2018 MINNESOTA STATE VISUAL ARTS STANDARDS, GRADES 6-8

3. PRESENT			
<b>Anchor Standard 5:</b>	Develop and refine artistic techniques and work for presentation.		
<b>Benchmarks</b>	<b>6th - 5.6.3.5.1</b>	<b>7th - 5.7.3.5.1</b>	<b>8th - 5.8.3.5.1</b>
	1. Consider and respond to the needs of the viewer when displaying artwork.	1. Individually or collaboratively develop a visual plan for displaying works of art.	1. Collaboratively apply appropriate methods to prepare and present selected artwork for display.
<b>Anchor Standard 6:</b>	Make artistic choices in order to convey meaning through presentation.		
<b>Benchmarks</b>	<b>6th - 5.6.3.6.1</b>	<b>7th - 5.7.3.6.1</b>	<b>8th - 5.8.3.6.1</b>
	1. Select artwork for a collection or portfolio based on given criteria.	1. Compare and contrast the differences between engaging with art through technology and physically experiencing an artwork.	1. Develop and apply criteria for evaluating a collection of artwork for presentation.
	<b>6th - 5.6.3.6.2</b>	<b>7th - 5.7.3.6.2</b>	<b>8th - 5.8.3.6.2</b>
	2. Compare and contrast viewing and experiencing collections or exhibitions in different venues or formats.	2. Explain how exhibitions reflect the history and values of a community.	2. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

4. RESPOND			
<b>Anchor Standard 7:</b>	Analyze and construct interpretations of artistic work.		
<b>Benchmarks</b>	<b>6th - 5.6.4.7.1</b>	<b>7th - 5.7.4.7.1</b>	<b>8th - 5.8.4.7.1</b>
	1. Compare different interpretations of a work of art.	1. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	1. Explain how personal preferences and aesthetic choices impact both the creation and perception of artwork.
<b>Anchor Standard 8:</b>	Evaluate artistic work by applying criteria.		
<b>Benchmarks</b>	<b>6th - 5.6.4.8.1</b>	<b>7th - 5.7.4.8.1</b>	<b>8th - 5.8.4.8.1</b>
	1. Analyze multiple ways that images influence specific audiences.	1. Analyze ways cultures influence representation of ideas, emotions, and actions.	1. Compare and contrast contexts in which viewers encounter images that influence ideas, emotions, and actions.
	<b>6th - 5.6.4.8.2</b>	<b>7th - 5.7.4.8.2</b>	<b>8th - 5.8.4.8.2</b>
	2. Develop and apply personal criteria to evaluate a work of art using artistic foundations.	2. Identify personal bias in the evaluation of artwork(s).	2. Create a convincing and logical argument to support one's own evaluation of artwork(s) with a different evaluation of the same artwork(s)



# 2018 MINNESOTA STATE VISUAL ARTS STANDARDS, GRADES 6-8

5. CONNECT			
<b>Anchor Standard 9:</b>	Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.		
<b>Benchmarks</b>	<b>6th - 5.6.5.9.1</b>	<b>7th - 5.7.5.9.1</b>	<b>8th - 5.8.5.9.1</b>
	1. Make art collaboratively to reflect on and reinforce positive aspects of group identity.	1. Distinguish between subjective and objective approaches related to personal preferences in artwork.	1. Justify how contextual information contributes to one's understanding of an artwork.
<b>Anchor Standard 10:</b>	Understand that artistic works influence and art influenced by personal, societal, cultural, and historical contexts, including and contributions of Minnesota American Indian tribes and communities.		
<b>Benchmarks</b>	<b>6th - 5.6.5.10.1</b>	<b>7th - 5.7.5.10.1</b>	<b>8th - 5.8.5.10.1</b>
	1. Identify how art reflects changing times, traditions, resources, and cultural uses, including those of Minnesota American Indian tribes and communities.	1. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	1. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

# FORMATIVE ASSESSMENT TEMPLATES

Formative Assessment asks the question, "How am I doing?" It allows for a student and the teacher to assess their current level of understanding. Formative assessment should be a tool to help keep students moving in the right direction during a unit, and assist in revising one's work based on feedback.

## Types of formative assessments:

- \* Checklists
- \* Critiques (See pg. 11-12)
- \* Revision Reflections
- \* Exit tickets
- \* Introductory quick-writes
- \* Self-Reflections (See pg. 13)
- \* Rubrics

## Intro or Exit Ticket

1. What have I completed or learned successfully?
2. What do I still need to learn or do?
3. How can I improve my work?

## Sample Student Self-Assessment

CRITERIA: Did I...	Yes	Kind of	No	Explain why:
...develop a concept that is unique and is different from my classmates?				
...use my chosen media to enhance my concept?				
...create an engaging composition through thoughtful arrangement of art elements and principles?				
...revise my work based off of the feedback of my classmates and teacher?				

What do I think is most successful about my artwork right now?

What could I still revise or change to make my artwork stronger?

# ART ANALYSIS GUIDELINES AND ASSESSMENT

## MN Standards addressed through art analysis:

2. CREATE			
<b>Anchor Standard 4:</b>	Revise and complete original artistic work.		
<b>Benchmarks</b>	<b>6th - 5.6.2.4.1</b>	<b>7th - 5.7.2.4.1</b>	<b>8th - 5.8.2.4.1</b>
	1. Revise artwork based on collaborative reflection on an artwork's intended meaning.	1. Justify important information about one's own artwork in an artist statement or critique.	1. Make revisions to a work of art after seeking feedback from multiple sources.
4. RESPOND			
<b>Anchor Standard 7:</b>	Analyze and construct interpretations of artistic work.		
<b>Benchmarks</b>	<b>6th - 5.6.4.7.1</b>	<b>7th - 5.7.4.7.1</b>	<b>8th - 5.8.4.7.1</b>
	1. Compare different interpretations of a work of art.	1. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	1. Explain how personal preferences and aesthetic choices impact both the creation and perception of artwork.
<b>Anchor Standard 8:</b>	Evaluate artistic work by applying criteria.		
<b>Benchmarks</b>	<b>6th - 5.6.4.8.1</b>	<b>7th - 5.7.4.8.1</b>	<b>8th - 5.8.4.8.1</b>
	1. Analyze multiple ways that images influence specific audiences.	1. Analyze ways cultures influence representation of ideas, emotions, and actions.	1. Compare and contrast contexts in which viewers encounter images that influence ideas, emotions, and actions.
	<b>6th - 5.6.4.8.2</b>	<b>7th - 5.7.4.8.2</b>	<b>8th - 5.8.4.8.2</b>
	2. Develop and apply personal criteria to evaluate a work of art using artistic foundations.	2. Identify personal bias in the evaluation of artwork(s).	2. Create a convincing and logical argument to support one's own evaluation of artwork(s) with a different evaluation of the same artwork(s)
5. CONNECT			
<b>Anchor Standard 10:</b>	Understand that artistic works influence and art influenced by personal, societal, cultural, and historical contexts, including and contributions of Minnesota American Indian tribes and communities.		
<b>Benchmarks</b>	<b>6th - 5.6.5.10.1</b>	<b>7th - 5.7.5.10.1</b>	<b>8th - 5.8.5.10.1</b>
	1. Identify how art reflects changing times, traditions, resources, and cultural uses, including those of Minnesota American Indian tribes and communities.	1. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	1. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

## Curriculum Integration ideas:

- Small group critique of in-progress artworks
- Critique/presentation of finished artwork
- Written analysis of contemporary and historical artwork
- Group discussion of contemporary and historical artwork

## Means of assessment:

- Student self-reflection including justification of choices (see pg. 12)
- Checklist for writing (see pg. 12)
- 4-point rubric for written work

## Sample Critique Guidelines:

- \* Small groups of 4-5
- \* Develop critique norms with students
- \* Define and give examples of constructive criticism
- \* Explain importance of critique and revision in art making
- \* Use criteria from summative assessment rubric as a guide for discussion and reflection (see checklist on pg. 10)
- \* Reflect on feedback and develop a plan for revision

## Guiding Questions:

- \* What is working well in the artwork?
  - \* composition, concept, media, technique
- \* How do you interpret the piece?
- \* What questions do you have about the art?
- \* What suggestions do you have to:
  - \* make the composition stronger
  - \* communicate the concept more clearly
  - \* provide additional resources to research (artists, references, techniques, etc)

## Sample Critique Question and Reflection Sheet:

Criteria + Possible Questions to ask the artist		WHAT'S GOING WELL + SUGGESTIONS FOR IMPROVEMENT
<b>CONCEPT</b>	What is the concept? How does the audience interpret the concept? Is the artist's vision and viewer's interpretation the same?	
<b>COMPOSITION</b>	How is the piece arranged? Did the artist use formal elements to create an engaging composition? How are elements being used? How are principles being used?	
<b>MEDIA USAGE</b>	Why did you chose this particular media? What are the limits or possibilities of this media?	
<b>TECHNIQUE/ STYLISTIC CHOICES</b>	What techniques are being used? What are some suggestions of possibilities for expanding on one's technique? Why did you choose to work in the style of art that you did (realistic, abstract, illustrative, etc...)?	
<b>CRAFTSMANSHIP</b>	Is the artwork cared for? Is the artwork kept clean and undamaged? Has the artist utilized tools and materials properly?	

# ARTIST STATEMENT GUIDELINES & ASSESSMENT

## MN Standards addressed through crafting artist statements:

1. FOUNDATIONS		
Anchor Standard 1:	Use foundational knowledge and skills while responding to, creating, and presenting artistic work	
2. CREATE		
Anchor Standard 4:	Revise and complete original artistic work.	
Benchmarks	7th - 5.7.2.4.1 1. Justify important information about one's own artwork in an artist statement or critique.	
4. RESPOND		
Anchor Standard 7:	Analyze and construct interpretations of artistic work.	
Benchmarks	7th - 5.7.4.7.1 1. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.	8th - 5.8.4.7.1 1. Explain how personal preferences and aesthetic choices impact both the creation and perception of artwork.
5. CONNECT		
Anchor Standard 9:	Integrate knowledge and personal experiences while responding to, creating, and presenting artistic work.	
Benchmarks	7th - 5.7.5.9.1 1. Distinguish between subjective and objective approaches related to personal preferences in artwork.	8th - 5.8.5.9.1 1. Justify how contextual information contributes to one's understanding of an artwork.

## Guided questions for writing artist statements:

- \* Tell me about your concept. What are you trying to communicate with your artwork? Why were you inspired to create this particular piece?
- \* How did you create your artwork? Talk about process and media. Use your rubric as a guide if necessary.
- \* What do you feel is the most successful part of your artwork? What makes it successful?
- \* What problems did you encounter while making your artwork? How did you solve them? Did you discover anything interesting while solving these problems?
- \* Should your artwork be displayed in a specific way or place? Is there a specific way the viewer should interact with your artwork?
- \* Is there anything else that the viewer should know about your artwork?

## Assessing artist statements via checklist:

CRITERIA		Got it?	Need a hint?
Art Analysis	I justified my choices for concept, media, and process while analyzing and interpreting my artwork.		Think deeply about <b>why</b> you made what you did. Why is your art important? What does the viewer need to know to understand your artwork?
Art vocabulary	I used a variety of art terms to help explain my concept, media choices, and process.		<b>Use your resources!</b> Check your notes and handouts for art vocabulary. Use a thesaurus to help find more interesting word choices.
Grammar, spelling, and sentence structure	I wrote at least two paragraphs using accurate grammar, spelling, and sentence structure to enhance the clarity of my writing.		Try <b>reading your writing out loud</b> , pausing only when you see punctuation. Out of breath? It's probably a run-on. Weird pauses? It's probably a fragment. Do your words and phrases make sense? Double check spelling too!

# ART ANALYSIS RESOURCES

## Additional Resources for Artist Statements + Critique + Art Analysis

Analyzing and critiquing artwork (one's own and the work of others) is a great way to practice developing strong questioning skills using Costa's Levels of Thinking.

<b>(Level 1) Describe</b> <i>What do I see?</i>	<b>(Level 2) Analyze</b> <i>How is the work arranged?</i>	<b>(Level 2) Interpret</b> <i>What does it mean?</i>	<b>(Level 3) Judge</b> <i>What is my opinion?</i>
What is the <b>subject</b> of the artwork? <i>ex. portrait, self-portrait, animals, still life, landscape, cityscape, interior, abstract, non-objective...</i>	How are the <b>elements of art</b> used? <i>ex: line, color, value, texture, shape, form, space</i>	Describe the <b>mood</b> of the artwork. <i>ex. happy, sad, angry, confused, dark, energetic, intense, etc...</i>	What are the <b>strengths and weaknesses</b> of this artwork?
What is in the foreground/middle-ground/background?	How are the <b>principles of design</b> used? <i>ex. balance, movement, pattern, unity, variety, contrast, scale, proportion, emphasis</i>	Do you see any <b>symbols or metaphors</b> ? What do they mean?	Why do you think this artwork is important or not important? Why should others appreciate or study this artwork?
What is the place or setting? <i>ex. inside/outside, beach, forest, house, crowd, field, etc...</i>	How does the artist combine the elements of the principles to grab the viewer's attention?	What is this artwork about? What do you think the artist is trying to say with this artwork?	Does the artist successfully communicate their ideas to the viewer? Why might different people view or understand this work differently?
What is happening? <i>ex. action, narrative, etc...</i>	How is the artwork composed? Describe the composition.	Can you make any connections from your life or prior knowledge to this artwork? What does the piece make you think about?	If you were the artist, what might you do next?



# Additional Resources for Artist Statements + Critique + Art Analysis

## TAXONOMY OF ART ACTION VERBS

CREATE					
• design	• construct	• prepare	• manipulate	• improve	
• plan	• develop	• curate	• make	• rearrange	
• invent	• modify	• assemble	• build	• imagine	
EVALUATE					
• criticize	• judge	• choose	• predict	• select	• recommend
• verify	• decide	• defend	• rank	• conclude	• reflect
• appraise	• assess	• estimate	• score	• support	
ANALYZE					
• distinguish	• compare	• inspect	• integrate	• separate	
• explain	• contrast	• scrutinize	• differentiate	• point out	
• examine	• organize	• categorize	• infer	• break down	
APPLY					
• change	• practice	• show	• demonstrate	• assign	
• interpret	• execute	• teach	• implement	• engage	
• modify	• utilize	• examine	• translate	• use	
UNDERSTAND					
• generalize	• describe	• ask	• relate	• associate	
• perceive	• explain	• articulate	• follow	• observe	
• discuss	• determine	• restate	• summarize		
REMEMBER					
• recollect	• memorize	• reproduce	• find	• identify	• repeat
• remind	• retrieve	• define	• label	• list	
• recall	• match	• state	• locate	• recognize	

Verbs higher up on the chart = more complex student tasks

Adapted from Anderson, L.W., & Krathwohl, D. R. (2000). A Taxonomy for Learning, Teaching, and Assessing. Boston, MA: Allyn and Bacon.

## Word bank of art terms for student reference:

LINE	SHAPE/Form	PRINCIPLES	3-DIMENSIONAL
blurred broken controlled curved diagonal freehand horizontal interrupted geometric meandering ruled short straight thick thin vertical wide	amorphous biomorphic closed distorted flat free-form full of spaces geometric heavy light linear massive nebulous open organic	balance contrast emphasis harmony pattern repetition rhythm unity variety	bronze clay fibers found materials marble metal mixed media papier-mâché plaster stone wood
TEXTURE	COLORS	THEMES	TECHNIQUE/Form
actual bumpy corrugated flat furry gooey leathery prickly rough sandy shiny simulated smooth soft sticky tacky velvet wet	brash bright calm clear cool dull exciting garish grayed multicolored muted pale poly-chromed primary saccharine secondary subdued sweet warm	adoration children circus cityscape earth, air, fire, water farming festivals gardens grief history hunting landscape love music mythology of historic occasions portraiture processions religion seascape storytelling theater war	architecture batik carving ceramics collage crafts glassblowing jewelry making metalwork modeling mosaics painting photography printmaking sculpture weaving
VALUE	SPACE	2-DIMENSIONAL	STYLE OR PERIOD
dark light medium	ambiguous deep flat negative/positive open shallow	chalk charcoal colored pencil found materials ink oil pastel pencil photograph print tempera watercolor	abstract classical genre historical literary naïve narrative nonobjective primitive realistic romantic Renaissance



# SUMMATIVE ASSESSMENT TEMPLATE

Summative assessments ask “How did I do?” They should include appropriate, observable, distinct, and complete criteria that clearly address the standards (Andrade, n.d.). This allows students to be able to reflect on their learning by analyzing a rubric. Students should know and understand the criteria listed at the start of the unit. Formative assessments should utilize the same criteria as the summative assessment to ensure students are actively working towards the desired outcome, and have the opportunity to engage with the assessment, make revisions, and reflect on their progress and outcomes.

## Sample Summative Assessment:

Criteria	Mastery: I’ve got it!	Approaching: I’m almost there!	Developing: I’m getting better.	Beginning: I need some help.
<b>Concept:</b>	My concept is different from my classmates and demonstrates depth of thinking on the subject.	My concept is has some similarities to the work of my classmates and demonstrates some thought on the subject.	My concept has a lot of similarities to the work of my classmates. I need to work on thinking about my own ideas more deeply.	My work may be copied from someone else. I need to work on thinking about my own ideas.
<b>Studio Habits: Stretch &amp; Explore</b>	I took a lot of risks: I took time to experiment with multiple ideas and test the limits of my media, discovering new concepts and/or techniques.	I took some risks: I experimented with some different ideas and media. I may have tried one or two new things	I had a hard time taking risks: I barely experimented with ideas or media and chose an easier option. I need to go out on a limb next time!	I avoided taking risks: I did not experiment with ideas or media and chose the easiest option. I need to try something new next time!
<b>Studio Habits: Engage &amp; Persist</b>	When my work was challenging, I stuck with it and sought multiple solutions to my problems.	When my work was challenging, I usually stuck with it, and sometimes found solutions to my problems.	I tended to give up when my work became challenging. I need to work on pausing, using my resources, and thinking of solutions to my problems.	I gave up quickly when my work was challenging, or didn’t even start. I need to work on pausing, using my resources, and thinking of solutions to my problems.
<b>Formal Elements: - Composition</b>	I arranged my artwork in a way that draws the viewer’s eye around the page. The composition uses the space provided well.	I arranged the artwork so one or two things draw interest. The composition mostly uses the space provided well.	The artwork has few elements that draw the eye. The composition does not use the space provided very well. I need to work on creating emphasis and filling my space.	The artwork may be arranged in a confusing way, leaving the eye nowhere to focus. The composition does not fill the space. I need to create emphasis and will the space.
<b>Technique:</b>	I practiced to develop my technique and implement it exceptionally well in my project.	I mostly understood the technique and implemented it successfully in my project.	I had a hard time implementing my technique successfully. I need to practice technique more before starting my final.	I did not understand the technique or did not use it in my piece. I need to practice technique more before starting my final.
<b>Craftsmanship</b>	I cared for my artwork and took my time, resulting in a clean, well-developed artwork.	I usually cared for my artwork and took my time. It is mostly clean and well developed.	I had a hard time caring for my artwork. It might have folds, tears or smudges. I rushed or did not finish my artwork. I need to work on patience!	I did not care for my artwork. It is very messy or ruined. I rushed or did not finish my artwork. I need to work on patience!

# EQUITABLE GRADING PRACTICES

Equal is not equitable: grading should reflect academic learning, not subjective teacher preferences. According to Feldman (2019), equitable grading practices are divided into three pillars: mathematically accurate, bias-resistant, and motivational. Schools should strive for consistency across the board. See Feldman's *Grading for Equity: What it is, Why it Matters, and How it can Transform Schools and Classrooms* (2019) for further research on the following practices.

## Mathematically Accurate:

Grading calculations are mathematically sound, easily understood, and accurately describe a student's level of academic performance.

- \* **Avoid zeroes:** zeroes often decrease motivation in students. Grading should not be used as punishment; a zero as punishment does not reflect learning. The punishment is actually completing the work for most students!
- \* **Minimum grading:** the traditional 0-100 scale is inherently flawed and does not give an accurate read of student achievement. Minimum grading allows us to continue to use the A-B-C-D-F model, but ensure that 50% is the lowest score a student can receive, making grading closer to a 4-point scale. Doing so does not give a "free pass" to failing students who make no effort to succeed, but instead creates a more compassionate, understanding classroom culture that allows those students with a few poor grades due to outside issues (think of those students whose lives are disrupted by events like illness, homelessness, or mental health episodes) to still have a chance at passing.
- \* **0-4 scale:** also known as the GPA scale, a 0-4 scale allots only 20% of its scores to failing grades, whereas the 0-100 scale allots a whopping 60%. A 0-4 scale also translates to rubrics and GPAs more easily than a 0-100 scale, while encouraging student success.
- \* **Weighting more recent revisions:** this allows for us to grade based on growth, rather than initial understanding (which may be lacking based on prior educational experiences). By focusing on the end result, we are able to

see the trajectory of a student's learning, and not punish or reward them for the time it took to get there. When assigning final grades, averaging—our most common means of generating final scores—has a tendency to weigh down students who generally perform well, but may have one or two poor scores. Using the median or mode of a student's scores allows for a more accurate reading, still accounting for a few bad days. If one is assessing the same skill throughout the grading period, focus on the end result, rather than the beginning or middle. What grade shows us the most accurate representation of a student's understanding or skills?

- \* **Grades based on individual, not group achievement:** Group grades compromise individual accountability and result in inaccurate assessment of student knowledge. Individual grading reduces resentment from hard workers, and motivates weaker students to put in more effort. In order to assess individual learning in a group effort, one must assess each student's understanding of the learning objectives both formatively and summatively.

## Bias-Resistant:

Grades are based on solid evidence of student's content knowledge, not based on criteria that could be swayed by teacher bias or environment. Grading informed by environmental assumptions or implicit bias disproportionately harms underserved students.

- \* **Grades based on required content, not extra credit:** When grades are based on points, things like extra credit becomes a commodity, causing the course to be less about mastery of content, and more about compensation.

- \* **Grades based on required content, not extra credit (cont.):** Often, extra credit assumes that all students have the same time and resources outside of school to complete the work. This is also true of homework or busywork. If the work is not important, it shouldn't be graded. Instead, have students do or redo assignments on which they did poorly or did not complete.
- \* **Grades based on work, not the timing of the work:** Late work policies are often punitive, and create inaccurate final grades. If a student does "A"-level work, but turns it in late, a "B" or "C" does not accurately measure their learning. Many students lose motivation to continue learning if they know their work will be docked or not accepted, while others may choose to cheat to get work completed quickly. Meeting deadlines is not based on standards, but rather a "soft skill", so it should not be a part of the grade.
- \* **Alternative consequences for cheating:** Giving students a zero for cheating does not accurately show their learning, and often giving them a zero lets them off the hook for completing a task. We want students to learn that cheating is not an option, which is best completed by requiring them to complete the work under close monitoring, or researching the consequences for cheating in the "real world".
- \* **Exclude participation and effort:** Grades should not be used as a classroom management strategy. Participation, attitude, and effort are not based on academic standards, and thus do not accurately assess student learning. Things like participation points negatively affect introverted students or those who are afraid of making mistakes. Behavior points often force students to conform to a teacher's ideal, which can cause resentment. Grading effort is so subjective, it is usually entirely based on teacher bias.
- \* **Grades based entirely on summative assessments, not formative:** Formative assessment is meant to give feedback and allow for revision and further learning. It should not be graded. Completion points are also not a valid way of assessing student learning. Things like homework or worksheets are often given as practice of concepts. Grading formative work inhibits risk taking and penalizes mistakes, which often results in fear of failure, cheating, or avoidance. When homework is framed this way, many students only do the

work for the points, rather than to understand the concepts being taught. When homework is not graded, students are more likely to understand its purpose and the benefits of practicing, as well as develop a better level of self-regulation. Summative assessments inform us of the end result of one's teaching and student learning, which is more effective than measuring practice.

## Motivational:

Grades are inherently an extrinsic reward, but by reevaluating the ways in which we assess student learning, we can help develop intrinsic motivation instead. Grading should motivate students by supporting a growth mindset that is focused on learning rather than point, and offer opportunities for redemption. Grading should be transparent so students know exactly what they need to do to earn the grade they want.

- \* **Minimum and 0-4 scale grading:** Using minimum and 0-4 scale grading allows struggling students to see that there is hope for redemption despite early failures. Students are less likely to give up if they know they have a chance to succeed. It also helps students feel more comfortable taking risks.
- \* **Renaming grades:** Consider removing A-F or 0-4 scales and replacing them with "Exceeding Standards," "Meeting Standards," "Approaching Standards," "Not Yet Met Standards," and "Insufficient Evidence." Not only are these more explicit, these phrases can help remove the stigma of grades.
- \* **Retakes and redos:** Students should be expected to keep trying until they succeed, which means we should offer retakes on assessments. Doing so fosters perseverance and a growth mindset. In order to be truly equitable and help less motivated students develop a growth mindset, retakes need to be mandatory.
- \* **Rubrics:** Effective rubrics make the grade about the learning, and not about the student. Criteria are objective and observable. Totalling scores from a rubric and creating a ratio to get a 0-100 percentage is not an accurate measure of a student's learning. Instead one could a) find the mean, median, or mode and translate to a 0-4 or GPA scale (pg. 17); b) record each criteria (or groups of similar criteria) as separate grades in the grade book; c) weight each criteria based on importance; d) score criteria and don't include it in a grade as a means of feedback. Rubrics should be used throughout the learning as a reference so students know exactly what they need to succeed.





\* **Standards-based grading and gradebooks:** By creating assessments to determine a student's understanding of a particular standard, teachers can more effectively assess and pinpoint student learning, making grading less arbitrary, and more focused on purpose. Using "Exceeding" through "Insufficient" instead of points or letters reframes the context of learning and makes it easier for students to see what they need to do to be successful. Entering scores into the grade book can be done on a 0-4 scale determined by the student's success in meeting the standards and later translated into a percentage or letter grade.

\* **Emphasizing self-regulation:** Closely related to intrinsic motivation, self-regulation is learning to set goals, assessing where one stands in relation to the goal, creating a plan for meeting the goal, locating resources for learning, learning from feedback so one can self-assess, reflect and improve until the goal is attained. Some students self-regulate naturally, but many students, especially those who are at-risk or underserved, need to be taught these skills at school to help be successful.

\* **Creating a community of feedback:** Often times, students have a difficult time understanding feedback that teachers give. Equitable grading allows for a democratization of feedback and evaluation, removing the teacher as the sole judge of understanding, and sharing that duty with their students. Students can be taught to give constructive feedback using a rubric as a way to evaluate their own work and that of their classmates, and reflect on the feedback they receive to revise their work. Peer feedback is often easier to understand, and encourages students to persist in their learning. Students sometimes find it easier to accept critique from their peers rather than their teacher. Peer evaluation helps build soft skills like communication, critical thinking, and respect. Soft Skills can be made into a separate rubric so that they are not a part of the same evaluation that covers academic standards. Students can evaluate themselves and their peers using a "Soft Skills" rubric to assess where they stand in terms of behavior, paying attention, participation, etc. This data could be put in the grade book weighted at 0%.

\* **Student trackers:** Trackers help create a sense of ownership and agency. Student trackers put responsibility onto each student to record their performance, reflect on their performance, making connections between their actions and the outcome of their work, as well as empower students to self-regulate. Students can track their own learning data to see strengths, weaknesses and trends.

# Assessment RESOURCES

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