How Can Art Educators Promote A Choice-Based Program While Supporting And Maintaining Standards-Based Instruction And Assessment?

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“HOW CAN ART EDUCATORS PROMOTE A CHOICE-BASED PROGRAM WHILE SUPPORTING AND MAINTAINING STANDARDS-BASED INSTRUCTION AND ASSESSMENT?”

A capstone submitted in partial fulfillment of the requirements for the degree of Master of Arts in Education

By

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I would like to express immense gratitude to my family for their support and patience.

    Jay - for everything you are and everything you push me to be.

Sasha and Jonah - for encouraging and supporting me, and for all of your sacrifices.

    Dad - for inspiring me with your work ethic, iron marshmallows and love.

    Mom - for always believing in me and loving me unconditionally.

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    Laura - for pushing me just “enough.”

    Grama Pat - You know why.

    Grampa Bob - “Bag of Smarts”

    Gramps and Gram- for the foundation of respect and humor…

If I knew as much at 40 as I did when I was 14, I’d be the eyes and ears of the world.
“Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.”

Albert Einstein
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CHAPTER ONE

Introduction

The art of teaching is an ongoing practice in which teachers discover and apply their personal style and philosophy to teach the students within their classrooms effectively. The science of the standard refers to systematically organized learning goals, often developed at either the national or state level, as a general guideline for what students should learn in each step of their educational journey or grade level.

This chapter will examine how my journey as an art educator has transformed into a quest to successfully align the science of the standards while preserving and honoring the art of teaching. With the current initiatives involving standards-based instruction, I find myself reflecting a great deal and becoming more curious about the overlap between the science of the standards and the art of teaching. My continued interest in student-centered learning, along with my goal of providing abundant choice in my classroom, leads me to a particular question: “how can art educators promote a choice-based program while supporting and maintaining standards-based instruction and assessment?”

Teachers go through a continuous transformational process as they gain new experiences and reflect on their successes and weaknesses. We gain insight through these experience about what works best for students, how to develop and nurture positive relationships, and what is considered best practice. There are many variables to consider
when we use our reflections to make changes in our teaching practice, curriculum, and assessment methods. We all have our own style of teaching that we develop and take pride in. We also are accountable for teaching to the standards in which our state or district adopts. This is where experience and reflection are valuable.

**Discovering Art**

My personal K-12 art experience was fairly average. I had a very interesting and kind elementary art teacher. He was eccentric, excited, and made sure that his students always felt welcome in art class. In high school I continued to enjoy the art experience through new media and processes. I was able to work with clay on the potter’s wheel and even created a mosaic tile table top. I do not remember having a connection to my high school art teacher, nor do I remember feeling passionate about art in general. I knew that I enjoyed the process of creating artwork, but I did not understand how art connected me to the world I lived in.

When I joined the US Air Force at age 19, I was fortunate enough to land a career in Graphic Design. The educational experience in the Armed Forces is packed full of an extensive amount of information, while being condensed into a shorter amount of time toward the beginning of a service member’s career. I was educated quickly in the fine arts, such as drawing and painting, while also being introduced to photography and digital layout and design. It was a new adventure and I began to fall in love with all of these new processes to create art. While I am eternally grateful for my artistic training and seven years of experience in the military, creating artwork aligning with another person’s vision was not for me. The enjoyment that came from creating something was
not present in creating advertisements, posters, and booklets for my commanding officers. I discovered throughout my seven years in the military that I had a passion for teaching others and decided to go back to school to become an art teacher upon separating from the Air Force.

While on my journey to becoming licensed as an art teacher, throughout my undergraduate art education coursework, I learned the basics of teaching art history, aesthetics, art production, and art criticism. These are traditional basics that are encompassed within art education courses. While this traditional approach is historically referred to as Discipline-Based Art Education (DBAE), my experience at my undergraduate institution was constructivist in nature. It felt like a strange mixture. The philosophy of constructivism, which emphasizes learning through experimentation and reflection and the traditionally prescribed nature of the DBAE pedagogy did not feel like they melded together naturally, especially in the world of teaching students how to be innovative thinkers. This began a series of internal questioning about what my beliefs about teaching art would develop into as I gained experience.

I was fortunate to be offered a job teaching art during my student teaching placement and began immediately upon receiving my art licensure. After a few years of feeling my way around being a new art teacher in the junior high setting, our large suburban district community made the decision to add elementary art programming in our district. I was curious about contributing to a larger purpose, and I believed in the scaffolding of art education throughout a child’s K-12 experience. I decided to transfer to the elementary level to contribute to the success of this journey for our district.
During this transition time, I began working with 13 other elementary art educators throughout our district. As we collaborated, I discovered that we had a wealth of experience to bring to the table. We discussed curriculum, shared lesson ideas, and taught each other tricks of the trade. As we retreated back into our own elementary art classrooms, following common district benchmarks, I was excited for this adventure.

Our district hosted its first annual elementary art show; each teacher selected 15 works of art to bring together for an exhibit, celebrating our student artists and recently established, district-wide elementary art program. The student artworks on exhibit were beautiful. It was obvious that each teacher had been experiencing success with their students in their art classrooms. The artwork reflected the amazing power of the new elementary art program. I hadn’t had the opportunity until the opening night to view all of the student artworks, because we were so busy making our student artworks look pristine on the walls during the setup of our show. As I strolled through the building, talking to my proud students and their parents, I noticed that several of the artworks looked similar. There were about five Monet Bridges, three VanGogh Sunflowers, a few brightly colored Keith Haring figures and two birch tree resist artworks. Were the students who created these aware that their artworks were not original? Were they proud of their artwork, or just proud to be selected to display an artwork that their teacher liked? I began to wonder if I really understood what the purpose of art education was, and if so, was I contributing what I should be to our profession? I had taught my students how to create birch trees by using masking tape to mask the areas where paint was to be avoided. I had shown my students great masterpieces like VanGogh’s Sunflowers and Monet’s
Bridge. I didn’t have my students recreate these masterpieces, but had encouraged them to be inspired by them. Should I have had my students practice some studies of famous artworks? I began to question myself and my beliefs. My mind began to wander, and I began researching how other elementary art teachers use master artworks with their students. I was in a state of reflection and further evolving transition.

Evolution

While attending the National Art Educator’s conference in Minneapolis, Minnesota, a passionate speaker, Jeff Pridie, was encouraging the authenticity of the student artists’ voice in his presentation about Teaching for Artistic Behavior (TAB). He challenged the audience, which was full of new and veteran art educators, to reflect on their practice. He asked if the children were coming up with ideas for their artworks or were they simply implementing our ideas? He asked how many of the art educators in the room encouraged students to write an artist statement. It was shocking that only a few raised their hands. Jeff’s message was clear: “shame on you.” The students’ voice was missing in their art experience. This is when I began to educate myself on the TAB philosophy of student-centered, choice-based learning and creating in the art studio.

Not long after this conference, I began following the TAB movement online and through social media. I was intrigued to discover through my research that the educators involved in this movement were seasoned and knowledgeable professionals who had created a wealth of information and solid foundation, which focused upon regarding students as artists. This felt natural and exciting. Why would we, as art educators, think about our students in any other way? I wondered why this needed to be stated: “students
as artists.” As I continued to research this model of teaching art, I began to develop a passion for the TAB method and realized why this grassroots movement was spreading like wildfire. The core of this philosophy embraced problem solving, constructivism, community, student-centeredness, and teacher as mentor and coach, rather than the sole provider of information. It encouraged experimentation, failing fast (and learning while doing it), and a center-learning approach with shortened demonstrations to model technique, skill building, and inspiration. This model aligned with my ideas of art education, and I began to slowly implement parts of this philosophy within my teaching, while reflecting on results.

As I had recently transferred to the elementary level, teaching grades first through sixth, and I felt that I could make some changes in my practice due to my recent reflections on the TAB movement. Over the summer I solicited other TAB teachers that I had met in my area and worked together to completely transform my classroom, grades first through sixth, into a full-choice, TAB model. I had a new-found passion for teaching, and my students never wanted to leave the art room.

Three years ago I had an opportunity to finally accept a position at the highschool level, which had been my dream from the moment I even started considering teaching art. It was a bittersweet decision to accept the position, moving on from the students and community that I nurtured, and that equally nurtured me. I would challenge myself to take my newly discovered love of teaching art within the TAB concept model to the highschool level, attempting to infuse it in each of the various courses I would be taking on as an art teacher at a suburban high school. It was a challenge, but I enjoyed
transferring my knowledge of TAB and restructuring the format of each of the courses I taught to fit into that model. Throughout the past few years I have come to realize that the high school may pose its own challenges to the full-choice, TAB model, depending on subject-specificity, student population, and community expectations. What also must be taken into account is the scaffolding of curriculum throughout all of our district visual art departments, various philosophical views about what art education is and is not, and administrative directives and shifts in priorities that come down from the top in regards to innovative educational trends and initiatives. The many shifts that were happening within our district caused me to reflect and adjust my methods accordingly.

Aside from teaching art at a high school in our district, I was also solicited to co-lead our district art department on a journey toward a new initiative, standards-based instruction. It was determined that district teacher leaders would attend and experience Design Thinking training sessions in order to lead an authentic effort into a forward-thinking model of problem solving. Design Thinking places the focus of solving a problem based on the needs of the users. The users in this case would be the teachers. The teachers would be trained to communicate effectively through challenging conversations in order to consider a wide scope of solutions to solve problems. They can then use the Design Thinking process to solve problems by considering the needs of their users (coworkers, students, parents, community). The process trickles onward and outward, rather than downward. This is more inclusive of community, and an effective way to make all stakeholders feel valued. I was intrigued by this process and began to become inspired to design. I enjoyed critically challenging conversations with others in
order to find common and creative solutions together. Our district is migrating toward standards-based instruction and assessment. By modeling and utilizing the Design Thinking process, our district-wide art department was able to collectively unpack our state standard benchmarks and prioritize them. This process was essential in our team arriving at a success criteria to evaluate our students using standards-based assessment.

Now that the district art department has collaborated in this process to identify the success criteria for standards-based assessment, teachers will reflect upon the priority standards and benchmarks, and instruction must adjust to fit appropriately. This is where my passion for teaching in a full-choice, TAB method will have to make some adjustments. I have always felt comfortable in meeting our state standards, but this time around I’d like to establish a method to have students track their own progress on the identified benchmarks. I will need to find the balance between my previous methods of instruction and my current goals of instruction with standards-based assessment having a prioritized place. It is important to find ways to continue my student-centered philosophy, while documenting the artistic process and student learning in order to produce data relating to specific learning standards which are measurable.

It is important to strike this balance and voice, because I am in the position of leading and partnering with my co-workers, both in the district-wide art department, as well as within my building. If I am able to create a strong program that places emphasis on personalization, student choice, and teaching for artistic behavior while successfully meeting the standards-based instructional and assessment goal, I will be able to encourage success for a majority of teachers with consideration of a variety of pedagogy,
philosophical views, and teaching styles. It is my mission to succeed in not only having a successful art program with the standards-based initiative, but also to succeed in being a positive and empathetic leader and educational partner for others in order to encourage success within our educational field, district, and our community.

Looking Ahead

I am inspired by many areas of the art education profession. The previously mentioned practice of TAB and choice-based instruction have been briefly introduced, in addition to my new passions: Design Thinking, and standards-based instruction. I also am inspired greatly by Growth Mindset, Studio Habits of Mind, Artistic Behaviors and 21st Century Learner Initiatives. I will elaborate on the details of each of these inspirations that drove me to explore my topic: “how can art educators promote a choice-based program while supporting and maintaining standards-based instruction and assessment?” in my literature review, Chapter 2.
CHAPTER TWO

Literature Review

Overview

In this chapter, the literature surrounding my question, “how can art educators promote a choice-based program while supporting and maintaining standards based instruction and assessment?” will be examined. This will investigate current research in student-centered teaching and learning, Teaching for Artistic Behavior (TAB), Studio Habits of Mind (SHOM), 21st Century Skills, Design Thinking Process, standards-based instruction and assessment, and how to remain an art educator at the center of best practice, student, and societal expectations.

Student-centered teaching and learning

Student-centered instruction (SCI) is an instructional approach in which students influence the content, activities, materials, and pace of learning. This learning model places the student (learner) in the center of the learning process. The instructor provides students with opportunities to learn independently and from one another, and coaches them in the skills they need to do so effectively. The SCI approach includes such techniques as substituting active learning experiences for lectures, assigning open-ended problems and problems requiring critical or creative thinking that cannot be solved by following text examples, involving students in simulations and role plays, and using self-paced and/or cooperative (team-based) learning. Properly implemented SCI can lead
to increased motivation to learn, greater retention of knowledge, deeper understanding, and more positive attitudes towards the subject being taught (Collins & O'Brien, 2011).

Students who are able to engage in art experiences that are learner centered are responsible for active, rather than passive, learning. The students plan their experiences and experiment with various media based on intrinsic motivation. They reflect and evaluate their own experiences based upon their own ideals, as well as the objectives of the unit they are working on. Teachers can use formative assessment to measure growth or progress throughout the learning process, as is considered best practice according to Hattie and Yates (2014).

There are many different ways in which educators can shift the role of learning from teacher-centered to learner-centered. Giving students autonomy to select options for demonstrating knowledge is one way to do this, as is allowing students to lead when appropriate and sharing in the decision making of the classroom environment. Often times teachers fear losing control of every essence of the classroom and are hesitant to allow students opportunities for choosing what will ultimately help them in their learning experience. Students need to feel like they are valued; personalizing instruction to their interests is a way to foster good relationships and make the learning experience last beyond the classroom walls (McCarthy, 2015) (Vaclavik, Sánchez, Buehler, Gray, & Rodriguez, 2017).

**Teaching for Artistic Behavior, (TAB)**

The growing grassroots movement known as Teaching for Artistic Behavior (TAB) was founded in Massachusetts over 30 years ago by a group of teachers who held
a strong belief that in the art classroom, the child is the artist, and the classroom is the child’s studio.

Teachers involved in this movement took seriously the experiences and motivations of the child artists’ role, and conducted an extensive amount of action research based on their beliefs. The name Teaching for Artistic Behavior was coined and this group of educators, who support choice-based art experiences, was established in 2001 and incorporated in 2007. This movement of student-centered learning and placing the child at the center of the authentic art experience by regarding them as artists, has grown through word of mouth, online presence, publications, and presentations.

According to Douglas and Jaquith, there are four practices of TAB including: students as artists, pedagogy, classroom context and assessment (Douglas & Jaquith, 2009). The first practice regards students as artists, encouraging authentic artmaking by allowing artists to have control over the decision making process. Student artists are in control of media, technique, and subject matter, and intrinsic motivation drives the creation of meaningful artwork.

The second practice, pedagogy, distinguishes the roles between teacher and students. The teacher’s role is to ensure an environment of differentiation, where visuals and reference materials are present to assist students in their learning. Teachers are able to facilitate the learning experience for a wide range of learners through mini-demonstrations, modeling, and challenging individual students. They are also able to coach small groups and adjust instruction based on student needs observed. Students
are the artists and are intrinsically motivated as well as self-directed and take on a more independent and active role in their art studio (Douglas & Jaquith, 2009).

Classroom Context is the third practice, which relates to structuring time, arranging studio space and the management of tools, materials and resources. Brief demonstrations are a common practice in the TAB studio. Typically a demonstration is offered at the beginning of the class time. Students can choose to try the newly demonstrated technique or continue on their self-driven objective. Teachers initially use their expertise to design an initial layout for centers, tools, resources and materials, considering the number of students and time allotted with each class. In doing so, teachers are able to coach students on the care and maintenance of the centers, so that students are able to manage and care for the studio and take pride in doing so. Once students are familiar with the materials, tools, resources, expectations, and procedures, time is available for the teacher to work on differentiating instruction for the various learners’ needs and interests. Students also begin planning for their next adventure in the art studio prior to coming to class, as they know what will be available for their intrinsically-motivated, creative ideas within the studio environment. Menus are displayed so that students are able to rely on them for instruction should the teacher be assisting another student. Students become comfortable with a safe, engaging, and predictable art studio where they are able to concentrate on creation of artwork around self-driven interests. Students also become “experts” in techniques or media so they are able to assist other students when they have an interest in learning another skill (Douglas & Jaquith, 2009).
Assessment is the fourth practice in the TAB philosophy. Formative assessment in the art studio takes multiple forms ranging from critique, reflection, rubrics, artist statements, photographic evidence, and portfolios. It is most valuable if the student is self-assessing on an ongoing basis. Frequent discussions with peers and sharing sessions offer students a safe and natural way to gauge their own progress where they stand in their learning. Like all other art classrooms, evaluation is a component in the TAB studio as well. We as teachers must communicate progress of students to parents and administrators. Evaluation may include studio habits, inquiry, skills, and understanding of concepts presented. Evaluation may look different in various TAB or choice-based studios depending on expectations of teacher, school, district, or community (Douglas & Jaquith, 2009).

Choice

Choice-based art education encourages students’ higher-level thinking when presenting students with choices and an opportunity to act on these choices. The process becomes just as important, and arguably more important than the product. Teachers act as a facilitator and conductor in guiding students in their investigations through media, process, skill, and technique development. Teachers lead whole-class, mini-demonstrations, small-group, specialized demonstrations, and critiques; they circulate around the learning environment and assist students as they need guidance individually. They embrace the opportunity to allow students the challenge to teach others and act as experts for their peers. They encourage inquiry and discovery through self-selected challenges and initiative (Douglas & Jaquith, 2009).
Students benefit in a choice program because of a flexible student-centered learning environment. The artwork is envisioned by the student based upon experiences and allows students an authentic experience in the art classroom (Douglas and Jaquith, 2009). There are many ways in which teachers can include choice within the classroom. The choice continuum; no choice, choice as reward, modified choice, near full choice and full choice provide for a wide array of options for student voice (Jaquith, 2015).

**Growth Mindset**

Considering achievement and the connection between experiences, Carol Dweck, a Stanford psychologist, has developed the concept of fixed and growth mindset. In her 30 years of studying and implementing her research, it has been discovered that achievement is positively impacted when students exercise a growth mindset.

A fixed mindset assumes that static ability exists in everyone regardless of effort put forth, while growth mindset relies on the belief that initiative and perseverance will move a person toward success that they envision. Someone with a growth mindset views challenges as opportunities to learn from and grow. (Gross-Loh, 2016) (Dweck, 2008)

Dweck writes, “when you enter a mindset, you enter a new world. In one world — the world of fixed traits — success is about proving you’re smart or talented. Validating yourself. In the other — the world of changing qualities — it’s about stretching yourself to learn something new. Developing yourself” (2008).

**Studio Habits of Mind, (SHOM)**

“The real product of art education is not the works of art, but the child. We have to keep that firmly in mind—though it goes against several grains. If you are an
artist and you want to make good art, I urge you to go into your studio and make
good art. What you need to do as a teacher of art is create kids who make good
art, create kids who think well as artists, who have an artistic mind” (Hetland,
2013).

Lois Hetland and her team at Harvard University, The Studio Thinking Project,
Project Zero, determined that teaching skills and techniques are not the most important
factor of a successful art education program. The Studio Habits of Mind study that was
conducted between 2001-2006, an adaptation of the Habits of Mind by Costa and
Kallierk, determined that the development of types of thinking are more valuable beyond
the classroom setting. The outcome of the study was a framework for studio thinking,
resulting in the Eight Studio Habits of Mind. This study is meant to move art advocates
forward in discussion about the value of the art education experience beyond
achievement in the art classroom. The Eight Studio Habits identified by Lois Hetland
(2013) and her team are as follows:

Develop Craft: as a result of participating in art class, students acquire the skills
or techniques needed to work with various media.

Engage and Persist: students are taught to engage in a project, focus on a task for
a sustained period of time, and persist with their work.

Envision: students are taught to generate mental images that will help guide their
work and use their imagination to think of new ideas and forms.
Express: students are meant to learn to go beyond craft to convey a personal vision and meaning in their work. This habit of mind includes making works exemplify a property that is not visible, such as mood or atmosphere.

Observe: students are taught to look closely at their own works (the color, line, texture, forms, structure, expression, and style), at other works (peers or professional artists), and the world (when working from observation), and to notice things they might have otherwise missed.

Reflect: students are asked to think about and explain their process, intentions, and decisions. They are also asked to evaluate their own work and that of others.

Stretch and Explore: students are expected to try new things, to explore, take risks, and capitalize on their mistakes.

Understand Art World: students in visual arts classes learn about art history, the practicing art world today, and their own relationship to today’s art world.

21st Century Skills

According to United States-based Partnership for 21st Century Skills (P21), we must prepare learners for the complex challenges of life and work in the 21st century. The partnership was founded in 2002, consists of education and business leaders examining the skills necessary, and creates a guiding vision for our future generations. This partnership operates in a collaborative nature and promotes the idea of our future generations thriving in a world of change and continuous learning, defining student outcomes into four main areas (Johnson, 2009).
Content knowledge and 21st Century Themes. Mastery of content knowledge areas including English, reading or language arts, world languages, arts, mathematics, economics, science, geography, history, government, and civics are essential. Interdisciplinary themes including global awareness, financial, economic, business and entrepreneurial literacy, civic literacy, health literacy, and environmental literacy are essential to weave into the curriculum to move beyond basic knowledge of content knowledge areas.

The four learning and innovation skills that are essential for the success of our students, according to P21, are essential components for preparing students for our future in complex life and work environments. These skills are also commonly referred to as The 4 C’s; critical thinking, communication, collaboration, and creativity.

Our students have an abundance of media and technology infused in their lives, and because of this, P21 has identified information, media and technology skills as an area to address with our students. We must encourage students to use these skills effectively, while contributing to the ever changing demands of a digital world in which citizens are expected to evaluate sources and create further innovations within our technologically-savvy world.

As our schools are identifying these needs, we are holding students more accountable for complex thinking and innovative solutions to problems. Life and Career skills identified by P21 include: Flexibility & Adaptability Initiative & Self Direction, Social & Cross-Cultural Skills, Productivity & Accountability and Leadership & Responsibility.
Standards-Based Instruction and Assessment

Standards-Based Instruction and Assessment (SBI) places the focus on learner outcomes as directed by national, state, or district prescribed measures of academic progress (Marzano, 2010). The national core art standards and national visual art standards were introduced in 2014. While individual school districts can chose to adopt national standards or state standards, our district art department is currently utilizing the Minnesota state standards in the visual arts. They are currently in revision status and will need to be revisited by our department within the next couple of years.

For the past year, our district has been on a journey of unpacking the standards benchmarks. In doing so, educators are encouraged to use collaboration to thoroughly understand the core learning objective and desired student outcomes. While the shift to SBI is a focused approach to meeting learning outcomes, there is an element of collision between a student meeting the standard and how it translates into a percentage or letter grade. While meeting the standard is viewed as a positive achievement, the way we currently view this success as educators would result in a grade/mark that is less than excellent. In order to achieve an excellent grade, an A or 100%, a student must demonstrate evidence of exceeding the standard. This is the main challenge that we face as educators in a system that often times promotes over-inflated grade point averages (GPAs), which are essential to the competitive nature of the college application and acceptance process. Marzano (2010) suggests a 4.0 scale such as the following as a means to communicate with the learner how assessment or success with objectives are measured.
One of the greatest obstacles that a choice-based teacher such as myself will encounter while attempting to implement a SBI and choice-based, merged practice, is to explain with clarity what “more complex content,” or exceeds on this above 4.0 scale, entails within the choice curriculum. Another obstacle is in meeting the needs of diverse learners while ensuring a SBI approach. Avoiding instruction based upon skill-building as a means to meet a state standard alone is essential. There must be relevant learning, connections to experience, and personalization for all learners present within the confines of the SBI focus. The use of “I Can” statements worded carefully to consider student understanding of the learning objective is one way to connect the objective to the classroom learning experience.

**Art Educator at the Center of Best Practice**

In order for art educators to uphold best practices we must recognize the shifting and overlapping philosophies in the art education world. We must reflect and adjust to the needs of our students and communities, as suggested by Hollie (2012). Embracing the research and practices of previous scholars and art educators helps us to grow in our own practice. My goal is to use this expertise to merge Teaching for Artistic Behavior,
choice-based art, Studio Habits of Mind, growth mindset and 21st century skills in order to support the idea of a true, choice-based classroom.

This chapter has explored the literature that assists in developing a project to incorporate common, best-practices in art education, and in the general education world, in order to discover possible solutions for the question: “how can art educators promote a choice-based program while supporting and maintaining standards-based instruction and assessment?”

**Looking Ahead**

In Chapter Three I will describe the project that I have designed to address the challenges of adopting best practices in order to examine my question: “how can art educators promote a choice-based program while supporting and maintaining standards-based instruction and assessment?”
CHAPTER THREE

Project Description

Introduction

In this chapter I describe the project that I am completing to address the question: “how can art educators promote a choice-based program while supporting and maintaining standards-based instruction and assessment?” To me, it has become clear through my experience and research that it is crucial to continue to promote student-centered learning in my classroom. Within that is the challenge to provide the ability for students to be afforded as much choice as possible within the confines of demonstrating success in meeting the Minnesota state standards in the visual arts. I have been working with backwards design by creating my formative assessments to act as a pathway to meet the culminating, summative, standards-based assessments.

Target Audience

The target audience for this project is multifaceted in that it provides students with clear assessment objectives, assist parents/guardians in helping to ensuring student success, and models an example for other art educators within our district and throughout our state the ability to offer choice within the Ceramics A curriculum (art of teaching), while meeting the Minnesota state standards in the visual arts (science of the standard). This framework can be adapted by other teachers within our district, and other districts
within the state of Minnesota, to benefit students and families in meeting the Minnesota state standards in the visual arts.

Our district’s secondary art teachers have a collaborative vision of student success in each of the common courses that we offer. Students should ideally experience the same concepts in Ceramics A at my school as they do at a partner school in our district. I have considered each of the common district goals in constructing my formative and summative assessment guidelines for students, in order meet the needs of all of our students, and to align with expectations within our district art department.

According to the Minnesota Department of Education (MDE), the Minnesota state standards in the visual arts include four strands; foundations, create, present and critique. Over the past year, our secondary art teachers have unpacked the standards benchmarks to develop priority standards essential for our learners to meet. These priority standards are what I am designing the framework of this project around.

**Website**

I have created a website as central hub to provide an overview of our formative and summative assessment methods for students and parents/guardians (Appendix A). This website addresses the science behind formative and summative assessment, as well as lists common formative assessments used within the art classroom. This is an attempt to ensure proactive communication with students and families regarding our assessment practices. Our world of communication is largely digital, and the convenience of accessing a website is timely for families in our community. The vast majority of our students also have access to personal devices in which they can access the information
and resources for success online independently. Considering learning styles, I have also provided three different options for students to track their learning and provide evidence for purposes of formative and summative assessment. These will be referred to again.

**Formative Assessment**

The formative assessment page is organized according to the Studio Habits of Mind and examples of formative assessments are linked within the webpage under each category. Parents/Guardians can access the links in the event that the child needs assistance in locating or completing the formative assessment requirements. Students can access the links in the event that they are absent or working independently.

**Summative Assessment**

Summative requirements for meeting the Minnesota State standards in the visual arts are also choice-based. To scaffold learning, I have options listed to assist students in meeting requirements, but students will not be required to select from these options. They are able to choose to meet or exceed each requirement as they choose. This method of personalization meets my goals of learner-centered, standards-based assessment, while still providing a large spectrum of choice for the student.

The summative assessment page provides a “Course Pacing and Assessment” guide. This is a formatted calendar of the trimester, outlining the studio activities and assignments throughout this course. Students and parents are encouraged to follow the pacing of the course in order to stay current with the expectations in this course. Students should ensure that they are submitting assignments in a timely manner so that formative
assessment can take place and feedback can be given. This will allow students to revise
their submission in order to meet or exceed on the final summative assessment.

There are three options for students to track their progress and success in meeting
Minnesota visual arts standards. Students should view each of them to see which one
appeals to them aesthetically and according to their learning style. Once the decide on
which is appropriate for them, they will select one of the choices in order to begin
building their summative submission. They will submit the link electronically if they are
choosing a digital option, so that I can track their progress formatively. This will ensure
their success throughout the course. Students will make a decision for assessment style
by the end of the first week of class and notify me of their decision.

**Student Options for Tracking Learning Goals**

**Student Guide for Success**

I have created a “Student Guide for Success,” in the form of a Google Document
template to outline the assessment guidelines for students in Ceramics A. Students will
utilize this “Student Guide to Success” to provide evidence of meeting or exceeding each
of the Minnesota state standards in the visual arts, as defined by the criteria, and “I Can”
statements that our high school district art department identified during the unpacking of
the benchmarks process. The students will choose from a list of options how they will
meet or exceed each requirement. Additionally, students may opt to provide evidence of
meeting the standard outside of the options listed, should they feel they are able to meet
or exceed the requirement in a self-defined way.
Google Slideshow Template

This is a formatted Google Slideshow template to assist students in meeting the summative requirements in the Ceramics A course. Each slide requires photographic and reflective evidence in order to document their journey through this course; however, the student may decide how to demonstrate meeting or exceeding the standard within each slide. If a student wishes to change the layout or order of appearance within the slides, they should still ensure that they are meeting the necessary standards that are outlined within the Ceramics A Course Pacing and Assessment document, which is a calendar I created to assist in organization.

Manual Assessment Packet

This is a formatted packet of our units meeting the Minnesota State Standards in the Visual Arts. It is the student’s responsibility to keep track of this packet until the end of the trimester. For students who choose this option, all formative assessments will take place in this packet. Students may revise formative assessments in order to improve them and increase scores for summative assessment.

Bringing it Together

Each of the skill builder units and formative assessments revolve around growth mindset and the Studio Habits of Mind, as well as our district defined common objectives within the shared content areas. Student-centered learning and 21st century learning initiatives are reflected throughout the framework and within the learning environment. I am structuring this framework around the theme/media continuum of a modified choice model, as stated by Diane Jaquith (2015).
In skill builder units, students are provided an introduction and mini-demonstration of a clay construction technique. They are then afforded the opportunity to explore a construction method in clay while experimenting with personal style, subject matter, surface manipulation, and individual voice. They are encouraged to fail fast and develop risk-taking in order to discover the possibilities within each construction method. Typically, students spend approximately one week experimenting with each clay construction technique. At the end of each studio technique unit, students reflect on the unit and self-assess using the provided unit rubric. Artworks are not assessed based on their aesthetic value or a subjective view of the product, but on the students’ growth mindset and Studio Habits of Mind, along with a couple of common district objectives, and a couple Minnesota state standard benchmarks.

In the choice units, students are encouraged to use the knowledge and experience gained in the studio technique units and plan for an individually-selected ceramic project to create. This is where 21st century learning and innovation plays a greater role in the art making process. The continuum of choice is wider, as students are not strictly limited to ceramics in their project. Since it is a course focused on ceramics, the main media should include ceramics, but mixed media and alternative process, and presentation options are welcome and encouraged.
In this choice-based studio course, the teacher will guide students in technique and skill development, growth mindset, and problem solving. Toward the beginning of the course, students will be required to meet certain defined objectives as they learn new techniques within each skill builder unit, while exercising their choice of subject matter to meet the required objectives. Gradually they will be encouraged to define their own construction methods to meet their goals of full choice artworks.

Throughout the artistic process in this course and within each unit, students will learn to envision, plan, manage time, practice, explore, fail fast, engage and persist, practice more, document process, collaborate, critique, revise, reflect, and self-assess. The learning environment is constructivist in nature when working in a community, choice-based art studio. Students learn by utilizing 21st century learning and innovation skills: critical thinking, communication, collaboration, and creativity. Students also learn to exercise growth mindset and Studio Habits of Mind.
CHAPTER FOUR

Conclusions

Introduction

In this chapter I will describe the challenges and successes throughout the process of developing my project. This process has been ongoing, as I began the idea of merging Teaching for Artistic Behavior, choice-based art, growth mindset, Studio Habits of Mind and 21st century skills to develop an ideal, choice-based, high school art room three years ago. With the happenings of everyday life, I was forced to put my capstone research on hold. When I picked it back up, I was also immersed in the district initiative of standards based instruction. This shift added to the challenge of promoting a choice-based philosophy. I was determined to continue down my original path of research, so I added the challenge of conforming to using the Minnesota state standards in the visual arts for instruction and assessment purposes.

Lifelong Learner

The most rewarding aspect of this research project has been the ability to design a project that will assist my professional growth as an educator. I am also able to offer my idea of a fusion of best practices to share with my coworkers, in order to reflect with them on our efforts to incorporate standards-based instruction and assessment into our courses.

Throughout the designing process, I struggled first with the merging of best practices and standards-based grading, then with piloting a few of the ideas. There
seemed to be a divide between the traditional practice of grading I was accustomed to and the implementation of assessment based on the Minnesota state standards in the visual arts (Appendix B). I also struggled with the ability for students to independently assess their progress. This promoted a lot of reflection and growth individually, as well as within my professional learning committee (PLC) with other art teachers in our school and within the district. I intend to solicit feedback from students who have taken courses with me over the last few years in order to gain their perspective on the structure and clarity of the learning goals, tracking of individual progress, and ease of meeting the standards based instructional goals. I also intend to investigate further, through documenting and reflecting with our other art teachers throughout the rest of the school year, in order to make certain that the framework I have created in this project is an accurate way in which to meet student centered learning (personalization) while encouraging choice in a standards-based instruction and assessment classroom, school, and district.

Influence

Throughout my research and literature review I solidified my student-centered philosophy through a more in-depth investigation of Teaching for Artistic Behavior (TAB) and choice-based art education. The continuum of choice examples through authentic art experiences commanded much reflection and forced me to examine further where I currently hovered within this continuum and where I wished to eventually land. (Jaquith, 2015). I would ultimately like my Ceramics B course to become full choice, however it will take further revisions of my Ceramics A curriculum to ensure that I can
move my students and classroom environment beyond modified choice. I will need to ensure that I am providing interdistrict agreed upon skills and techniques within the curriculum in order to allow for a full-choice classroom environment. I am optimistic that I can accomplish this goal with further refinement and scaffolding. As I scaffold the units within this Ceramics A and B curriculum I will remember Nan Hathaway’s description of smoke and mirrors in the art classroom. Handing the magic wand to the students to demonstrate authentic learning will reflect a student-centered learning environment and ensure that students are the artists who are learning through intrinsic motivation. (Hathaway, 2013)

It is important to mention that I am forever grateful to the founders and supporters of the TAB movement. I know that I would not have the level of student-centered philosophy I hold now if not for the influence of these forward-thinking and passionate art educators. Regarding the students as artists in the collaborative studio setting has given me a rewarding and innovative perspective of art education. I find that my students’ intrinsic motivation inspires me to continue teaching them about art and the connections the artistic process brings to their lives every day. (Douglas & Jaquith, 2009). I would not have the same passion for teaching art if I would not have had the privilege of hearing Jeff Pridie speak. I would not have been able to explore the TAB movement without the presence of online professional development opportunities and social media platforms. This has been extremely valuable, as student-centered learning can be challenging in the minds of educators who fear the loss of control to guide students to the learning goals. (Krahenbuhl, 2016).
The interactions I have been fortunate enough to have with TAB and choice-based art educational professionals around the globe has greatly impacted my art teaching practice. The impact that TAB has had on the practices of art education within the past several years is remarkable. Art education leaders have stepped forward to advocate for authentic student artmaking in response to the TAB movement and philosophy of those grassroots educators who joined together in support of their students’ needs. From national and state art education conference speakers and panel discussions to websites and collaborative publications, this movement has changed the direction of art education for art educators worldwide. Many of the art educators implementing the ideas of TAB and choice-based art have collaborated on a global scale to offer their research and experimentation to other art teachers in our online professional development community in the form of learning portals, websites and resources to promote a high degree of choice for student artmaking experiences.

The discovery of the Framework for 21st Century Skills and Hetland’s Studio Habits of Mind have provided me eternal food for thought as I work to encourage my students to learn and grow as creators, innovators, and young adults (Hetland, 2013). It gives me a sense of fulfillment to know that I am working towards contributing to my students’ future lives by prioritizing student-centered learning in the art classroom through the artistic process. (Collins & O’Brien, 2011) Student-centered art education using a student-centered approach supports the ability to collaborate, communicate, think critically and create art using innovative approaches, emphasizing process over product (McCarthy, 2015). The process of learning is greatly emphasized using the Studio Habits
of Mind; developing craft, engaging and persisting, envisioning, expressing, observing, stretching and exploring, reflecting, and understanding the art world. These studio habits align well and support the idea of growth mindset as well as 21st century skills. We are preparing our students for the future by providing the skills to grow with the needs of our continuously evolving future. We cannot begin to imagine what we are preparing our youth for specifically, but we can prepare them for what challenges they face by equipping them with the tools for 21st century success. Although it is rewarding to see the result of these teaching practices in the form of aesthetically pleasing artworks, it is even more rewarding to witness the process of these student artists as they learn to function in a supportive and collaborative environment of risk-taking and problem solving (Johnson, 2009).

My coworkers have also greatly inspired me with their willingness to work collaboratively toward the common goal of standards-based assessment as the science, while preserving our authentic art of teaching individually. In our efforts to differentiate instruction to meet the various needs of our students, we have placed emphasis on cultural and personal relevance. The connections and relationships we are nurturing amongst ourselves as professionals is supporting our desire to lead and teach with empathy and culturally and linguistically responsive strategies (Hollie, 2012). It has been rewarding to work with art teachers who share a common appreciation for collaborative research and professional development. The trust we have built based on our professional and empathetic interactions are beneficial in meeting the needs of our students (Feltman, 2009).
**Implications**

**Students/Families**

It is my hope that students are able to independently track their learning with the assistance of a formatted guide based upon their learning style. It is also my hope that this guide provides a bridge of communication from the classroom to the home. Families can follow along with the goals, successes, and necessary modifications to strengthen learning for the students. Students and families can also keep track of objectives based upon the Pacing and Assessment Guide. This provides a clear view of the progression of the course, as well as student responsibilities in the learning process.

The formative and summative assessment process is clearly described, as well as the late work policy, and formative and summative deadlines for purposes of grading on the web page. This will hopefully alleviate any concerns about the merging of standards-based grading and traditional-grading practices.

**Policy Implications**

As a teacher leader within the district art department and in our school, it is rewarding to discover a way to put students at the center of the learning process with a constructivist approach, while implementing and practicing standards-based instruction and assessment. This has been a struggle to wrap my head around. I have tried a variety of methods to assess my students over the past few months. Through experimentation I landed upon the current format. This seems to address my original question: “how can art educators promote a choice-based program while supporting and maintaining standards-based instruction and assessment?” Hopefully other art educators in our
district will also be experimenting with various ways to address this challenge. I am confident that we will find a way for all of us to meet the district’s goals of culture and climate, student centered learning (personalization), and standards-based instruction and assessment.

Limitations

One limitation that exists is that I have developed a Pacing and Assessment Guide for a Ceramics A course. It will have to be adjusted dependent on the course, the art educator’s “art of teaching” style, and the grade level. This is for a high school trimester course. Our middle school and elementary school courses will be structured differently. This could serve as a model for our district art educators at all levels to consider and adjust to their own needs as desired.

Another limitation is that the Minnesota state standards in the visual arts are in the middle of the revision cycle. This format of assessment will have to be adjusted and refined to meet the upcoming revised standards when they are released.

A final limitation I am considering is the modification necessary for special needs students. It will not be practical to have them meet all of the standards in the same way as regular education students. I intend to develop a supplementary assessment guide for students in need of a modified format.

Potential

In finding common intersectionalities of various best practices in student-centered learning and standards-based assessment, this format has the potential to be a starting point for post-secondary educational opportunities using a portfolio-based admissions
process. This has been a common concern among educators and within the community.

How would the shift from traditional-grading to standards-based grading affect a student’s grade point average (GPA) and college admissions? Our district is contemplating the creation of a committee to address this question. Should this occur, I would like to volunteer to take part in this committee to continue to revise this format and to influence potential policy and innovative solutions for our future generations.

Summary

It is thrilling to discover new energy and passion in refining my instructional methods through continuous self-reflection and growth. The effects of lifelong learning are contagious. The more strategies I learn, the more I want to learn and implement into my classroom. Although I was disappointed to have to delay my research for a couple of years regarding student-centered and choice-based learning, I am thankful to have been able to include the challenge of standards-based instruction and assessment within the continuum of choice in order to merge the science of the standards with the art of teaching.
REFERENCES


Hetland, L. (2013). *Studio thinking 2: The real benefits of visual arts education / Lois Hetland, Ellen Winner, Shirley Veenema, and Kimberly M. Sheridan: foreword to the*
second edition by louise music ; foreword to the first edition by david N. perkins


Huntington Beach, CA: Shell Education.


### APPENDIX A

Project Website: [http://tinyurl.com/standardchoiceceramics](http://tinyurl.com/standardchoiceceramics)

### APPENDIX B

High School MN State Standards in the Visual Arts

Taken from [http://education.state.mn.us/mde/index.html](http://education.state.mn.us/mde/index.html)

<table>
<thead>
<tr>
<th>Grade</th>
<th>Strand</th>
<th>Standard</th>
<th>Arts</th>
<th>Code</th>
<th>Benchmark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>1. Demonstrate knowledge of the foundations of the arts area.</td>
<td>Visual Arts</td>
<td>9.1.1.5.1</td>
<td>1. Analyze how the elements of visual art including color, line, shape, value, form, texture and space; and principles such as repetition, pattern, emphasis, contrast and balance are combined to communicate meaning in the creation of, presentation of, or response to visual artworks.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>1. Demonstrate knowledge of the foundations of the arts area.</td>
<td>Visual Arts</td>
<td>9.1.1.5.2</td>
<td>2. Evaluate how the principles of visual art such as repetition, pattern, emphasis, contrast and balance are used in the creation of, presentation of, or response to visual artworks.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>1. Demonstrate knowledge of the foundations of the arts area.</td>
<td>Visual Arts</td>
<td>9.1.1.5.3</td>
<td>3. Analyze how the characteristics of Western and non-Western styles, movements, and genres in art contribute to the creation of, presentation of, or response to artworks.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>1. Demonstrate knowledge of the foundations of the arts area.</td>
<td>Visual Arts</td>
<td>9.1.1.5.4</td>
<td>4. Apply understanding of the health and safety issues related to creating in art.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.</td>
<td>Visual Arts</td>
<td>9.1.2.5.1</td>
<td>1. Integrate the characteristics of the tools, materials and techniques of a selected media in original artworks to support artistic purposes.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.</td>
<td>Visual Arts</td>
<td>9.1.3.5.1</td>
<td>1. Analyze how visual artworks influence and are influenced by personal, social, cultural or historical contexts, including the contributions of Minnesota American Indian tribes and communities.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>1. Artistic Foundations</td>
<td>3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.</td>
<td>Visual Arts</td>
<td>9.1.3.5.2</td>
<td>2. Synthesize and express an individual view of the meaning and functions of visual art.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.1</td>
<td>1. Create a single, complex artwork or multiple artworks to express ideas.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.2</td>
<td>2. Revise artworks based on artistic intent and using multiple sources of critique and feedback.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>2. Artistic Process: Create or Make</td>
<td>1. Create or make in a variety of contexts in the arts area using the artistic foundations</td>
<td>Visual Arts</td>
<td>9.2.1.5.3</td>
<td>3. Justify an artistic statement, including how audience and occasion influence creative choices.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.1</td>
<td>1. Present, exhibit, publish or demonstrate collections of artworks for different audiences and occasions.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.2</td>
<td>2. Revise presentation based on artistic intent and using multiple sources of critique and feedback.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>3. Artistic Process: Perform or Present</td>
<td>1. Perform or present in a variety of contexts in the arts area using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.3.1.5.3</td>
<td>3. Justify artistic intent, including how audience and occasion influence presentation choices.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>4. Artistic Process: Respond or Critique</td>
<td>1. Respond to or critique a variety of creations and performances using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.4.1.5.1</td>
<td>1. Analyze, interpret and evaluate works of visual art by applying self-selected criteria within the traditions of the art form.</td>
</tr>
<tr>
<td>Grades 9-12</td>
<td>4. Artistic Process: Respond or Critique</td>
<td>1. Respond to or critique a variety of creations and performances using the artistic foundations.</td>
<td>Visual Arts</td>
<td>9.4.1.5.2</td>
<td>2. Justify choices of self-selected criteria based on knowledge of how criteria affects criticism.</td>
</tr>
</tbody>
</table>
APPENDIX C

District Art Teachers’ Collaborative Efforts for Unpacking MN State Standards

Visual Arts Benchmarks - Translated to “I Can” Statements

<table>
<thead>
<tr>
<th>FOUNDATIONS</th>
<th>I can analyze how the Elements of Art are combined to communicate meaning in art. 9.1.1.5.1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I can analyze how the Principles of Design are combined to communicate meaning in art. 9.1.1.5.1</td>
</tr>
<tr>
<td></td>
<td>I can evaluate how the Principles of Design are used in the creation, presentation, or response to art. 9.1.1.5.2</td>
</tr>
<tr>
<td></td>
<td>I can analyze how the characteristics of Western and non-Western styles, movements, and genres in art contribute to the creation of, presentation of, or response to artworks. 9.1.1.5.3</td>
</tr>
<tr>
<td></td>
<td>I can use tools, materials, and equipment safely in the art environment and demonstrate how/why. 9.1.1.5.4</td>
</tr>
<tr>
<td></td>
<td>I can use tools, materials, and techniques of selected media in original artworks to support artistic purposes. 9.1.2.5.1</td>
</tr>
<tr>
<td></td>
<td>I can analyze how artwork influence and are influenced by personal, social, cultural, or historical contexts. 9.1.3.5.1</td>
</tr>
<tr>
<td></td>
<td>I can analyze how artwork influence and are influenced by Minnesota American Indian tribes and communities. 9.1.3.5.1</td>
</tr>
<tr>
<td></td>
<td>I can express my individual view of the meaning and function of a work of art. 9.1.3.5.2</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CREATE</th>
<th>I can create a single, complex artwork and/or multiple artworks to express ideas. 9.2.1.5.1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I can revise artworks based on artistic intent and using multiple sources of critique and feedback. 9.2.1.5.2</td>
</tr>
<tr>
<td></td>
<td>I can justify an artistic statement, including how audience and occasion influence creative choices. 9.2.1.5.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>PRESENT</th>
<th>I can present, exhibit, or demonstrate collections of artworks for different audiences and occasions. 9.3.1.5.1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I can revise a presentation based on artistic intent. 9.3.1.5.2</td>
</tr>
<tr>
<td></td>
<td>I can revise a presentation using multiple sources of critique and feedback. 9.3.1.5.2</td>
</tr>
<tr>
<td></td>
<td>I can justify artistic intent, including how audience and occasion influence presentation choices. 9.3.1.5.3</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CRITIQUE</th>
<th>I can critique works of visual art by applying self-selected criteria within the traditions of the art form. 9.4.1.5.1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I can justify choices of self-selected criteria based on knowledge of how it affects criticism. 9.4.1.5.2</td>
</tr>
</tbody>
</table>