

Media and Visual Arts

Facilitator Manual

Tennessee Academic Standards for Fine Arts

Divider Front

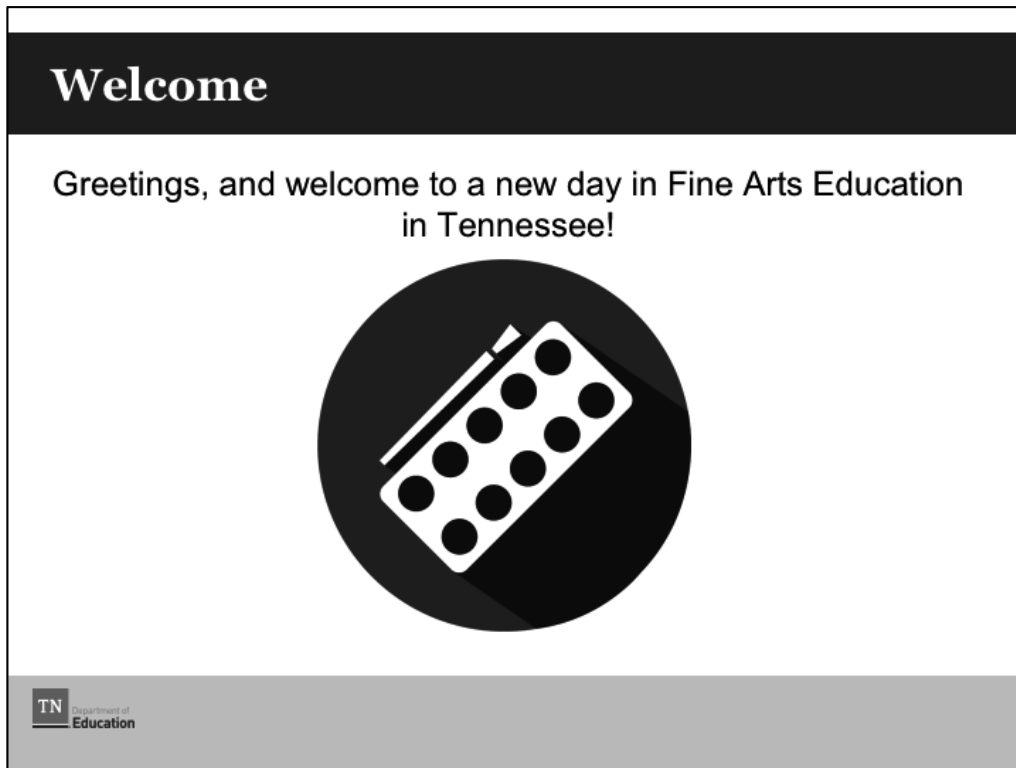
Divider Text: Facilitator Notes

Divider Back



Media and Visual Arts

Teacher Training Summer 2018



Time: 2 minutes

Notes:

Facilitator 1:

Good Morning. My name is _____ and this is my co-facilitator _____. We want to share with you a little about ourselves, the big picture of why we are all here today, and a few important logistical things in the housekeeping department.

Facilitator 1:

[Talk through all of the following about yourself.]

Name

District/City

School(s)

Grade Level

Subject of Expertise

What is something you hope to learn from today?

Facilitator 2:

[Talk through all of the following about yourself.]

Name

District/City
School(s)
Grade Level
Subject of Expertise
What is something you hope to learn from today?

Facilitator 1:

We will have scheduled breaks during the day, if you need to step out, please feel free to do so. The restrooms are located _____

Facilitator 2:

We will talk more in depth in just a few minutes about today's agenda. Lunch is on your own and will be 1 hour 15 minutes long. We will try to stay on track with the agenda. So, if you are riding with someone else in another training, we will still be releasing everyone about the same time.

[If you're local, you might want to remind everyone where some fast reliable eateries are located.]

Facilitator 1:

For today's training, you will be primarily using your Participant Manual. Think of this manual as a sketchbook; you can write and draw in it as we go through today. There will be some group activities that we complete using the Participant Manual. The second manual in front of you is a printed copy of the standards you can use for reference. Although the standards in front of you are only for your content area, the Standards Manual has kept the original page numbers from the complete standards document. If your page numbers shift abruptly at some point in the document, that is because the intermediate pages reference another area's standards.

Materials:

Activity Directions:

References:

Your Time to Shine!	
Please write your name, grade level, and content area on the name tent provided. Feel free to decorate!	
	<p>My "Shining Moment" Icebreaker</p> <p>Share your favorite or greatest "shining moment" from your work experience.</p>
	Participant Manual page #5

Time: 15 minutes

Notes:

Facilitator 2:

Please turn to page 5 in your Participant Manual. As we go around the room for introduction, it may be helpful to take notes on colleague that your could collaborate with as we work to implement the revised standards.

[Recognize that k-12 teachers are in the room. Recognize more than one content area (i.e. vocal, instrumental, general music). Poll audience for grade level, are they general ed. that teaches (insert content area) or (insert content) that rotates through general ed.?

Facilitator 1:

Let's do a quick check on our comfort levels with the new standards. *[You can do thumbs up, down, sideways...or you can do fist to five. Just model some good formative assessment moves that they can take home with them.]*

How familiar are you with the new standards?

Has anyone already started implementing these new standards?


Materials:

Activity Directions:

References:

Norms

- Keep conversations student-centered
- Keep this a safe place not to know
- Be aware of airtime equity
- Maintain a positive and supportive tone
- Be present and engaged



Time: 1 minute

Notes:

Facilitator 1:

Let's take a minute and read the norms for today's training. Let's popcorn across the room. *[If no one volunteers, just pick someone to start.]*

Materials:

Activity Directions:

References:

Rest Stop One: Discuss

Identify the domain, foundation, and grade level for the following visual art standard:

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



Participant Manual page #11, 19

Time: 3 minutes

Notes:

Facilitator 1:

[In a humorous tone...] Let's take a quick break from the presentation, pull over for a rest stop, and play a fun game that we will call "Standards Bingo." Take a look at the standard listed on the screen or you can find the standard on page 11 in your Participant Manual. Take a few minutes to work with your group to determine what grade band you think this should appear in the standards. If you have extra time, you can try to identify the domain and foundation as well. While you can look in your Participant Manual on page 19 to find the list of domains and foundations, please do not refer to the actual standards document for the "correct" answer and miss out on the valuable discussion.

Facilitator 2:

Let's have a quick discussion. *[Wait for discussions to end.]* Who would like to share their thoughts? *[Ask for additional thoughts, try to find a consensus, and click "next slide" to find out the correct answers.]*

Materials:

Activity Directions:

References:

Rest Stop One: Review

Identify the domain, foundation, and grade band for the following visual art standard:

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

3.VA.Cr1.B



Time: 2 minutes

Notes:

Facilitator 2:

Let's look at the correct answer. This is a third grade standard for visual arts in the create domain and the first foundation. You will notice it is "B" which means there will be another standard associated with this foundation at this grade level as well. We will cover this in much more detail later in the day but wanted to give you a quick preview to get your minds wrapped around these concepts. How are we doing so far? Good? If you were not 100% on target, no worries! We will spend more time on these concepts today and are confident your comfort level will increase as we go. Awesome job! Let's take a look at some of our goals for today.

Materials:

Activity Directions:

References:


Standard 3.VA.Cr1.B

Goals for Today

You will know the structure of the new standards.

You will understand how the standards can be applied in the classroom.

You will create classroom content using each of the standards.

Participant Manual page #12

Time: 2 minutes

Notes:

[Model the KUD for them with your goals for their day of training.]

Facilitator 2:

Please turn to page 12 of the Participant Manual as we review the goals for today's training. *[Introduce the slide "Goals for Today". As you read through the "Know", "Understand", and "Do", remind them that these are the things that they should leave with in the afternoon.]*

Facilitator 1:

[Ask questions to get a feel for their "reaction" to these. Does this feel doable?]

Materials:

Page 12 in the Participant Manual

Activity Directions:

Optional: participants can write some personal goals on page 12 in the Participant Manual.

References:

Goals for Implementation in Year One

- Teachers will know and teach all of their grade levels' standards.
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.



Participant Manual on page #13

Time: 3 minutes

Notes:

Facilitator 1:

When you know where you need to end up, how do you figure out how to get there?

During our time together, we are going to talk about each goal and, throughout our modules, share with you strategies, promising practices, and resources to support you in your implementation of the standards. These goals are listed on page 13 of your Participant Manual.

Facilitator 2:

[Have a participant read the first goal. Ask them to do thumbs up, middle, or down to show their level of confidence that they can complete this goal. Do the same with the next to goals.]

Materials:

Activity Directions:

Maybe an activity to talk to a partner about “doability” and which feels

more accessible and maybe which feels more daunting.

References:

Training Overview

- Awareness of the new Tennessee Academic Standards for Fine Arts Education
- Mindset and shifts in the instructional promising practices
- Planning and strategies for implementation



Time: 1 minute

Notes:

Facilitator 2:

The big picture of the training today is to create and increase awareness of the new standards and expectations for implementation in year one.

Facilitator 1:

Our goal is for you to be empowered to meet the goals for year one implementation. As educators, we know professional growth and change can be challenging. However, this is not something you need to do in the isolation of your classroom. We encourage you to look around your school, your district, and this room for other educators who will network with you to build your confidence in using these standards with your students.

Facilitator 1:

Today you will examine the standards, become familiar with them, and begin to contemplate some of the mindset shifts that informed their creation.

Facilitator 2:

You will also have the opportunity to begin to strategize ways to incorporate the standards into your curriculum.

*[**Just Reminders***

Intro and Welcome

Standards Orientation

Access to the whole child

Structure of the standards

What's different?

Mindset

Pedagogy

Literacy in the Arts

Deconstructing the Standards

Connections with long term planning and formative assessment

Formative assessment

Mindset and pedagogy reflection

Planning and Takeaways

How to get started/Where do I go from here?


Helpful hints and strategies

Next Steps]

Materials:

Activity Directions:

References:

Morning	
Time	Session
8–8:30 a.m.	Welcome and Introduction
8:30–9:15 a.m.	Standards Orientation
9:15–10:30 a.m.	Structure of the Standards
10:30–10:45 a.m.	Break
10:45–11:30 a.m.	Mindset, Pedagogy, and Literacy in the Arts
	

Time: 30 seconds

Notes:

Facilitator 2:


[Review the schedule for the day]

Materials:

Activity Directions:

References:

Afternoon	
Time	Session
11:30–12:45 p.m.	Lunch
12:45–3:45 p.m.	Deconstructing Standards, Formative Assessment, Planning, and Takeaways
3:45–4 p.m.	Closing



Time: 30 seconds

Notes:

Facilitator 1:

[Review the agenda for the afternoon.] There are several trainings taking place today. We strive to keep everyone on similar times for lunch and end of day dismissal. If you are riding with someone in a different training or planning to meet someone for lunch, please determine a place to meet rather than waiting outside of the training room or disrupting their training by knocking and asking for someone to step outside the room.

Materials:

Activity Directions:

References:



Time: 0 minutes

Notes:

Facilitator 2:

After this session, you will be prepared to explain the standards revision process, as well as the structural and conceptual shifts in the newly revised standards.

Materials:

Activity Directions:

References:

Origin of the Standards

- Developed by team of fine arts educators, the Tennessee State Board of Education, and the Tennessee Department of Education
- Connected to:
 - National Core Arts Standards
 - National Art Education Association's *Purposes, Principles, and Standards for School Arts Programs*
 - Every Student Succeeds Act- Tennessee's Plan
 - Tennessee Code Annotated § 49-6-1025
 - Tennessee graduation requirements
 - *Tennessee Succeeds Strategic Plan*



Time: 3 minutes

Notes:

Facilitator 2:

When you are talking with others about the standards, you may be asked some questions about how the standards were developed.

Facilitator 1:

The revised standards were written by a team of elementary and secondary fine arts educators who represented rural, suburban, and urban districts. The writing process included a statewide survey of teacher input, face to face and web based writing meetings, a review a revision process, a public review window, and a final revision before being submitted to the State Board for approval.

Facilitator 2:

There are many connections between the Tennessee standards and the broader field of education. One connection is that in many cases the Tennessee standards are parallel to the National Core Arts Standards, which can be viewed by following the link in this document. The National Core Arts standards were developed from a cooperative research base

which included organizations such as the College Board, National Assessment of Educational Progress (NAEP), and Partnership for 21st Century Skills (P21). The National Art Education Association's opportunity to learn standards found in the publication Purposes, Principles, and Standards for School Arts Programs outline the level of programming needed to support student learning in visual arts. These standards outline guidance on the curriculum and scheduling, staffing, materials and equipment, and facilities.

Facilitator 1:

The federal Every Student Succeeds Act (ESSA) lists the arts and music as a part of a "well-rounded" education. The state standards for arts education contribute to increased student access for quality arts education that impacts college, career, and life readiness for Tennessee students.

Materials:

Activity Directions:

References:

Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
- **April 2016:** First draft of standards complete
- **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
- **June 2016:** Review committee meets to develop revisions based on public feedback



Participant Manual page #14

Time: (3 min.)

Notes:

Facilitator 1:

The process began with a review of the standards for public feedback. Tennessee educators who are experts in their content area and grade band served on the advisory panels. These educators reviewed all the public feedback and the current standards. Then, they used their content expertise and knowledge of Tennessee students to draft a revised set of standards.

Materials:

Activity Directions:

References:

Standards Review Process, Continued

- **July 2016:** First reading with SBOE
- **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
- **Oct. 2016:** Final reading with SBOE
- **SY 2017-18:** Training and professional development
- **SY 2018-19:** Full implementation



Participant Manual page #14

Time: (3 min.)

Notes:

Facilitator 2:

The standards were posted for a second feedback collection from Tennessee's stakeholders. The Standards Recommendation Committee (SRC) consisted of ten members appointed by legislators. This group looked at all the feedback from the website, the current standards, and revised drafts. Recommendations were made for additional revisions where needed. The SRC recommended the final draft to the State Board of Education for approval in October 2016, where they were approved. Now, we're here in training and professional development so we can fully implement the standards next school year.

Materials:

Activity Directions:

References:

Standards Revision Key Points

Focus on revised standards

Addition of media arts as a fine art

Not a one-for-one replacement of previous standards

Look for:

- Structural shifts
- Conceptual shifts



Participant Manual page #14-15

Time: 5 minutes

Notes:

Facilitator 1:

Although we are discussing the revision of the standards, we will not be directly comparing the old standards to the revised standards.

Facilitator 2:

Why are we not doing a direct comparison to the old standards? Let me tell you a story. This excerpt was taken from Challies, Tim. (June 27, 2006). *Counterfeit Detection*. <https://www.challies.com/articles/counterfeit-detection-part-1/>

“Federal agents don’t learn to spot counterfeit money by studying the

thing. Then when they see the bogus money they recognize it.” Training in identifying counterfeit currency begins with studying genuine money. There are certain identifying characteristics that are added to each bill printed. These characteristics are necessarily difficult to reproduce. Some are intended to stump the casual counterfeiter, armed with no more than a scanner and color laser printer, and some will stump the more serious

counterfeiter, even if armed with expensive, high-tech equipment.

We can relate that methodology to the standards. If we learn to recognize classrooms.

Facilitator 1:

Instead of doing a direct comparison, we will focus on the revised standards with a look at the structural and conceptual shifts; they are not a one-for-one replacement of previous standards.

Facilitator 2:

Let's delve into some of the foundations for the structural shifts in the new standards.

Materials:

Activity Direction:

References:

Structural Shifts

Grade bands/levels:

K, 1, 2, 3, 4, 5, 6, 7, 8, HS 1, HS 2, HS 3

Organization

- Six overarching standards to four domains and 11 foundations
- Grade Level Expectation (GLE)/Course Level Expectation (CLE) to Standard
- Formative assessments not included in standards



Participant Manual page #15

Time: 5 minutes

Notes:

Facilitator 2:

The newly revised Visual and Media Arts standards offer standards for each grade band from Kindergarten through 8th grade artists and standards for High School artists in three levels called HS 1, HS 2, and HS 3. This does not mean that a student can only take three years of Visual or Media Arts in high school, but, instead, means that multiple arts courses may use the same set of standards.

Facilitator 1:

You may remember the 6 overarching standards that were based on the previous national standards. Those have shifted to 4 domains and 11 foundation statements.

Facilitator 2:

There is also a shift from grade level expectations (GLE) and course level expectations (CLE) to standards.

Facilitator 1:

You will notice there are no formative assessment suggestions included in the standards.

Materials:

Activity Direction:

References:

Conceptual Shifts

Students as Artists

- Differences are desirable.
- Skills with media are just one of many aspects of an artist's training.
- Experimentation and innovation are encouraged.

Brain Development

- Standards support cultivating dispositions exhibited by critical thinkers.
- Students can apply their strong creative problem-solving skills developed in visual art to any career they eventually pursue.

21st Century Skills

- Creativity
- Critical thinking
- Communication
- Collaboration

College and career readiness

TN

Department of Education

Participant Manual page #15

Time: 8 minutes

Notes:

Facilitator 1:

The new standards are meant to cultivate critical thinking skills to benefit the whole child.

Facilitator 2:

Students as artists will develop skills not only in media but all the aspects of an artist's work. What are some other skills we teach? *[one or two audience volunteers]*

Facilitator 1:

The standards promote brain development by focusing on student's critical thinking and problem-solving skills, which will benefit them in any career path.

Facilitator 2:

The 21st century skills gained through a strong visual art education will further benefit our students by giving them skills necessary to continually adapt to the quickly evolving workplace.

Facilitator 1:

This serves as a powerful argument for the importance of art education; as art teachers, we are always looking for advocacy tools, and this facet of the new standards will help us strengthen support for our programs.

Materials:

Activity Directions:

References:

Reflecting on Conceptual Shifts

Following their K-12 education, our students will move on to pursue a variety of careers.

How can a strong art education grounded in the structural and conceptual framework of the new standards help prepare them?



Participant Manual page #16

Time: 14 minutes

Notes:

Facilitator 2:

Another way we can advocate for student learning in the arts is to make connections between arts instruction and opportunities for students. Please turn to the handout "10 Lessons the Arts Teach" in the Participant Manual on page #16.

Facilitator 1:

[Give Activity directions. Ask for as many groups as time permits to take responses to the questions.]

Materials:

10 Lessons the Arts Teach page #16 in Participant Manual, pen or marker

Activity Directions:

Take a few minutes to read over the 10 lessons the arts teach. Work in pairs to label each of these 10 lessons with at least one of the items on the list of 21st Century Skills on Slide 16 *[Creativity, Critical Thinking, Communication, or Collaboration]*.

Discuss the questions: How many of you used each of the 4 labels at least once? How will experience in all of these areas benefit your students?

References:

Rest Stop Two: Discuss

Identify the domain, foundation, and grade level for the following media arts standard:

Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals.



Participant Manual page #17

Time: 3 minutes

Notes:

Facilitator 1:

We have already accomplished a lot of work today. It is time to pull over for a rest stop and play another round of “Standards Bingo.” This time, we will take a look at the standard listed on the screen and on page 17 of your Participant Manual. Take a few minutes to work with your group to determine what grade band you think this should appear in the media arts standards. Remember, no peeking for the correct answer, please.

Facilitator 2:

Let’s have a quick discussion. *[Wait for discussions to end.]* Who would like to share their thoughts? *[Then, ask for additional thoughts, try to find consensus, and click “next slide” to find out the correct answers.]*

Materials:

Activity Directions:

References:

Rest Stop Two: Review

Identify the domain, foundation, and grade band for the following media art standard:

Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals.

HS2.MA.P2.C



Time: 3 minutes

Notes:

Facilitator 2:

Let's look at the correct answer. This is a high school standard for media arts in the produce domain and the second foundation. How does this standard support the conceptual shifts we just discussed? *[Take volunteers from the large group.]*

Facilitator 1:

Great job using your intuition and prior knowledge to identify the grade band! Let's look at the structure of the standards for a complete picture of how these domains and foundations and organized as a whole.

Materials:

Activity Directions:

References:

Tennessee Fine Arts Standard 3.VA.Cr1.B



Time: 1 minute

Notes:

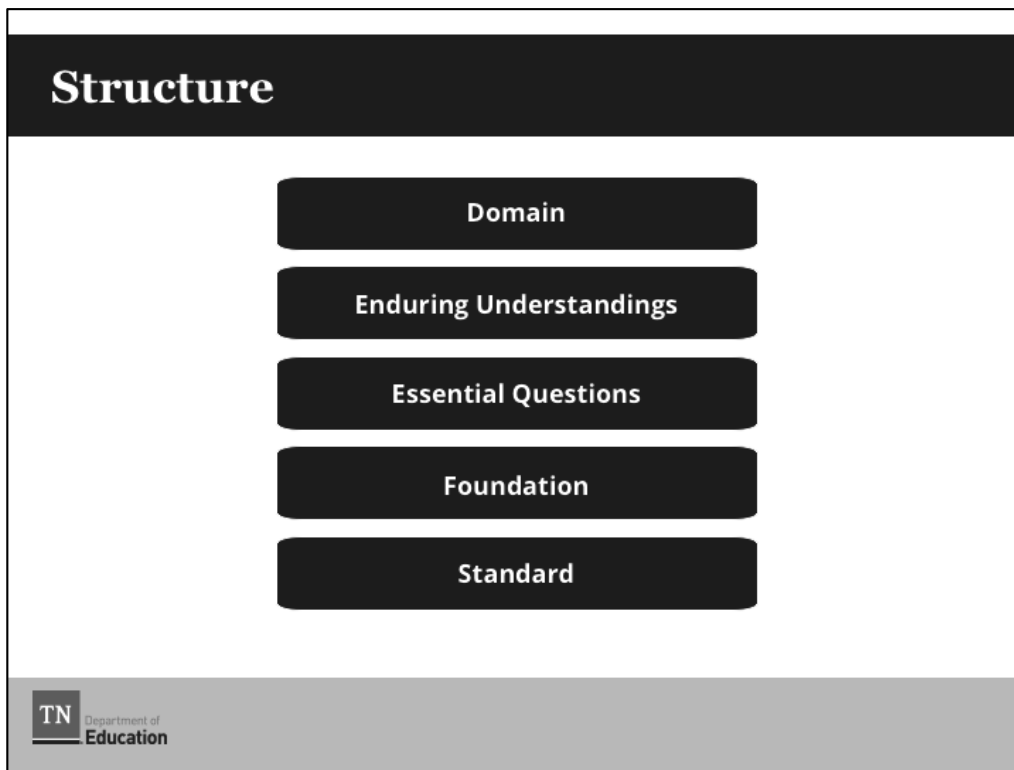
Facilitator 1:

After this session, you will be prepared to explain the structure and coding of the new standards; the difference between a domain, foundation, and a standard; and enduring understandings and essential questions.

Materials:

Activity Directions:

References:



Time: 1 minute

Notes:


Facilitator 1:

All Fine Arts standards share the same structure. The standards are grouped by domains and foundations, and Visual Art standards include “enduring understandings” and “essential questions”.

Materials:

Activity Directions:

References:

Standard Sample	
Domain	Create
Enduring Understandings	People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
Essential Questions	How do artists and designers create works of art or designs that effectively communicate?
Foundation	Cr2 Organize and develop artistic ideas and work
Standard	Individually or collaboratively construct visual representations of objects or places from everyday life.
 Participant Manual page #18	

Time: 5 minutes

Notes:

Facilitator 2:

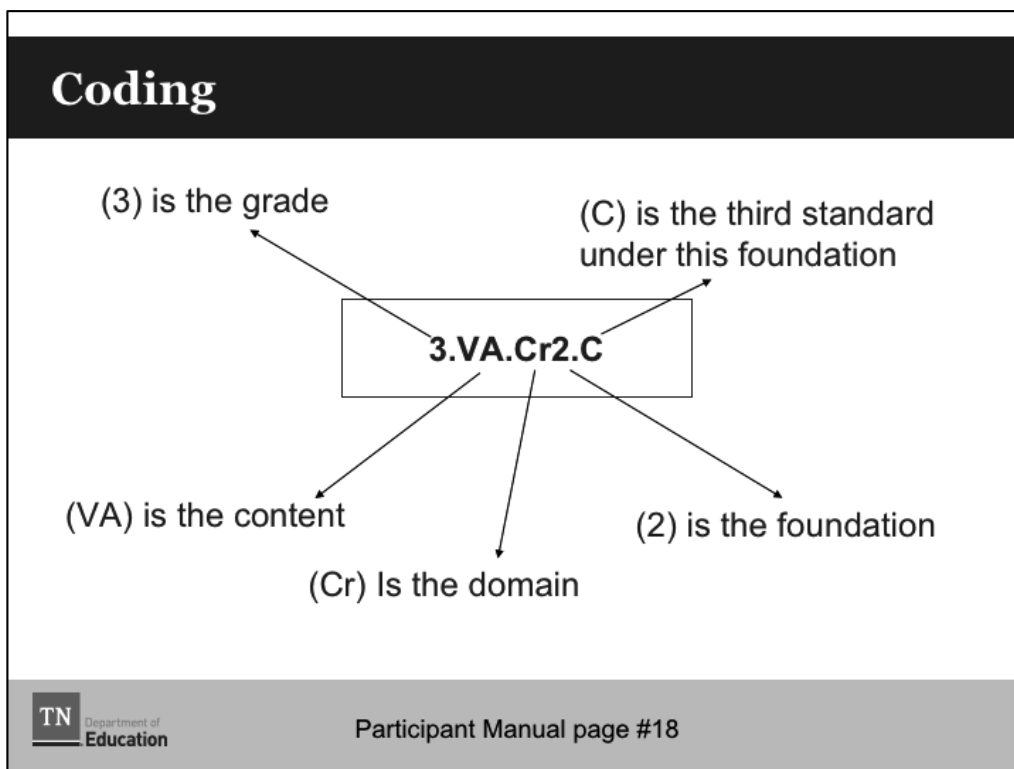
Let's walk through what one standard looks like from Domain to Standard. This enduring understanding, essential question, foundation, and standard are in the Create domain. What are some things you notice as you look at this slide? *[This information is on page 18 of the Participant Manual. Participants may have questions about grade level, going from general to specific, or about the individual and collaborative language. It is up to your discretion as to which questions you answer, but it may be helpful to mention we will address those topics later in the training.]*

Materials:

Activity Directions:

Short turn and talk and report out from two or three volunteers.

References:



Time: 3 minutes

Notes:

Facilitator 1:

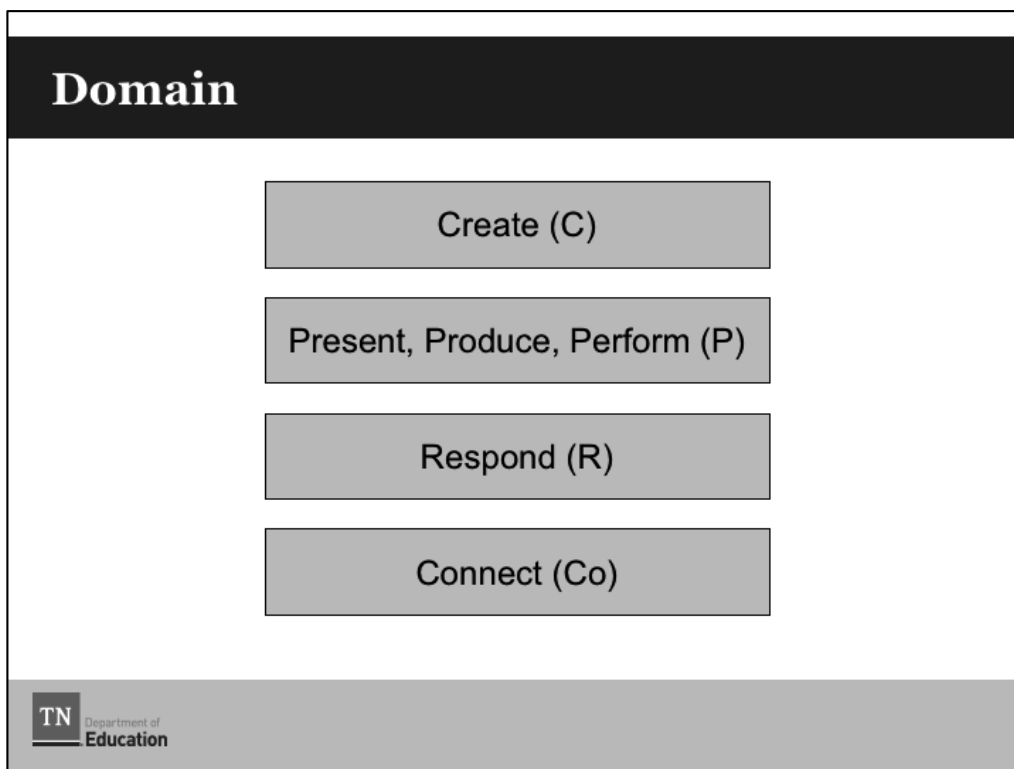
The coding for visual arts standards is aligned to other Fine Arts standards as well as many other content standards. The first number is the grade level, 3 for 3rd grade. The next letters represent the content area, which in this case are VA for Visual Arts. The third set of letters represent the Domain, which in this case is Cr for Create. Immediately followed by the foundation, 2. The standards under that foundation are represented by letters. In this case, the letter C references the third standard under this foundation, and we can infer there are an A and a B standard for the group of standards under this foundation.

Materials:

Page 18 of the Participant Manual

Activity Directions:

References:



Time: 2 minutes

Notes:

Facilitator 2:

All Fine Arts share the same domains, but the order is different for some areas. Create standards are listed first for Visual Arts because the standards in that domain represent the content that is considered the major work of the grade.

The next Domain is described by three words. Present is used for Visual Arts, Produce is used for Media Arts, and Perform is used for the Performing Arts. The next domains are Respond and Connect.

Facilitator 1:

These domains may look familiar to teachers who have used the portfolio of student growth. Although the names of the domains are similar, the content included in each domain in some cases differs between the revised standards and the portfolio. For today's training and implementation of the revised standards, we encourage you to maintain focus on the revised standards.

Materials:

Activity Directions:

References:

Foundations			
CREATE	PRESENT PERFORM PRODUCE	RESPOND	CONNECT
1. Generate and conceptualize artistic ideas and work.	1. Select, analyze, and interpret artistic work for presentation.	1. Perceive and analyze artistic work.	1. Synthesize and relate knowledge and personal experiences to artistic endeavors..
2. Organize and develop artistic ideas and work.	2. Develop and refine artistic work for presentation.	2. Interpret intent and meaning in artistic work.	2. Relate artistic ideas and works with societal, cultural, and historical contexts
3. Refine and complete artistic work.	3. Convey and express meaning through the presentation of artistic work.	3. Apply criteria to evaluate artistic work.	

Time: 28 minutes

Notes:

Facilitator 1:

All of the Fine Arts are connected by shared foundations. Each domain has three foundations, with the exception of Connect, which has only two, for a total of 11. Remember, one of the goals for year one implementation is to teach content from all of the foundations. The domains and foundations are located on page 19 of the Participant Manual.

Facilitator 2:

Let's explore what these foundations look like in visual arts classrooms with a table activity.

Materials:

1 piece of chart paper per domain divided into foundations, four post-it notes per participant, one marker per participant

Activity Directions:

This is a two-part assignment.

Part 1: Start with 4 large pieces of chart paper labeled with each domain divided into foundations (e.g.,: “Create” is the heading; “Foundation 1: Generate and conceptualize ideas and work” written at the top, “Foundation 2: Organize and develop artistic ideas and work” in the middle, etc.)

The facilitator will need to model the following activity.

Give each participant 4 post it notes. Participants will need to select one foundation from each domain. Give participants 5 minutes to brainstorm and write how the students are already demonstrating learning in their selected foundations in their classrooms (one idea per post-it). It may be helpful to remind them that examples need to be focused on activities that allow students to demonstrate understanding of the foundation.


Participants should post their notes to the chart paper under the appropriate foundations and take some time to view others’ post-its.

After participants return to their tables, discuss the following questions:

1. Take a minute to reflect on the process of writing and posting. What immediately came to your mind and what was more challenging to think about?
2. What did you notice about the responses from the group?
3. *[If needed ask]* What is missing from the responses?

Part 2: Participants will have 5 minutes to discuss with their table groups how they see themselves teaching the content of these foundations. *[What considerations are there in the order they are taught? Where are there opportunities for integration between the foundations?]*

References:

<h2>Enduring Understandings in Visual Art</h2>				
<ul style="list-style-type: none"> ● Link individual standards back to big ideas ● Will be explored and revisited throughout students' education 				
<table border="1"> <tr> <td> DOMAIN: Create </td> </tr> <tr> <td> Foundation Cr2 Organize and develop artistic ideas and work </td> </tr> <tr> <td> Enduring Understandings People create and interact with objects, places, and design that define, shape, enhance and empower their lives. </td> </tr> </table>		DOMAIN: Create	Foundation Cr2 Organize and develop artistic ideas and work	Enduring Understandings People create and interact with objects, places, and design that define, shape, enhance and empower their lives.
DOMAIN: Create				
Foundation Cr2 Organize and develop artistic ideas and work				
Enduring Understandings People create and interact with objects, places, and design that define, shape, enhance and empower their lives.				
	Participant Manual page #20			

Time: 5 minutes

Notes:

Facilitator 1:

Now, we will delve into the Enduring Understandings and Essential Questions included with each Foundation. You can find further information about these components of the standards in the introduction section of the standards document as well as on page 22 in the Participant Manual.

Facilitator 2:

Enduring Understandings should be revisited throughout a student's art education and will continue to evolve. Let's look at the Enduring Understanding for Foundation Cr2: Organize and develop artistic ideas and work.

[Have a volunteer read the Enduring Understanding for that Foundation.]

Materials:

Activity Directions:

References:

Essential Questions in Visual Art

- Designed to inspire authentic exploration of concepts
- Connect the content of the standards with enduring understandings
- Are intentionally open-ended; therefore, answers are likely to evolve over time

Time: 1 minute

Notes:


Facilitator 1:

The Essential Questions connect the content of the standards with the enduring understandings. These questions have multiple answers and will be revisited throughout the course of a student's learning in the arts.

Materials:

Activity Directions:

References:

EU and EQ Visual Art Example	
DOMAIN: Create	
Foundation Cr2	
Organize and develop artistic ideas and work	
Enduring Understandings	
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?	
	

Time: 9 minutes

Notes:

Facilitator 1:

Let's look at the Essential Questions that correspond with the Enduring Understandings we just read for Foundation Cr2. *[Volunteer reads Essential Questions]*


Facilitator 2:

Turn and talk with your neighbor to discuss: How would students at different grade levels respond to some of the essential questions for this foundation?

Materials:

Activity Directions:

References:

<h2>Enduring Understandings in Media Arts</h2>				
<ul style="list-style-type: none"> ● Link individual standards back to big ideas ● Will be explored and revisited throughout students' education 				
<table border="1"> <tr> <td> DOMAIN: Create </td> </tr> <tr> <td> Foundation Cr2 Organize and develop artistic ideas and work </td> </tr> <tr> <td> Enduring Understandings Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision. </td> </tr> </table>		DOMAIN: Create	Foundation Cr2 Organize and develop artistic ideas and work	Enduring Understandings Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.
DOMAIN: Create				
Foundation Cr2 Organize and develop artistic ideas and work				
Enduring Understandings Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.				
	Participant Manual page #21			

Time: 5 minutes

Notes:

Facilitator 1:

Now, we will delve into the Enduring Understandings and Essential Questions, included with each Foundation. You can find further information about these components of the standards in the introduction section of the standards document as well as on page 21 of the Participant Manual.

Facilitator 2:

Enduring Understandings should be revisited throughout a student's art education and will continue to evolve. Let's look at the Enduring Understanding for Foundation Cr2: organize and develop artistic ideas and work.

[Have a volunteer read the Enduring Understanding for that Foundation.]

Materials:

Activity Directions:

References:

Essential Questions in Media Arts

- Designed to inspire authentic exploration of concepts
- Connect the content of the standards with enduring understandings
- Are intentionally open-ended; therefore, answers are likely to evolve over time

Time: 1 minute

Notes:

Facilitator 1:


As we discussed when we reviewed the visual art example, the essential questions connect the content of the standards with the enduring understandings.

Turn and talk with your neighbor to discuss: How would students at different grade levels respond to some of the essential questions for this foundation?

Materials:

Activity Directions:

References:

EU and EQ Media Arts Example	
DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work	
Enduring Understanding Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.	
Essential Questions How do media artists organize and develop ideas and models to achieve the desired end product?	
	

Time: 9 minutes

Notes:

Facilitator 1:


Let's look at the Essential Questions that correspond with the Enduring Understandings we just read for Foundation Cr2. *[Volunteer reads Essential Questions]*

Turn and talk with your neighbor to discuss: How would students at different grade levels in media arts respond to some of the essential questions for this foundation?

Materials:

Activity Directions:

References:

Reflection	
<p>What have you learned this morning?</p> <ul style="list-style-type: none">● Something new● Yes, and...	
	Participant Manual page #22

Time: 10 minutes

Notes:

Facilitator 1:

Before we take a break, let's take a moment to reflect on what we've covered. In the past session, we have discussed the domains, foundations, coding, enduring understandings, and essential questions.

Facilitator 2:

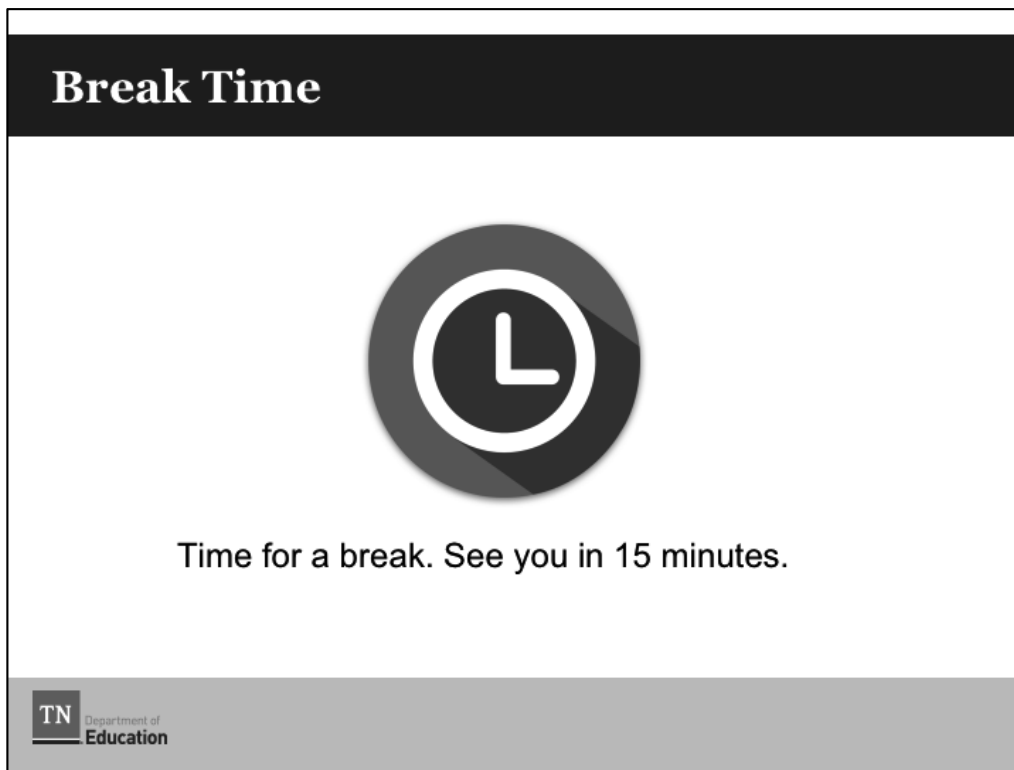
We'll go around the room and state one new thing you've learned this morning. As a challenge, let's all try to say something new, or build on something someone else already said using "yes, and..."

Materials:

Activity Directions:

Choose a volunteer to begin and go around the room to share something new everyone has learned so far.

References:



Time: 15 minutes

Notes:

Materials:

Activity Directions:

References:



Time: 1 minute

Notes:


Facilitator 2:

After this session, you will be prepared to explain the how literacy, growth mindset, and studio habits are embedded with the newly revised standards.

Materials:

Activity Directions:

References:

Literacy in the Visual and Media Arts		
<p>Textual</p> <p>Textual literacy is a term that has traditionally been used to describe reading, writing, and analyzing written text.</p>	<p>Artistic</p> <p>Artistic literacy is the knowledge and understanding required to participate authentically in the visual arts.</p>	<p>Visual</p> <p>Visual literacy is developed as a result of intentional practice in effectively finding, interpreting, evaluating, using, and creating images and visual media.</p>
<div>  Participant Manual page #23 </div>		

Time: 3 minutes

Notes:

Facilitator 2:

Addressing literacy in meaningful ways was a priority for the writing team. This information is also on page 23 of your participant manual.

Facilitator 1:

Both the general introduction and each content introduction provide more in depth guidance on how literacy is addressed in the standards. Our vision is that students will be best prepared for their next chosen path in education when there is synergy between the multiple types of literacy such as textual, visual, and artistic literacies

Facilitator 2:

The intentional focus on creating a synergy between different forms of literacy as well as the inclusion of primary sources within the arts curriculum is a wonderful opportunity for conversations with and between the arts teachers you work with.

Materials:

Activity Directions:

References:


Growth Mindset

- An outlook that opportunities exist
- Key researcher: Carol Dweck
- Fixed vs. growth

Students

Teachers

Teachers about Students

Participant Manual page #24

Time: 6 minutes

Notes:

Facilitator 1:

Approaching these standards with a growth mindset is recommended.

Facilitator 2:

A growth mindset, or the outlook that challenges present opportunities, can be a way for students and teachers to approach work.

Facilitator 1:

It can also be a way for teachers to reflect on how they work with students.

Facilitator 2:

Let's read some fixed and growth mindset statements so we can get an idea of what this might look like. You can find the statements in the participant manual on page 24.

Facilitator 1:

Thank you for your excellent participation. Now that we have seen some

contrast between fixed and growth mindsets, let's explore what this looks like in a visual and media arts classrooms.

Materials:

Activity Directions:


Ask two volunteers from each table to read one of the growth and fixed mindset statements on their table.

References:

Pedagogy: Studio Habits

Studio Habits of Mind

- Eight practices
- Key research: Harvard Project Zero
- Background: Longitudinal study of how students learn and teachers structure learning in visual art classes

TN Department of Education

Time: 2 minutes

Notes:

Facilitator 1:

Let's think about what those growth mindsets can look like in a visual or media arts classroom.

Facilitator 2:

[Ask participants to raise a thumb if they are really familiar with studio habits of mind or a whole hand if they have heard of the studio habits but are still unfamiliar.]

Facilitator 1:

[Depending on the familiarity of the group provide them with more in depth information.]

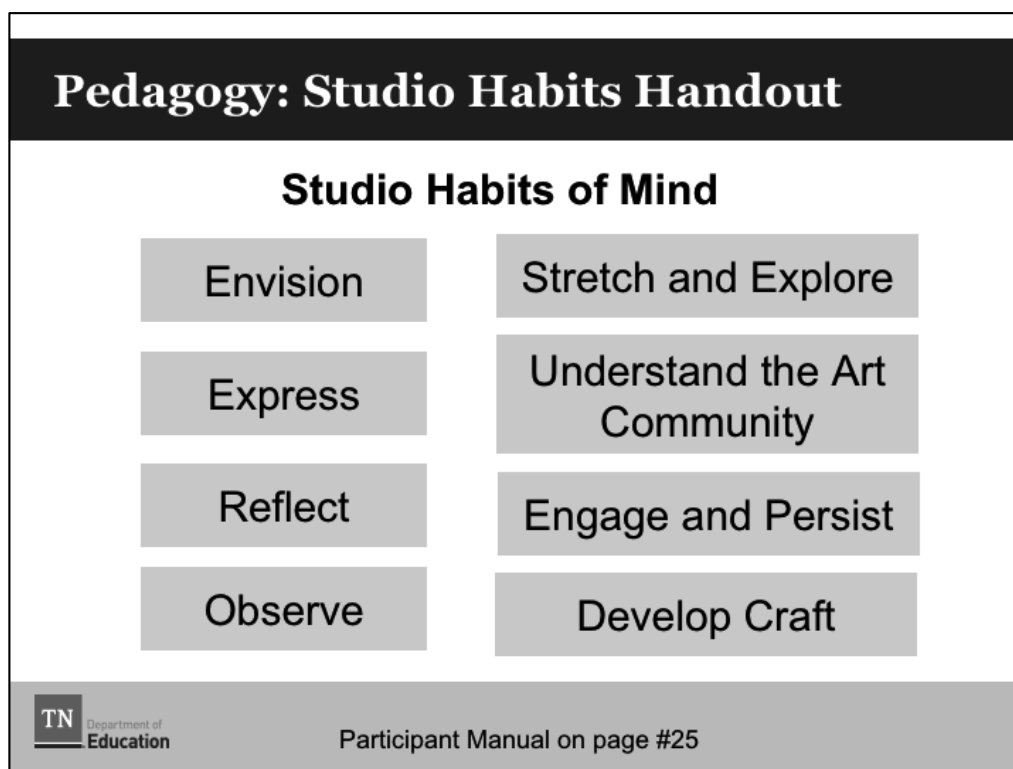
Studio habits is a collection of 8 practices student artists engage in as they work in an art classroom. The studio habits can be infused in a variety of classroom settings, from traditional to choice-based, and across grade levels. This work was started and continues through a collaboration with Harvard's project zero team and includes researchers such as Lois Hetland and Ellen Winner.

Materials:**Activity Directions:**

Ask participants to raise a thumb if they are really familiar with the studio habits or a whole hand if they have heard of them but are unfamiliar. Go into more in depth information depending on responses.

References:

<http://ccsesaarts.org/wp-content/uploads/2015/01/Studio-Habits-of-Mind.pdf>



Time: 2 minutes

Notes:

Facilitator 1:

Take a minute to review the 8 habits and brief definitions on the handout. As you observe the handout, what habits have you observed among your students in your classes?

Facilitator 2:

[Facilitate one or two participants sharing their responses to the question.]

Materials:

Handout: Studio habits with definitions. Participant Manual page #25

Activity Directions:

Give participants a minute to look over the handout. Ask participants to raise a hand as a habit is read that describes a habit they observe in their students.

References:

Studio Habits and Growth Mindset	
Envision	If my first plan didn't work, I thought I might try...
Express	My work shows that I...
Reflect	I can learn from...
Observe	Something I have not noticed before is...
Stretch and Explore	My mistake helped me...
Understand the Art Community	Collaborating with others is valuable when...
Engage and Persist	I worked through a challenge by...
Develop Craft	My skills can improve if I try...

TN Department of Education

Time: 4 minutes

Notes:

Facilitator 1:

Let's connect the studio habits with a growth mindset.

Facilitator 2:

This will help as we talk with our students about their learning and mastery of the newly revised standards.

Facilitator 1:

These short statements are really helpful as we encourage students to engage with challenging material.

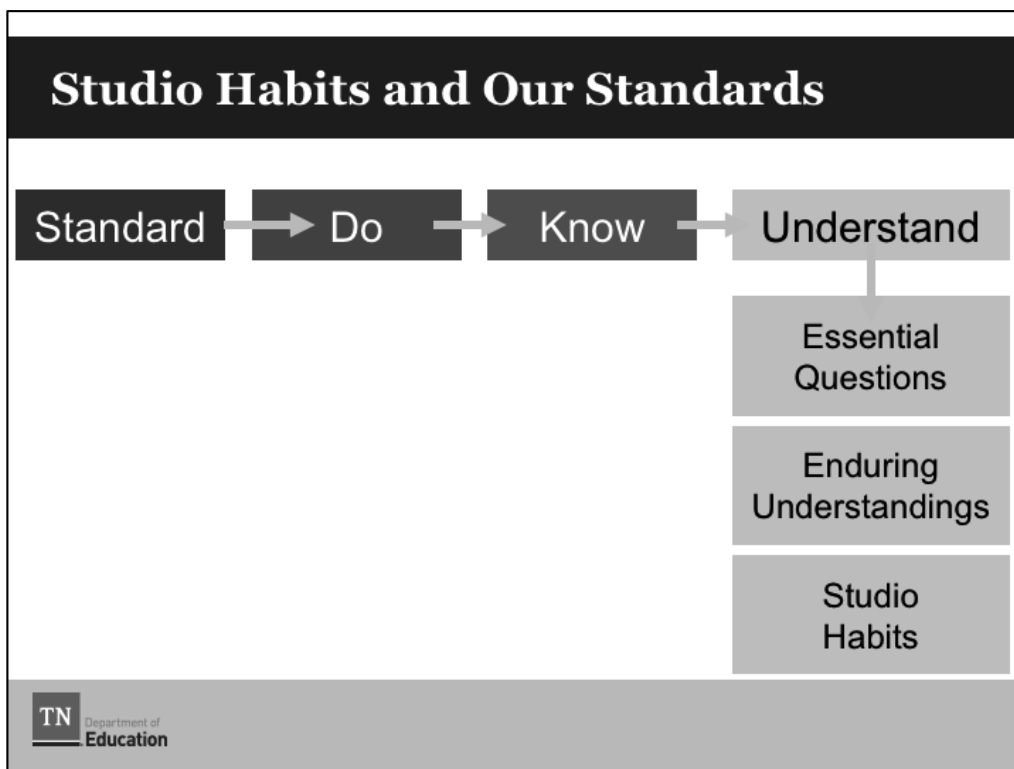
[As an alternate to the above text, either facilitator:

Relay a personal story about how studio habits and a growth mindset helped your students.]

Materials:

Activity Directions:

References:



Time: 2 minutes

Notes:

Facilitator 2:

Let's think back to our goals for year one implementation: to know the content standards for your grade level and content area, to teach from each domain and foundation, and to balance conceptual and skill development for your students.

Facilitator 1:

In this session, we looked at literacy, growth mindset, and the studio habits of mind.

Facilitator 2:

Here is one model of how the conceptual content works with the skill-based content when you are creating instructional plans, lesson activities, and assessments.

Materials:

Activity Directions:

Turn and talk: Why is mindset important and how does it influence how we teach the newly revised standards?

References:

Activity: Studio Habits

- Work in pairs/small groups to identify places where the studio habits are embedded in the standards.
- Use the foundation/studio habit crosswalks to note your findings.

Time: 5-7 minutes

Notes:

Facilitator 1:

Let's get some practice connecting the studio habits with the content of the standards.

Facilitator 2:

Since this is the first time we are looking at the K-12 continuum of standards in this training, we encourage you to focus on thinking about how the studio habits are embedded in and connect through the grade levels and not think about a specific lesson plan/curriculum yet. Please try to think big picture and save the more specific thinking until we return from lunch.

Facilitator 1:

Let's work in pairs or small groups to examine a group of standards within one foundation to identify places where the studio habits are embedded in the standards and may be an effective way for you to communicate the content in the standards to your students.


Materials:

One Studio Habit crosswalk for a Create foundation for Visual and Media Arts (in participant manual on page 26-27), pen, sharpie, or colored pencils

Activity Directions:

Depending on the number of participants, ask them to divide into pairs or small groups. Give them time to read through the standards within one foundation for Visual or Media Arts and mark where the studio habit is embedded within the standard (groups that finish early can do more than one).

References:

Reflection Moment	
<ul style="list-style-type: none">● What's new?● How will this impact your teaching?● How will this impact your students?● How will this affect communication with administrators?	
	Participant Manual page #28

Time: 3-5 minutes

Notes:

Facilitator 1:

Please choose one of these reflection questions and write your response on a sticky note. Stick it to the corresponding chart paper and circulate to view everyone's responses. These questions are on page 28 of the participant manual.

Materials:

Activity Directions:

Write answer to one of the questions on a sticky note and stick it to the corresponding chart paper. Circulate to view others' responses.

References:

Housekeeping

- Lunch 11:30 a.m.-12:45 p.m.
- Afternoon sign-in will be in our room.
- Lunch suggestions?
- Remember to add Post-its to the parking lot if questions or thoughts come to mind while you are eating lunch.
- Other important announcements that may come up....

Time: 1 minute

Notes:

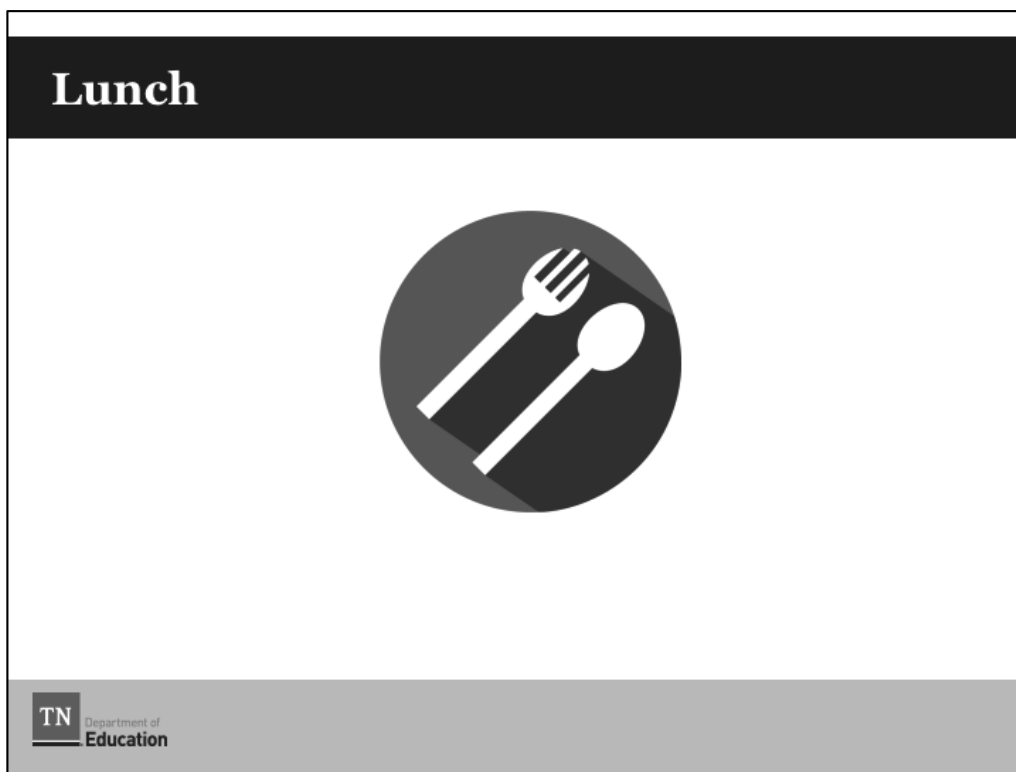
Facilitator 2:

[Review housekeeping for the day, including any additional information you decide participants need to know.]

Materials:

Activity Directions:

References:



Time: 75 minutes

Notes:

Materials:

Activity Directions:

References:



Time: 1 minute

Notes:

Facilitator 1:
Welcome back.

Facilitator 2:

Thank you for leaving your thoughts on the parking lot. While we will likely address some of them during the afternoon session, there may be some that will require additional follow-up from the Tennessee Department of Education. Please continue to add thoughts throughout the day.

Materials:

Activity Directions:

References:

Rest Stop Three: Discuss

Identify the domain, foundation, and grade level for the following visual art standard:

Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.

Time: 3 minutes

Notes:

Facilitator 1:

We will start this part of the training with deconstructing the standards. To begin, we'll play "Standards Bingo", and, then, spend some time deconstructing this standard further. This is on page 30 of the participant manual.

Facilitator 2:

Let's have a quick discussion. *[Wait for discussions to end.]* Who would like to share their thoughts? *[Ask for additional thoughts, try to find consensus, and click "next slide" to find out the correct answers.]*

Materials:

Activity Directions:

References:

Rest Stop Three: Review

Identify the domain, foundation, and grade band for the following visual art standard:

Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.

HS1.VA.R3.A



Time: 3 minutes

Notes:

Facilitator 2:

Let's look at the correct answer. This is a high school standard for visual arts in the respond domain and the third foundation.

Materials:

Activity Directions:

References:

Deconstructing a Standard: Practice 1

Deconstruct this visual art standard using the **KUD** to pull it apart.

Domain: Respond

Foundation: Apply criteria to evaluate artistic work.

Standard: HS1.VA.R3.A - Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.

- What will the student **know**?
- What will student **understand**?
- What will the student be able to **do**?



Participant Manual page #31

Time: 5-7 minutes

Notes:

[Use this standard as a group example of the unwrapping process.]

Facilitator 1:

Let's take a look at this visual art standard through the lens of the KUD process. To review, the KUD process informs teachers on what students need to know, understand, and do in a given standard.

Facilitator 2:

Take a moment to look at the standard and using the template in the Participant Manual, let's unwrap the standard. Please open to the worksheet "Deconstructing a Standard: Practice 1" in your Participant Manual on page #31. The standard we are using for this activity is **HS1.VA.R3.A**. Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.

Facilitator 1:

Let's unwrap our standard:

What will the student **know**?

What will the student **understand**?
What will the student be able to **do**?

Facilitator 2:

[Ask the participants to answer each of the above questions and provide feedback on the answers.]

Know: *how to evaluate criteria for relevance, how to use criteria in an evaluation*

Understand: *how artwork is evaluated from multiple perspectives*

Do: *determine criteria, write or say an evaluation using supporting evidence from the artwork*

Materials:

Slide content, Participant Manual on page #31 with standards examples for these activities

Activity Directions:

Use the Deconstructing the Standard worksheet in the Participant Manual on page # 31

References:

Deconstructing Your Standard: Debrief 1

HS1.VA.R3.A - Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.

Student will (do)	What is the task at hand?	What do observers see when the students are engaged?
In order to (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What are you learning?"
Highlighting that (understand)	What concepts are being developed?	What do students say when asked, "Why is learning this important?"

Time: 10 minutes

Notes:

[This slide serves as the debrief following the activity on the previous slide. It may be helpful to have this to refer to during the debrief because the standard the participants deconstructed is at the top of the slide. The areas on the left of the slide correspond to the areas they deconstructed in the previous exercise. Therefore, as participants continue to think about the middle and right columns, it may be helpful to refer back to the left column.]

Facilitator 2:

On the previous slide, we deconstructed a standard and identified what students should know, understand, and do. Now, we are going to think intentionally about what that could look like during an art class. Please take a few minutes in your group and write a few notes in your Participant Manual on page #31. You may find it helpful to work across each row or within a column as you discuss.

[Give them time to complete their own standard with their content partner. Let them debrief about their thinking.]

Materials:

Activity Directions:

References:

Deconstructing a Standard: Practice 2

Domain: Connect

Foundation: Relate artistic ideas and works with societal, cultural, and historical contexts.

Standard: 7.VA.Cn2.A- Analyze how responses to art are influenced by understanding the time and place in which it was created, the available resources, and cultural uses

- What will the student **know**?
- What will the student **understand**?
- What will the student be able to **do**?



Participant Manual on page #32

Time: 2 minutes

Notes:

Facilitator 1:

Let's go through this process again with a visual art standard from the Connect domain. After this, with our rest stops and deconstruction exercises, we will have looked at standards from each of the 4 domains.

Facilitator 2:

Complete the same process for standard 7.VA.Cn2.A.

Materials:

Deconstructing a Standard: Practice 2 worksheet on page #32 of your Participant Manual

Activity Directions:

References:

Deconstructing Your Standard: Debrief 2

7.VA.Cn2.A Relate artistic ideas and works with societal, cultural, and historical contexts.

Student will (do)	What is the task at hand?	What do observers see when the students are engaged?
In order to (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What are you learning?"
Highlighting that (understand)	What concepts are being developed?	What do students say when asked, "Why is learning this important?"

Time: 10 minutes

Notes:

[Give them time to complete their own standard with their content partner. Let them debrief about their thinking.]

Materials:

Activity Directions:

References:

Deconstructing Your Standard: Independent Practice

Domain, Foundation, and Standard: Your choice

- What will the student **know**?
- What will the student **understand**?
- What will the student be able to **do**?

Time: 6 minutes

Notes:

Facilitator 1:

Now that we have deconstructed several standards together, let's all try it on our own. Choose any standard we have not yet discussed as a group and complete the last section of your Deconstructing your Standard sheet on page #33 of your Participant Manual. *[Allow 5 minutes for this activity.]*

Facilitator 2:

Share with a partner the standard you chose and how you deconstructed it.

Materials:

Deconstructing the Standard worksheet in the Participant Manual on page # 33

Activity Directions:

References:

Deconstructing Your Standard: Independent Practice Debrief

Choice of standard

Student will (do)	What is the task at hand?	What do observers see when the students are engaged?
In order to (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What are you learning?"
Highlighting that (understand)	What concepts are being developed?	What do students say when asked, "Why is learning this important?"

Time: 15 minutes

Notes:

[Give them time to complete their own standard with their content partner. Let them debrief about their thinking.]

Materials:

Activity Directions:

References:

Break Time Two



Time for a break. See you in 15 minutes.

Time: 15 minutes

Notes:

Materials:

Activity Directions:

References:



Time: 1 minute

Notes:

Facilitator 1:
Welcome back.

Facilitator 2:

Thank you for leaving your thoughts on the parking lot. While we will likely address some of them during the afternoon session. There may be some that will require additional follow-up from the Tennessee Department of Education. Please continue to add thoughts throughout the day.

Materials:

Activity Directions:

References:

Connections to Instructional Planning

Strategies

- Understanding by Design (UbD)
- Aligning units and lessons with standards
 - Sustain
 - Modify
 - Eliminate

Time: 14 minutes

Notes:

Facilitator 1:

Before we left for the break, we experienced deconstructing several standards. During the next module, we will connect deconstructing standards to your long-term instructional and assessment planning. First we will examine a few strategies for engaging each of the 4 domains and 11 foundations over the first year of implementation.

Facilitator 2:

One strategy that may be helpful for you is the model of Understanding by Design or backward planning. There is a worksheet in your Participant Manual on page #34 that are based on this model.

Facilitator 1:

Another strategy that may be helpful is to examine the projects, activities, and assessments that you already use in comparison to the standards and place them into three categories. You may find that many things students have been doing already align to the standards and don't need revisions. Some things students currently do may align to the standards with minor

revisions. As an example, evaluating a lesson based on the the number of decisions the students are making over the course of the lesson may give you some ideas on how to modify the lesson to more closely align to the standards. There may be some things that your students have been doing that do not align to the standards and need to be eliminated from your instructional plans.

Facilitator 2:

Let's take a few minutes to think about the lesson and projects your students are already doing that will fit into the foundations without modifications. Please turn to the Alignment template in your Participant Manual on page #34. Take a few minutes to think of 3-5 authentic and successful projects your students have done, align them with a foundation, and write them down in the provided spaces under the foundations.

Either Facilitator:

[It may be helpful to model an example from your own experience for this activity. If time permits, some volunteers can share answers.]

Materials:

Alignment template, pen or pencil

Activity Directions:

Turn to Alignment template in Participant Manual on page #34.

Think of examples of authentic and successful learning students have done.

Align to a foundation.

Write a short description under the most closely aligned foundation.

Repeat 3-5 times.

References:

Connections to Assessment Planning

- Assessment **OF** is summative – a judgement.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.
- Assessment is **ongoing**, continues to inform instruction, and is not the end goal.

Time: 3 minutes

Notes:

Facilitator 1:

With the increased rigor of the new standards, it is important for teachers to be able to develop valid and reliable forms of assessment of their student's learning outcomes.

Facilitator 2:

Let's take a look at a few ways to think about assessments through the use of prepositions. Assessment **OF** something is summative. Summative assessments may include a culminating project, an end-of-course exam, an exit portfolio, or a final critique. Assessments **FOR** and **AS** are formative assessments and are typically informal and occur during a class as the teacher monitors and determines the readiness of the group for more complex material. Assessments **FOR** give us information that helps us adapt our teaching for students' needs while continually checking in on student development. Assessment **AS** lets our students know where they are in the process. Students can identify goals and gain insight into why they are learning and what they are focussing on in their own development. These can include student self-critiques, reflections, or

assessment of the development of studio habits.

Facilitator 1:

Multiple types of assessment are an important part of the best practices of teaching. We are assessing both our students and our teaching.

Assessment give us information to adapt our teaching for our learners' needs and for our students to develop goals for their own learning.

Materials:

Activity Directions:

References:

Connections to Assessment Planning: Standard Example

3.VA.Cr1.B: Apply knowledge of selected resources, tools, and technologies to investigate personal ideas through art-making.

What will students...

- Know:
- Understand:
- Do:



Time: 10 minutes

Notes:

Facilitator 1:

Let's go back to the standard from the Create domain that we saw in the first rest stop this morning and break down how a teacher might assess students' learning for that standard.

Facilitator 2:

To start, what might students need to know, understand, and do for this standard? Take a moment to discuss with your group. *[Give 2 minutes; then ask a couple groups to share their responses.]*

Facilitator 1:

Now that we have a clear picture of what we would like students to know, understand, and do, we can consider how we could assess their learning.

Materials:

Activity Directions:

References:

Connections to Assessment Planning: Post-It

3.VA.Cr1.B: Apply knowledge of selected resources, tools, and technologies to investigate personal ideas through art-making.

- Assessment **OF** is summative – a judgement.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.

Time: 20 minutes

Notes:

Facilitator 1:

Take a moment to write on 3 separate post-its ideas for ways students' learning can be assessed. On one post-it, write an idea for assessment OF students; on another, an idea for assessment FOR or, in other words, how a teacher can use the assessment to inform instruction; and on the third post-it, a way to use assessment AS instruction for this standard.

Facilitator 2:

Once you have written your ideas, post them to the appropriate chart paper and take a look at other participants' ideas. Are they similar to your own? Or are you seeing a range of ways to assess?

[Allow 8-10 minutes for participants to write ideas, post, view others' ideas, and return to seats.]

Facilitator 2:

Please discuss with your groups: What did you notice about the responses? Which form(s) of assessment are you most comfortable with?

Which, if any, do you need to strengthen?

Materials:

3 post-its per person, 3 pieces of chart paper labeled with: 1) Assessment OF (2) Assessment FOR (3) Assessment AS

Activity Directions:

Participants write ideas for ways to assess OF, FOR, and AS for the given standard (3.VA.Cr1.B) on 3 separate post-its. They stick them to the corresponding chart papers and walk around to see others' responses.

References:

Mindset and Pedagogy Reflection

Areas of consideration when working on instructional and assessment plans:

Presenting Instructional Content


- Incorporate strategies beyond teacher demonstrations.
- Develop mindset of the student as the artist and the one who needs to be doing the work.
- Balance conceptual and skill development.

Activities, space, and Materials

- Consider level of student engagement.
- Consider ways to arrange the work space to allow for student choices.
- Balance instruction and experimentation.

Academic Feedback

- Consider strategies for feedback opportunities including: Teacher to student, Student to teacher, Student to student



Participant Manual on page #37-39

Time: 10 minutes

Notes:

Facilitator 1:

As we have gone through the training today, we have covered several of the conceptual shifts in the standards and strategies for instructional and assessment planning.

Facilitator 2:

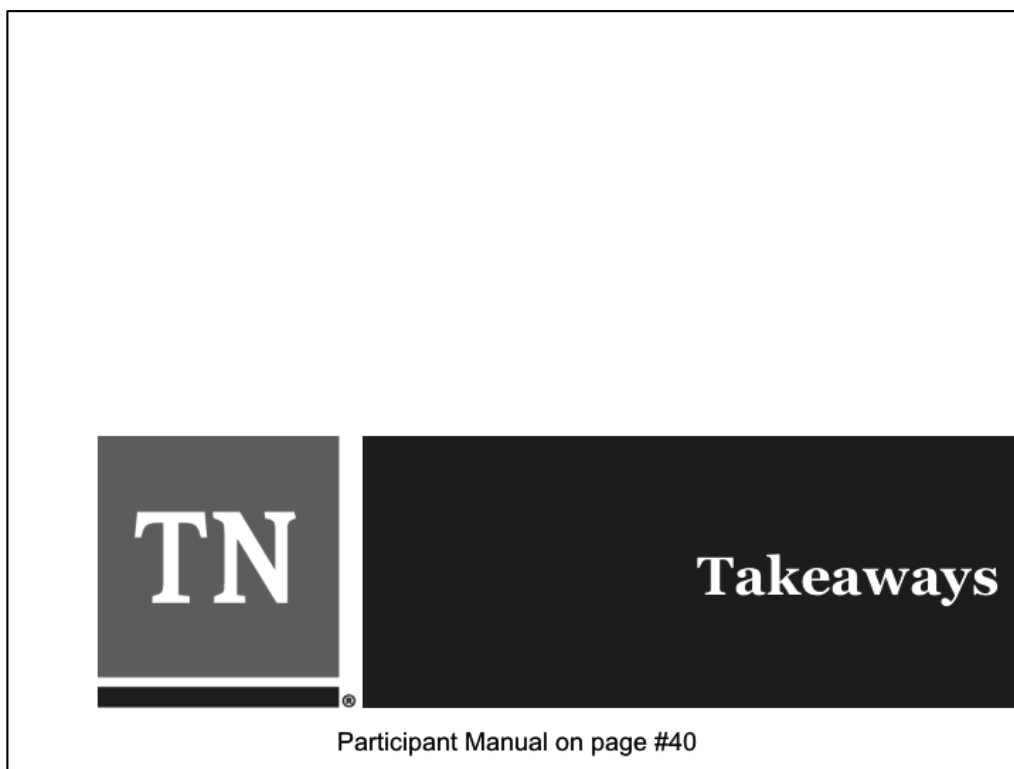
There are some considerations to think about as you work to implement these shifts in your classes. It may be helpful to think of these shifts in the areas of presenting content, activities, space and materials, and academic feedback. Let's take a few minutes to examine one of these areas in your group and think about some concrete suggestions you have for how you will sustain or implement a strategy to address a consideration the area you selected. You can write notes in your Participant Manual on page #37-39. *[Allow participants time to talk in groups and share answers in the whole group setting as time permits.]*

Materials:

Activity Directions:

As a group, select one area (presenting instructional content, activities, space and materials, or academic feedback) to discuss. Talk about strategies that can be sustained or implemented to address the area and align with the conceptual shifts in the standard. Take notes in Participant Manual on page #37-39. Share responses with the group as time permits.

References:



Time: 3-5 minutes

Notes:

Facilitator 1:

*[To attempt to close out the day with an impact that taps into feelings of optimism...] For the artists, musicians, and other creatives in the room, take a few moments to reflect on the first time you can remember yourself being in an arts classroom and thinking of yourself as an artist or musician. Instead of art being something you did, when did it become a part of who you are? Can you think of how interesting it would be if more students experienced arts instruction that could unlock that feeling for more children? Is there anything you learned about the new standards today that makes you think more students will experience the arts as something that becomes part of who they are instead of something they do? *[Allow time for two or three people to comment.]**

Facilitator 2:

Based on our time together today, what talking points do you feel comfortable sharing with colleagues back at your local districts? Let's create a list of 4-5 points that you feel are important to be shared. Write the comments in your Participant Manual on page #40.

Facilitator 1:

Let's revisit some of our main goals for this training and see how we are doing. *[next slide]*

Materials:

Activity Directions:

References:

Wrap Up

Goals for Implementation in Year One:

- Teachers will know and teach all of their grade levels' standards.
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Time: 2 minutes

Notes:

Facilitator 1:

Now that we have *[review module titles]*, let's revisit the goals for implementation in year one.

Facilitator 2:

Goals for Implementation in Year One:

- Teachers will know and teach all of their grade levels' standards.
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Facilitator 1:

This last goal of demonstrating intentional focus on conceptual learning while maintaining capacity toward skill development...can we reflect on this for a moment? Do we all believe it is possible to "raise the bar" for teaching and learning toward a broader conceptual base of understanding while increasing the level of skill each child brings to their art making?

[Allow time for discussion based on the needs of the group and the time of the day.]

Facilitator 2:

In fact, do we believe that our students will be better artists, and get better more quickly, if they have more depth of conceptual understanding in addition to art making skills? It may feel overwhelming to try to grasp all of the revised standards all at one time, but there are many partners in arts education across the state of Tennessee that will no doubt continue to provide professional development. *[next slide]*

Materials:

Activity Directions:

References:

Contacts and Resources

- TDOE
- Tennessee Art Education Association
- Tennessee Arts Academy
- Tennessee Arts Commission
- National Art Education Association
- Higher Education Community
- National Core Arts Standards

Time: 1 minute

Notes:

Facilitator 1:

There are many organizations that were involved in the creation of the revised arts education standards and they are all doing a great job in creating support to help make sure that all students in Tennessee receive high quality arts education experiences, including the implementation of high quality standards.

Facilitator 2:

Not only are the associations such as the Tennessee Art Education Association very active in supporting professional development for the revised standards, they are leading the way in encouraging collaboration among arts educators in sharing promising practices for their implementation.

Facilitator 1:

We encourage you to get actively involved in the regional organizations and ask your representatives if they have active committees to support standards implementation and support. If they do, ask if you can help

serve on the committee. If they don't, perhaps ask them if they would like to get one started so information can be shared and our profession can continue to grow.

Materials:

Activity Directions:

References:



Districts and schools in Tennessee will exemplify excellence and equity such that all students are equipped with the knowledge and skills to successfully embark on their chosen path in life.

Excellence | Optimism | Judgment | Courage | Teamwork

Time: 0 minutes

Notes:

Materials:

Activity Directions:

References:

Divider Front

Divider Text: Participant Manual

Divider Back

Media and Visual Arts

Participant Manual

Tennessee Academic Standards for Fine Arts

Welcome, Teachers!

We are excited to welcome you to this summer's teacher training on the the Tennessee Academic Standards for Fine Arts Education. We appreciate your dedication to your students and your growth as an educator. As you participate today with your peers and interact with the standards, we hope you are able to find ways to connect this content to you own classroom, schools, and district. Teachers perform outstanding work every day and our hope is that the knowledge you gain will enhance the high-quality instruction you provide Tennessee's children each day.

We are honored that the content of this training was developed by and with Tennessee educators *for* Tennessee educators. We believe it is important for professional development to be informed by current educators, who work to cultivate every student's potential on a daily basis.

We'd like to thank the following educators for their contribution to the creation and review of this content:

Dru Davison, Shelby County School District
Brad Foust, Bartlett Municipal School District
Amanda Galbraith, Bartlett Municipal School District
Jason Glashauser, Clinton City School District
Lynnea Hunter, Johnson City School District
Robbin Johnston, Clarksville-Montgomery County School District
Chell Parkins, Middle Tennessee State University
Caitlin Seidler, Knox County School District

Network Map

Who is in the room? As introductions are made, it may be helpful to take notes on who you can network with for collaboration on standards implementation.

Overview

Part 1: Visual Arts and Media Arts

Module 1: Welcome

Module 2: Standards Orientation

Module 3: Structure of the Standards

Module 4: Mindset and Pedagogy

Part 2: Understanding of the Standards

Module 5: Developing a Deeper Understanding of the Standards

Module 6: Planning and Next Steps

Module 7: Wrap Up and Closing

Appendix

Resources

Agenda

Time	Content
8-11:30 p.m. (includes break)	Part 1: Visual Arts and Media Arts Intro <ul style="list-style-type: none"> • Module 1: Welcome • Module 2: Standards Orientation • Module 3: Structure of the Standards • Module 4: Mindset and Pedagogy
11:30 a.m.-12:45 p.m.	Lunch (on your own)
12:45-4 p.m.	Part 2: Understanding of the Standards <ul style="list-style-type: none"> • Module 5: Deconstructing the Standards • Module 6: Planning • Module 7: Takeaways

Rest Stop 1

Work with your group to determine what grade band you think this should appear in the standards.

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

Goals for Today

You will know the structure of the new standards.

You will understand how the standards can be applied in the classroom.

You will create classroom content using each of the standards.

Personal Goals:

Goals for Year One Implementation

- Teachers will know and teach all of their grade levels standards
- Students will be engaged with each of the four domains and 11 foundations.
- Teachers will demonstrate intentional focus on conceptual learning while maintaining capacity toward students' skill development.

Notes:

Standards Review Process

- **Jan. 2016:** Writing committee meets to begin drafting
 - **April 2016:** First draft of standards complete
 - **April-May 2016:** Public feedback collected via State Board of Education (SBOE) website
 - **June 2016:** Review committee meets to develop revisions based on public feedback
 - **July 2016:** First reading with SBOE
 - **Aug.-Sept. 2016:** Review committee meets to develop revisions based on SBOE feedback
 - **Oct. 2016:** Final reading with SBOE
 - **SY 2017-18:** Training and professional development
 - **SY 2018-19:** Full implementation
-
- The process begins with a review of the standards for public feedback.
 - Tennessee educators who are experts in their content area and grade band serve on the the advisory panels. These educators review all the public feedback and the current standards, then use their content expertise and knowledge of Tennessee students to draft a revised set of standards.
 - The standards are posted for a second feedback collection from Tennessee's stakeholders.
 - The Standards Recommendation Committee (SRC) consists of 10 members appointed by legislators. This group looks at all the feedback from the website, the current standards, and revised drafts. Recommendations are then made for additional revisions if needed.
 - The SRC recommends the final draft to the State Board of Education for approval.

Notes:

Standards Revision Key Points

Structural Shifts

Grade bands/levels:

K, 1, 2, 3, 4, 5, 6, 7, 8, HS 1, HS 2, HS 3

Addition of media arts as a fine art

Organization

- Six overarching standards to four domains and 11 foundations; common among all fine arts
- Grade Level Expectation (GLE)/Course Level Expectation (CLE) to Standard
- Formative assessments not included in standards

Conceptual Shifts

Students as Artists

- Differences are desirable.
- Skills with media are just one of many aspects of an artist's training.
- Experimentation and innovation are encouraged.

Brain Development

- Standards support cultivating dispositions exhibited by critical thinkers.
- Students can apply their strong creative problem-solving skills developed in visual art to any career they eventually pursue.

21st Century Skills

- Creativity
- Critical thinking
- Communication
- Collaboration

College and career readiness

10 Lessons the Arts Teach

1. The arts teach children to make **good judgements** about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.
2. The arts teach children that problems can have **more** than **one** solution and that questions can have more than one answer.
3. The arts celebrate multiple **perspectives**. One of their large lessons is that there are many ways to **see** and **interpret** the world.
4. The arts teach children that in complex forms of problem solving problems are seldom fixed, but change with circumstance and opportunity. Learning in the arts requires the **ability** and **willingness** to surrender to the unanticipated possibilities of the work as it unfolds.
5. The arts make **vivid** the act that neither words in their literal form nor numbers exhaust what we can **know**. The limits of our language do not define the limits of our **cognition**.
6. The arts teach students that **small differences** can have **large effects**. The arts traffic in subtleties.
7. The arts teach students to think through and within a material. All art forms employ some means through which **images** become **real**.
8. The arts help **children learn** to say what cannot be said. When children are invited to disclose what a work of art helps them **feel**, they must reach into their **poetic capacities** to find the words that will do the job.
9. The **arts enable** us to have **experience** we can have from no other source and through such experience to **discover** the range and variety of what we are capable of **feeling**.
10. The arts' position in the school curriculum symbolizes to the young what adults **believe** is **important**.

Source: Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press. www.arteducators.org/advocacy

Notes:

Rest Stop 2

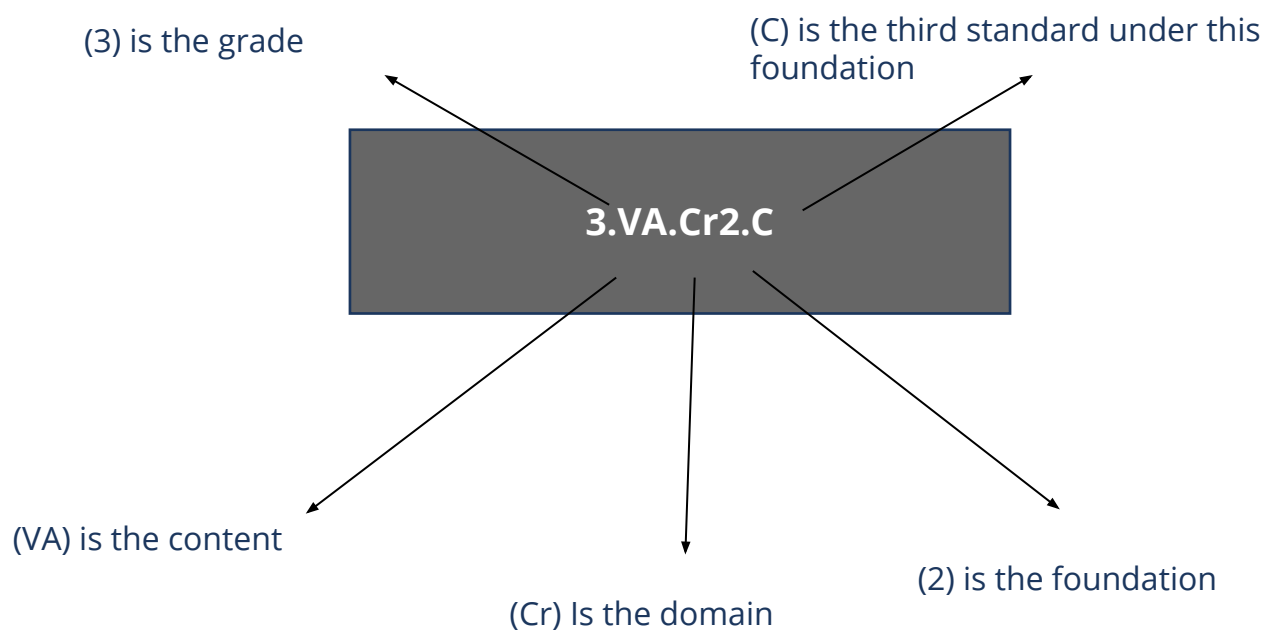
Work with your group to determine what grade band you think this should appear in the standards.

Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals.

Notes:

Standard Structure and Coding

Domain	Create
Enduring Understandings	People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.
Essential Questions	How do artists and designers create works of art or designs that effectively communicate?
Foundation	Cr2 Organize and develop artistic ideas and work
Standard	Individually or collaboratively construct visual representations of objects or places from everyday life.



Domains and Foundations

CREATE	PRESENT PERFORM PRODUCE	RESPOND	CONNECT
1: Generate and conceptualize artistic ideas and work.	1: Select, analyze, and interpret artistic work for presentation.	1: Perceive and analyze artistic work.	1: Synthesize and relate knowledge and personal experiences to artistic endeavors.
2: Organize and develop artistic ideas and work.	2: Develop and refine artistic work for presentation.	2: Interpret intent and meaning in artistic work.	2: Relate artistic ideas and works with societal, cultural, and historical contexts.
3: Refine and complete artistic work.	3: Convey and express meaning through the presentation of artistic work.	3: Apply criteria to evaluate artistic work.	

Enduring Understandings and Essential Questions in Visual Art

Visual Art

Enduring Understandings

- Link individual standards back to big ideas
- Will be explored and revisited throughout students' education

DOMAIN: Create
Foundation Cr2 Organize and develop artistic ideas and work
Enduring Understandings People create and interact with objects, places, and design that define, shape, enhance and empower their lives.

Essential Questions

- Designed to inspire authentic exploration of concepts
- Connect the content of the standards with enduring understandings
- Are intentionally open-ended; therefore, answers are likely to evolve over time

DOMAIN: Create
Foundation Cr2 Organize and develop artistic ideas and work
Enduring Understandings 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 or art or design that effectively communicate?

Enduring Understandings and Essential Questions in Media Arts

Media Arts

Enduring Understandings

- Link individual standards back to big ideas
- Will be explored and revisited throughout students' education

DOMAIN: Create
Foundation Cr2 Organize and develop artistic ideas and work
Enduring Understandings Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.

Essential Questions

- Designed to inspire authentic exploration of concepts
- Connect the content of the standards with enduring understandings
- Are intentionally open-ended; therefore, answers are likely to evolve over time

DOMAIN: Create
Foundation Cr2 Organize and develop artistic ideas and work
Enduring Understanding Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.
Essential Questions How do media artists organize and develop ideas and models to achieve the desired end product?

Reflection and Personal Goals

- What do you already know?
- What do you hope to learn?
- What do you hope to leave with today?

Arts and Literacy

Literacy is embedded within the fine arts standards. The three areas of literacy within the visual and media arts standards are textual, artistic, and visual.

Textual

Textual literacy is a term that has traditionally been used to describe reading, writing, and analyzing written text.

Artistic

Artistic literacy is the knowledge and understanding required to participate authentically in the visual arts.

Visual

visual literacy is developed as a result of intentional practice in effectively finding, interpreting, evaluating, using, and creating images and visual media.

Students are best prepared for their next chosen path in education when there is synergy between the multiple types of literacy such as textual, visual, and artistic literacies.

What are some ways literacy is incorporated in visual and media arts instruction?

Notes:

Growth vs. Fixed Mindset

Fixed Mindset	Growth Mindset
Mine isn't good...	What am I missing?
I'm awesome at this...	I'm on the right track!
I'm just not good at art...	I'm going to train my brain and my hands to do art.
I hate making mistakes...	Mistakes help me learn.
This is too hard...	This is going to take some time.
She's so good at art it makes me sick...	I'm going to figure out how she's doing it.
This is as good as my work will ever get...	What can I do to make my work better?
I can't even draw a stick person, a straight line.....	I still have some things to learn.

Reformatted for standards training, content from:
<https://www.teacherspayteachers.com/Product/Think-Like-an-Artist-Poster-2711876>

Studio Habits of Mind

Develop Craft	Learning to use tools, materials, artistic conventions, and learning to care for tools, materials, and space
Engage and Persist	Learning to embrace problems, develop focus, and persevere through challenges
Envision	Learning to imagine possible steps in making art and learning to see what doesn't exist yet
Express	Learning to create works of art that convey an idea, feeling, or meaning
Observe	Learning to see more closely than ordinary looking
Reflect	Learning to think about your work and talk with others about it
Stretch and Explore	Learning to reach beyond one's limits and embrace the opportunities to learn from mistakes
Understand the Art Community	Learning to interact as artists with other artists

Reformatted for standards training, content from: *Studio Thinking: The Real benefits of Art Education*,

Studio Habits of Mind Visual Arts

Foundation Cr1 Generate and conceptualize artistic ideas and work.				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 influence the creative process?				
Enduring Understandings Creativity and innovative thinking are essential life skills that can be developed.								
Standards	Envision	Engage and Persist	Develop Craft	Understand the Art Community	Reflect	Observe	Express	Stretch and Explore
<u>K.VA.Cr1.A</u> Explore and experiment imaginatively with ideas and materials.								
<u>1.VA.Cr1.A</u> Explore and experiment imaginatively with ideas and materials through collaboration.								
<u>2.VA.Cr1.A</u> Brainstorm collaboratively multiple approaches to an art or design problem.								
<u>3.VA.Cr1.A</u> Elaborate on an imaginative idea.								
<u>4.VA.Cr1.A</u> Brainstorm original approaches to an art or design problem.								
<u>5.VA.Cr1.A</u> Combine ideas to generate an innovative plan for art-making.								
<u>6.VA.Cr1.A</u> Combine concepts collaboratively to generate innovative ideas for creating art.								
<u>7.VA.Cr1.A</u> Apply formal and informal methods to overcome creative blocks.								
<u>8.VA.Cr1.A</u> Document early stages of the creative process using traditional or emerging media.								
<u>HS1.VA.Cr1.A</u> Formulate and develop creative approaches to art-making.								
<u>HS2.VA.Cr1.A</u> Individually or collaboratively formulate new creative problems based on student's existing work.								
<u>HS3.VA.Cr1.A</u> Envision and hypothesize creative risks and their implications while determining plans and direction of art-making.								



Studio Habits of Mind Media Arts

Foundation Cr1 Generate and conceptualize artistic ideas and work.			Essential Questions: How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?					
Enduring Understandings Creativity and innovative thinking are essential life skills that can be developed.								
Standards	Envision	Engage and Persist	Develop Craft	Understand the Art Community	Reflect	Observe	Express	Stretch and Explore
<u>K.MA.Cr1.A</u> Discover and share ideas for media artworks using exploration and experimentation.								
<u>1.MA.Cr1.A</u> Express and share ideas for media artworks								
<u>2.MA.Cr1.A</u> Brainstorm collaboratively multiple approaches to media arts.								
<u>3.MA.Cr1.A</u> Develop multiple ideas for media artworks using a variety of tools, methods, and materials.								
<u>4.MA.Cr1.A</u> Brainstorm goals and original approaches for media artworks using a variety of methods.								
<u>5.MA.Cr1.A</u> Envision and combine original ideas to generate an innovative plan for media arts.								
<u>6.MA.Cr1.A</u> Formulate a variety of ways to achieve a goal for media arts.								
<u>7.MA.Cr1.A</u> Generate a variety of innovative ideas and solutions for media arts.								
<u>8.MA.Cr1.A</u> Develop focused goals, ideas, and solutions for original media arts.								
<u>HS1.MA.Cr1.A</u> Use identified methods to develop artistic goals, formulate multiple ideas, and problem solve in media arts.								
<u>HS2.MA.Cr1.A</u> Strategically utilize methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media.								
<u>HS3.MA.Cr1.A</u> Integrate aesthetic principles within a variety of generative methods to fluently form original ideas, solutions, and innovations in media.								

Reflection Moment

Take a minute to consider how each of these questions apply to you. After recording some of your thoughts, please post one from each question and post on the appropriate chart paper.

- What's new?
- How will this impact your teaching?
- How will this impact your students?
- How will this affect communication with administrators?

Notes:

Rest Stop 3

Work with your group to determine what grade band, domain, and foundation you think this should appear in the standards.

Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals.

CREATE	PRESENT PERFORM PRODUCE	RESPOND	CONNECT
1: Generate and conceptualize artistic ideas and work.	1: Select, analyze, and interpret artistic work for presentation.	1: Perceive and analyze artistic work.	1: Synthesize and relate knowledge and personal experiences to artistic endeavors.
2: Organize and develop artistic ideas and work.	2: Develop and refine artistic work for presentation.	2: Interpret intent and meaning in artistic work.	2: Relate artistic ideas and works with societal, cultural, and historical contexts.
3: Refine and complete artistic work.	3: Convey and express meaning through the presentation of artistic work.	3: Apply criteria to evaluate artistic work.	

Deconstructing a Standard: Practice 1

HS1.VA.R3.A - Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.		
Student will (do)	What is the task at hand?	What do observers see when the students are engaged?
In order to (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What are you learning?"
Highlighting that (understand)	What concepts are being developed?	What do students say when asked, "Why is learning this important?"

Deconstructing a Standard: Practice 2

7.VA.Cn2.A Analyze how responses to art are influenced by understanding the time and place in which it was created, the available resources, and cultural uses.		
Student will (do)	What is the task at hand?	What do observers see when the students are engaged?
In order to (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What are you learning?"
Highlighting that (understand)	What concepts are being developed?	What do students say when asked, "Why is learning this important?"

Deconstructing your Standard

Write the standard of your choice:		
Student will (do)	What is the task at hand?	What do observers see when the students are engaged?
In order to (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What are you learning?"
Highlighting that (understand)	What concepts are being developed?	What do students say when asked, "Why is learning this important?"

Alignment Template

CREATE	PRESENT PERFORM PRODUCE	RESPOND	CONNECT
1: Generate and conceptualize artistic ideas and work.	1: Select, analyze, and interpret artistic work for presentation.	1: Perceive and analyze artistic work.	1: Synthesize and relate knowledge and personal experiences to artistic endeavors.
2: Organize and develop artistic ideas and work.	2: Develop and refine artistic work for presentation.	2: Interpret intent and meaning in artistic work.	2: Relate artistic ideas and works with societal, cultural, and historical contexts.
3: Refine and complete artistic work.	3: Convey and express meaning through the presentation of artistic work.	3: Apply criteria to evaluate artistic work.	

Connections to Assessment Planning

- Assessment **OF** is summative – a judgement.
- Assessment **FOR** is to inform teachers in what direction they should go with their instruction.
- Assessment **AS** instruction informs students where they are in reaching the goals for the standard.
- Assessment is **ongoing**, continues to inform instruction, and is not the end goal.

Notes:

KUD - Connections to Assessment

3.VA.Cr1.B. Apply knowledge of selected resources, tools, and technologies to investigate personal ideas through art-making.

Student will be able to (do)	What are we teaching them to do?	What will observers see when the students perform?
The student will (know)	What skills/facts are being introduced/reinforced?	What do the students say when asked, "What did you learn that you did not know?"
The student will (understand)	What concepts are being developed?	What do students say when asked, "What do you understand now that you did not understand prior to instruction?"

Presenting Instructional Content

- Incorporate strategies beyond teacher demonstrations.
- Develop mindset of the student as the artist and the one who needs to be doing the work.
- Balance conceptual and skill development.

Sustain	Implement

Activities, Space, and Materials

- Consider the level of student engagement.
- Consider ways to arrange the work space to allow for student choices.
- Balance instruction and experimentation.

Sustain	Implement

Academic Feedback

- Consider strategies for feedback opportunities including:
 - Teacher to student
 - Student to teacher
 - Student to student

Sustain	Implement

Takeaways: Reflection Questions

Based on our time together today, what talking points do you feel comfortable sharing with colleagues back at your local districts? Let's create a list of 4-5 points that you feel are important to be shared.

1.

2.

3.

4.

5.

Contacts and Resources

- Tennessee Department of Education
 - <https://www.tn.gov/education.html>
- Tennessee Art Education Association
 - <http://www.tnarteducation.org/>
- Tennessee Arts Academy
 - <http://www.tennesseeartsacademy.org/>
- Tennessee Arts Commission
 - <http://tnartscommission.org/>
- National Art Education Association
 - <https://www.arteducators.org/>
- Higher Education Community
- National Core Arts Standards
 - <http://www.nationalartsstandards.org/>

Divider Front

Divider Text: Standards

Divider Back

Media and Visual Arts

Tennessee Academic Standards for Fine Arts

Tennessee Academic Standards for Fine Arts Education

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Tennessee Academic Standards for Fine Arts Education

Introduction

As states are pursuing raised standards for student learning, it is important to recognize the essential role of arts education in the development of well-rounded students preparing for college, career, and life readiness. In fact, Tennessee has made significant artistic contributions across the national landscape, and Tennessee's school teachers and leaders will undoubtedly play an important role in nurturing environments of creativity and innovation that will lead to even greater contributions.

Tennessee Arts Education at a glance

The federal Every Student Succeeds Act (ESSA) lists the arts and music as a part of a "well-rounded" education, and Tennessee schools offer a rich history of supporting arts education. Tennessee is recognized nationally for significant contributions in arts and culture, and the state academic standards for arts education contribute to increased student access for quality arts education that impacts college, career, and life readiness for Tennessee students. While Tenn. Code Ann. §49-6-1025 speaks to visual art and music instruction for grades K-8, schools also offer courses in dance, theatre, and media arts instruction.

(a) The course of instruction in all public schools for kindergarten through grade eight (K-8) shall include art and music education to help each student foster creative thinking, spatial learning, discipline, craftsmanship and the intrinsic rewards of hard work.

(b) Local boards of education are encouraged to fully implement the art and music curriculum adopted by the board of education through both art and music classes, as well as integration into other core academic subjects.

In addition, Tennessee graduation requirements stipulate one full credit of fine arts, and many students elect to focus concentration on sequential course offerings in multiple arts disciplines, including visual arts, dance, media arts, theatre, and vocal and instrumental music. As the economic development of Tennessee becomes increasingly dependent upon skills and outcomes that are embedded in the Tennessee Standards for Arts Education, such as critical and creative thinking, problem solving, collaboration, reflection, and persistence, it will become even more important to ensure that Tennessee students are engaged in sequential standards-based arts instruction. Arts education can also reach a diversity of learners by embodying learning modalities, helping all students learn. For these reasons and others, it is important to consider

several supporting factors when implementing the Tennessee Standards for Arts Education. The National Association for Music Education and the National Art Education Association have developed National Opportunity to Learn Standards to correspond to the implementation of standards-based arts education instruction, and local boards of education are encouraged to implement the support needed to facilitate quality fine arts instruction.

2016 Revision Process Overview

The Tennessee State Board of Education and the project leadership team partnered with multiple arts agencies such as state arts education teachers associations, higher education institutions, and arts education leadership councils in order to create and disseminate a stakeholder feedback survey and recruit nominations for the writing team application process. After the writing team was selected, they conducted a careful examination of the data from the state arts education standards feedback survey and created principles to guide the development of the 2016 Standards for Arts Education. The resulting standards are organized in a way that brings more unity to all of the arts disciplines while maintaining the integrity of each specific content area. It is an attempt to bring the rich content of the previous standards to more modern understandings of standards so that districts can create high quality curriculum guides and students can have the most robust arts learning possible. If implemented with fidelity, the goal of the revised standards will be to teach all students to become quality artists capable of not only performing and creating artistic works with great fidelity, but also expressing meaning and understanding through the arts.

The next section will explain the overarching framework that houses the standards. It is important to note that some content areas will present the information in a different sequence in order to bring focus to the standards. For example, you may see the “Create” domain appear first in Visual Arts while the “Perform” domain appears first for music. This is not a mistake but an intentional presentation of the priorities for the major work of the content area. It is also important to note the major difference in visual presentation between previous state standards versions and the current drafts (not in final format versions). The previous standards were essentially a listing of 6-9 (depending on the specific arts content area) statements followed by a listing of grade/level specific performance indicators. Eleven foundational statements consistent among all of the arts content areas guide the updated standards, and the actual standards that follow are content and grade/level specific. Another significant consideration is that, depending on the particular grade and content area, not all of the 11 foundations are weighted equally in terms of expected instructional time or importance towards comprehensive artistic growth. Each content area and grade level

will refer to the “major work of the grade” to communicate which foundations are expected to be prioritized in order for students to gain mastery consistent with college and career readiness in the specific art form.

Shared between all fine arts disciplines are the eleven foundations and the four overarching domains. The Tennessee Portfolio of Student Growth System implemented the use of the “Perform, Create, Respond, and Connect” Domains in 2011, and the 2016 Standards for Arts Education continue to group all of the revised standards in similar domains, listed below. It is important to keep in mind that the order of the domains will depend on each specific content area.

Domains:

P= Perform (Music, Dance, Theatre); Present (Visual Arts) Produce; (Media Arts)

Cr= Create

R= Respond

Co= Connect

As mentioned previously, each domain has two or three “foundations” that are common among all fine arts disciplines, totaling eleven overarching statements of requisite behaviors for artistic growth. Again, it is important to keep in mind that that not all foundations are implied to be weighted equally. The weighting changes depending on the grade and course expectations for the specific fine arts disciplines.

Foundations:

P= Perform (Music, Dance, Theatre); Present (Visual Arts); Produce (Media Arts)

1. Select, analyze, and interpret artistic work for performance/presentation/production.
2. Develop and refine artistic techniques and work for performance/presentation/production.
3. Convey and express meaning through the performance/presentation/production of artistic work.

Cr= Create

1. Generate and conceptualize artistic ideas and work.
2. Organize and develop artistic ideas and work.
3. Refine and complete artistic work.

R= Respond

1. Perceive and analyze artistic work.
2. Interpret intent and meaning in artistic work.
3. Apply criteria to evaluate artistic work.

Co= Connect

1. Synthesize and relate knowledge and personal experiences to artistic endeavors.
2. Relate artistic ideas and works with societal, cultural, and historical context.

A Guide to the Coding of the Updated Standards

The standards are coded with the grade level, content area, domain, foundation, and a letter might also be used to delineate subsections of the particular foundation. Some foundations will contain more standards than other, depending on the content and grade level.

Examples:

K.VA.P.1.A Select art objects for personal portfolio and display, explaining why they were chosen.

Kindergarten (K) is the grade, Visual Arts (VA) is the content, Present (P) is the domain, 1 is the foundation “Select, analyze, and interpret artistic work for presentation”, and A is the actual standard.

6.IM.P.2.C Demonstrate musical literacy on the instrument, individually and in ensemble settings, by adequately sight-reading a varied repertoire of music. For example: Demonstrate an understanding of basic elements associated with successful sight-reading.

Sixth Grade (6) is the grade, Instrumental Music (IM) is the content, Perform (P) is the domain, 2 is the foundation “Develop and refine artistic techniques and work for performance”, and C is the third standard under this foundation.

Additional Considerations

The following are several considerations to provide context around the revised standards for arts education:

1. Literacy in the Arts Classrooms

Literacy is an important concept in all academic areas. Rather than being a stand-alone subject area, literacy provides a pathway for cognition, enabling students to learn content efficiently and express themselves effectively. The arts, like all subject areas, help to reinforce literacy through the careful study of discipline specific vocabulary, the review of primary sources in the content, and a variety of engagement opportunities specifically in the artistic domains of “Respond” and “Connect”. However, the predominance of Tennessee Standards for Arts Education prioritizes the principles of artistic literacy, such as visual thinking strategies, aural literacy (audiation), and notation literacy (decoding symbolic systems of music notation to create and interpret meaning). To the goals of college and career readiness, it would be counter productive for school leaders to suggest that an arts teacher limit the implementation of the Tennessee Standards for Arts Education during instructional time in order to reinforce learning in English language arts classrooms. Arts teachers’ instructional efforts are best leveraged when creating synergy towards the multiple meanings of literacy instruction, and the multiple meanings are embedded as appropriate to each arts discipline in the Tennessee Standards for Arts Education.

2. Major Work of the Grade

As previously noted, the specific grade level and discipline within the arts will prioritize instructional time within certain foundations. Not all of the content in a given grade/course is emphasized equally in the standards. Some foundations require greater emphasis than others based on the depth of the ideas, the time that they take to master, and/or their importance to arts learning or the demands of college and career readiness. In addition, an intense focus on the most critical material at each grade allows depth in learning. That is not to say the other foundations are not important, only that the urgency towards mastery does not require the same amount of instructional time depending on the course and experience level of the young artists. For example, it might be common in level one beginning band and orchestra to prioritize instructional time in foundation P2 “Develop and refine artistic techniques and work for performance” and, for example, prioritize P3 “Convey and express meaning through the performance” more heavily as the student progresses through the middle school and high schools levels of instrumental music. While P1 “Select, analyze, and interpret artistic work for performance” would be covered during instruction, the relative instructional time needed to achieve the standards would not be comparable.

3. Grade Bands

Within the Tennessee Standards for Arts Education, elementary school is defined as grades K-5; middle school as grades 6-8; and high school as grades 9-12. It is important to note that in some content areas, the student point of entry is dependent upon certain factors and districts should exercise care when developing curriculum maps and course offerings. For example, to become college ready in most ensemble-based performing arts coursework, instruction should start in middle school and progress sequentially through high school. The Tennessee Standards for Arts Education are constructed to reflect this common expectation.

4. Opportunity to Learn Standards

The Tennessee Standards for Arts Education are written to reflect conditions described in the basic level programming from the National Opportunity to Learn Standards for Music and Arts Education.

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Tennessee Academic Standards for Fine Arts Education

Media Arts Introduction

The fine arts standards (dance, media arts, music, theatre, and visual arts) are organized using the same overarching framework. First, the standards are divided into four distinct artistic processes, called domains. Each domain includes a series of ideas that unite the fine arts within those artistic processes, called foundations. Table 1 illustrates the four domains and foundations for media arts.

Table 1. Media Arts Domains and Foundations.

CREATE			
1. Generate and conceptualize artistic ideas and work.	1. Select, analyze, and interpret artistic work for production.	1. Perceive and analyze artistic work.	1. Synthesize and relate knowledge and personal experiences to artistic endeavors.
2. Organize and develop artistic ideas and work.	2. Develop and refine artistic work for production.	2. Interpret intent and meaning in artistic work.	2. Relate artistic ideas and works with societal, cultural, and
3. Refine and complete artistic	3. Convey and express meaning through the production of artistic	3. Apply criteria to evaluate artistic	

The last layer in our framework is the standard. Each foundation includes standards that move students towards a deeper understanding of the media arts. Standards are building blocks that form a comprehensive, sequential education and describe student learning. Included with each foundation are enduring understandings and essential questions that connect each grade level and provide a context for the standards. Altogether, this framework sets the goals for the development of artistically literate citizens, preparing students not only for college and career, but also for a lifetime enhanced by and with the arts.

Enduring Understandings & Essential Questions

Enduring understandings and essential questions are included with each set of standards to guide conceptual thinking as students intentionally construct learning about the content of the standards. The enduring understandings and essential questions link individual standards back to big ideas that create connections to the arts, other academic subjects, and life. Enduring understandings are big ideas that students will explore and revisit over the course of their sequential artistic study and beyond K-12 education, into their lives as artistically literate citizens. Essential questions are designed to inspire authentic exploration of concepts in order to connect the content of the standards with essential understandings. These questions are open-ended and meant to be revisited several times and explored in many ways. The answers to essential questions are likely to evolve as students move toward mastery of the standards (National Coalition for Core Arts Standards [NCCAS], 2013).

Curriculum and Pacing

These standards outline sequential learning across grades and course levels and are best implemented when students have access to sequential courses within and across arts disciplines. It is up to individual districts to create curriculum that best suits the needs of their students. The amount of time spent on each standard within a grade level or course may be different. Media arts standards may be used both as a stand-alone content area and integrated within the other fine arts.

High School Levels

Within the standards, there are three levels of high school learning. A description of these levels is included below (NCCAS, 2013).

HS 1	HS 2	HS 3
<p>Students at the HS 1 level have developed the foundational technical and expressive skills and understandings in media arts necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and, may be prepared for active engagement in their community. They understand media arts to be an important form of personal realization and well-being and make connections between media arts, history, culture, and other learning.</p>	<p>Students at the HS 2 level are, with minimal assistance, able to identify or solve media arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and, create and refine media arts productions that demonstrate technical proficiency, personal communication, and expression. They use visual arts for personal realization and well-being and have the necessary skills for and interest in participation in media arts beyond the school environment.</p>	<p>Students at HS 3 level independently identify challenging media arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as media arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment.</p>
<p>This level of achievement is attainable by most students who complete a high school level course in the arts beyond the foundation of quality K-8 instruction.</p>	<p>This level of achievement is attainable by most students who complete a rigorous sequence of high-school level courses beyond the HS 1 level.</p>	<p>This level and scope of achievement significantly exceeds HS 2 Level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for HS 2 achievement.</p>

Artistic Literacy, Visual Literacy, Textual Literacy

Literacy is a complex term with multiple definitions including: a set of skills, the knowledge and understanding of a particular content area, or the act of learning (Burnett, 2005). In the media arts standards, there are several types of literacy, which can involve some or all of these definitions as students engage in communication, interpreting and constructing meaning, using materials and techniques, and relating personal, historical, or contextual knowledge to artistic endeavors. The three specific areas of literacy that are included within the media arts standards are artistic, visual, and textual literacy, which have been defined in more detail below.

Artistic literacy is the knowledge and understanding required to participate authentically in the media arts. Fluency in the language of the media arts is the ability to Create, Produce, Respond, and Connect through symbolic and metaphoric forms that are unique to the media arts. It is embodied in specific lifelong goals that enable an artistically literate person to transfer visual arts knowledge, skills, and capacities to other subjects, settings, and contexts (NCCAS, 2013). Artistic literacy fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning within the media arts and across a variety of content areas.

Visual literacy is a general term used to describe the ability to engage with visual images. Understanding and analyzing the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials requires visual literacy skills. Visual literacy is developed as a result of intentional practice in effectively finding, interpreting, evaluating, using, and creating images and visual media. An individual who is visually literate is both a thoughtful consumer of and contributor to visual materials (Hattwig, 2011).

Textual literacy is a term that has traditionally been used to describe reading, writing, and analyzing written text. However, many goals including engagement, understanding, and making meaning are common throughout each of the areas of literacy. When building textual literacy, it is common to ask students to cite evidence within the text to support inferences. This is similar to asking students to cite evidence within visual images to support inferences to meaning, mood, and purpose. Another link between textual, visual, and artistic literacies is the consideration of how context impacts the meaning of the material being studied. The media arts standards provide a unique opportunity to build textual literacy skills as visual and artistic literacy skills are developed due to the similarities between the areas of literacy.

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Media Arts K-12 | MA

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Enduring Understandings Creativity and innovative thinking are essential life skills that can be developed.	
Essential Questions How do media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?	
Standard MA.Cr1.A	
Grade Level	Standards
K	K.MA.Cr1.A Discover and share ideas for media artworks using exploration and experimentation.
1	1.MA.Cr1.A Express and share ideas for media artworks.
2	2.MA.Cr1.A Brainstorm collaboratively multiple approaches to media arts.
3	3.MA.Cr1.A Develop multiple ideas for media artworks using a variety of tools, methods, and materials.
4	4.MA.Cr1.A Brainstorm goals and original approaches for media artworks using a variety of methods.
5	5.MA.Cr1.A Envision and combine original ideas to generate an innovative plan for media arts.
6	6.MA.Cr1.A Formulate a variety of ways to achieve a goal for media arts.
7	7.MA.Cr1.A Generate a variety of innovative ideas and solutions for media arts.

8	8.MA.Cr1.A Develop focused goals, ideas, and solutions for original media arts.
HS1	HS1.MA.Cr1.A Use identified methods to develop artistic goals, formulate multiple ideas, and problem solve in media arts.
HS2	HS2.MA.Cr1.A Strategically utilize methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media
HS3	HS3.MA.Cr1.A Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Enduring Understandings Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.	
Essential Questions How do media artists organize and develop ideas and models to achieve the desired end product?	
Standard MA.Cr2.A	
Grade Level	Standards
K	K.MA.Cr2.A With guidance, use ideas to form plans or models for media arts productions.
1	1.MA.Cr2.A With guidance, use selected ideas to form plans and models for media arts productions.
2	2.MA.Cr2.A Choose ideas to create plans and models for media arts productions.
3	3.MA.Cr2.A Form, share, and test ideas, plans, and models to prepare for media arts productions.

4	4.MA.Cr2.A Discuss, test, and assemble ideas, plans, and models for media arts productions, considering the artistic goals of the presentation.
5	5.MA.Cr2.A Develop, present, and test ideas, plans, models, and proposals for media arts productions, considering the artistic goals and
6	6.MA.Cr2.A Organize, propose, and evaluate artistic ideas, plans, and prototypes for media arts productions, considering purposeful intent.
7	7.MA.Cr2.A Design, propose, and evaluate artistic ideas, plans, and prototypes for media arts productions, considering intent and resources.
8	8.MA.Cr2.A Structure and critique ideas, plans, and prototypes for media arts productions, considering intent, resources, and the presentation
HS1	HS1.MA.Cr2.A Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, and prototypes for media arts productions, considering original inspirations, goals, and presentation context.
HS2	HS2.MA.Cr2.A Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.
HS3	HS3.MA.Cr2.A Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

DOMAIN: Create

Foundation Cr3

Refine and complete artistic work.

Enduring Understandings

The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

Essential Questions

What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?

Standard MA.Cr3.A

Grade Level	Standards
K	K.MA.Cr3.A Form and capture media arts content for expression and meaning in media arts productions.
1	1.MA.Cr3.A Create, capture, and assemble media arts content for media arts productions, while identifying basic principles.
2	2.MA.Cr3.A Construct and assemble content for unified media arts productions, identifying and applying basic principles.
3	3.MA.Cr3.A Construct and arrange various content into unified media arts productions, describing and applying a defined set of principles.
4	4.MA.Cr3.A Structure and arrange various content, components, and sets of associated principles to convey purpose and meaning.
5	5.MA.Cr3.A Create content and combine components and sets of associated principles to convey expression, purpose, and meaning.
6	6.MA.Cr3.A Experiment with multiple approaches to create content using a range of associated principles and components to communicate determined purpose and meaning.

7	7.MA.Cr3.A Coordinate creation processes to integrate content, components, and associated principles to communicate determined purpose and meaning.
8	8.MA.Cr3.A Integrate content, stylistic conventions, and associated principles during production processes to communicate determined meaning.
HS1	HS1.MA.Cr3.A Demonstrate deliberate choices in organizing and integrating stylistic conventions and aesthetics to convey meaning in creation and production processes.
HS2	HS2.MA.Cr3.A Demonstrate deliberate choices in organizing and integrating content, personal aesthetic, and stylistic conventions in creation and production processes.
HS3	HS3.MA.Cr3.A Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex creation and production processes, demonstrating understanding of associated

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Enduring Understandings The forming, integration, and refinement of components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	
Essential Questions How do media artists improve, revise, and refine their work?	
Standard MA.Cr3.B	
Grade Level	Standards
K	K.MA.Cr3.B Make changes to the content, form, or presentation of media artworks and share results.
1	1.MA.Cr3.B Identify the effects of making changes to the content, form, or presentation when revising media artworks.

2	2.MA.Cr3.B Test and describe expressive effects when altering and revising media artworks.
3	3.MA.Cr3.B Analyze how the emphasis of elements can alter effect and purpose when revising media artworks.
4	4.MA.Cr3.B Demonstrate emphasizing elements for a purpose when revising media artworks.
5	5.MA.Cr3.B Determine and revise how elements and components can be altered for clear communication and purpose.
6	6.MA.Cr3.B Evaluate and revise elements and components to reflect purpose and audience.
7	7.MA.Cr3.B Improve and refine media artworks by intentionally emphasizing particular elements to reflect purpose, audience, or place.
8	8.MA.Cr3.B Refine media artworks, improving aesthetic quality and intentionally accentuating selected expressive and stylistic elements, to reflect purpose, audience, and place.
HS1	HS1.MA.Cr3.B Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect personal goals and preferences.
HS2	HS2.MA.Cr3.B Refine and take risks with aesthetic components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences, and contexts.
HS3	HS3.MA.Cr3.B Intentionally refine and take risks with various components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

DOMAIN: Produce

Foundation P1

Select, analyze, and interpret artistic work for producing.

Enduring Understandings

Media artists integrate various forms and contents to develop complex and unified artworks.

Essential Questions

How are complex media arts experiences constructed?

Standard MA.P1.A

Grade Level	Standards
K	K.MA.P1.A With guidance, combine multiple art forms and content in media artworks.
1	1.MA.P1.A With guidance, combine multiple academic, arts, and media content in media artworks.
2	2.MA.P1.A Practice combining multiple academic, arts, and media content into unified media artworks.
3	3.MA.P1.A Practice combining multiple academic, arts, and media forms and content into unified media artworks.
4	4.MA.P1.A Demonstrate how multiple academic, arts, and media forms and content may be mixed and coordinated into media artworks.
5	5.MA.P1.A Create media artworks through the integration of multiple contents and forms.
6	6.MA.P1.A Explain how integrating multiple contents and forms can support a central idea in a media artwork.
7	7.MA.P1.A Integrate multiple contents and forms into unified media arts productions that convey consistent perspectives and narratives.
8	8.MA.P1.A Integrate multiple contents and forms into unified media arts productions that convey specific themes or ideas.

HS1	HS1.MA.P1.A Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience.
HS2	HS2.MA.P1.A Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity.
HS3	HS3.MA.P1.A Synthesize various arts, media arts forms, and academic content into unified media arts productions that retain artistic fidelity across platforms.

DOMAIN: Produce	
Foundation P2 Develop and refine artistic techniques and work for production.	
Enduring Understandings Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	
Essential Questions What skills are required for creating effective media artworks and how are they improved?	
Standard MA.P2.A	
Grade Level	Standards
K	K.MA.P2.A Identify and demonstrate basic skills in creating media artworks.
1	1.MA.P2.A Describe and demonstrate artistic skills and roles in media arts productions.
2	2.MA.P2.A Enact roles to demonstrate basic ability in various identified design, artistic, technical, and soft skills, such as tool use and collaboration in media arts productions.
3	3.MA.P2.A Exhibit developing ability in a variety of design, artistic, technical, and organizational roles, such as making compositional decisions, manipulating tools, and group planning in media arts productions.

4	4.MA.P2.A Enact identified roles to practice foundational design, artistic, technical, and soft skills, such as formal technique, equipment usage, production, and collaboration in media arts productions.
5	5.MA.P2.A Enact various roles to practice fundamental ability in design, artistic, technical, and soft skills, such as formal technique, production, and collaboration in media arts productions.
6	6.MA.P2.A Develop a variety of design, artistic, technical, and soft skills by performing various assigned roles in producing media artworks, such as invention, formal technique, production, self-initiative, and problem-solving.
7	7.MA.P2.A Exhibit an increasing set of design, artistic, technical, and soft skills by performing various roles in producing media artworks, such as creative problem-solving and organizing.
8	8.MA.P2.A Demonstrate a range of design, artistic, technical, and soft skills by performing specified roles in producing media artworks, such as strategizing and collaborative communication.
HS1	HS1.MA.P2.A Demonstrate progression in design, artistic, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.
HS2	HS2.MA.P2.A Demonstrate command of design, artistic, technical, and soft skills in managing and producing media artworks.
HS3	HS3.MA.P2.A Demonstrate command of creative problem solving when managing and producing media artworks productions.

DOMAIN: Produce

Foundation P2

Develop and refine artistic techniques and work for production.

Enduring Understandings

Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.

Essential Questions

How are creativity and innovation developed within and through media arts productions?

Standard MA.P2.B

Grade Level	Standards
K	K.MA.P2.B Identify and demonstrate creative skills within media arts productions.
1	1.MA.P2.B Describe and demonstrate basic creative skills within media arts productions.
2	2.MA.P2.B Demonstrate use of experimentation skills, such as playful practice and trial and error, within and through media arts productions.
3	3.MA.P2.B Exhibit basic creative skills to invent new content and solutions within and through media arts productions.
4	4.MA.P2.B Practice foundational innovative abilities in addressing problems within and through media arts productions.
5	5.MA.P2.B Practice foundational creative and innovative abilities in addressing problems within and through media arts productions.
6	6.MA.P2.B Develop a variety of creative and adaptive innovation abilities in developing solutions within and through media arts productions.
7	7.MA.P2.B Exhibit an increasing set of creative and adaptive innovation abilities in developing solutions within and through media arts productions.
8	8.MA.P2.B Demonstrate a range of creative and adaptive innovation abilities in developing new solutions for identified problems within and through media arts productions.

HS1	HS1.MA.P2.B Develop and refine a determined range of creative and adaptive innovation abilities in addressing identified challenges and constraints within and through media arts productions.
HS2	HS2.MA.P2.B Demonstrate command of creative and adaptive innovation abilities to address sophisticated challenges within and through media arts productions.
HS3	HS3.MA.P2.B Demonstrate command of creative and innovative adaptability in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.

DOMAIN: Produce	
Foundation P2 Develop and refine artistic techniques and work for production.	
Enduring Understandings Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.	
Essential Questions How do media artists use various tools and techniques?	
Standard MA.P2.C	
Grade Level	Standards
K	K.MA.P2.C Practice, discover, and share how media arts creation tools work.
1	1.MA.P2.C Experiment with and share different ways to use tools and techniques.
2	2.MA.P2.C Demonstrate and explore identified methods to use tools.
3	3.MA.P2.C Exhibit standard use of tools and techniques.
4	4.MA.P2.C Demonstrate use of tools and techniques in standard and novel ways.

5	5.MA.P2.C Examine how tools and techniques could be used in standard and experimental ways.
6	6.MA.P2.C Demonstrate adaptability using tools and techniques in standard and experimental ways.
7	7.MA.P2.C Demonstrate adaptability using tools and techniques in standard and experimental ways to achieve an assigned purpose.
8	8.MA.P2.C Demonstrate adaptability using tools, techniques, and content in standard and experimental ways to communicate intent.
HS1	HS1.MA.P2.C Demonstrate adaptation and innovation through the combination of tools, techniques, and content in standard and innovative ways to communicate intent.
HS2	HS2.MA.P2.C Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals.
HS3	HS3.MA.P2.C Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways.

DOMAIN: Produce	
Foundation P3 Convey meaning through the presentation of artistic work.	
Enduring Understandings Media artists purposefully present, share, and distribute media artworks for various contexts.	
Essential Questions How do time, place, audience, and context affect presenting or performing choices for media artworks?	
Standard MA.P3.A	
Grade Level	Standards
K	K.MA.P3.A With guidance, identify and share roles and the situation in presenting media artworks.

1	1.MA.P3.A With guidance, discuss presentation conditions and perform a task in presenting media artworks.
2	2.MA.P3.A Identify and describe presentation conditions and perform task(s) in presenting media artworks.
3	3.MA.P3.A Identify and describe the presentation conditions, and take on roles and processes in presenting or distributing media artworks.
4	4.MA.P3.A Explain the presentation conditions, and fulfill a role and processes in presenting or distributing media artworks.
5	5.MA.P3.A Compare qualities and purposes of presentation formats, and fulfill a role and associated processes in presentation and/or distribution of media artworks.
6	6.MA.P3.A Analyze various presentation formats, and fulfill various tasks and defined processes in the presentation and/or distribution of media
7	7.MA.P3.A Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of
8	8.MA.P3.A Design the presentation and distribution of media artworks through multiple formats and/or contexts.
HS1	HS1.MA.P3.A Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and
HS2	HS2.MA.P3.A Curate and design the presentation and distribution of collections of media artworks through a variety of contexts.
HS3	HS3.MA.P3.A Curate, design, and promote the presentation and distribution of media artworks for intentional impacts through a variety of

DOMAIN: Produce

Foundation P3

Convey meaning through the presentation of artistic work.

Enduring Understandings

Media artists purposefully present, share, and distribute media artworks for various contexts.

Essential Questions

How can presenting or sharing media artworks in a public format help a media artist learn and grow?

Standard MA.P3.B

Grade Level	Standards
K	K.MA.P3.B With guidance, identify and share reactions to the presentation of media artworks.
1	1.MA.P3.B With guidance, discuss the experience of the presentation of media artworks.
2	2.MA.P3.B Identify and describe the experience of the presentation of media artworks, and share feedback of presenting media artworks.
3	3.MA.P3.B Identify and describe the experience of the presentation of media artworks, and share ideas and improvements for presenting media
4	4.MA.P3.B Explain results of and improvements for presenting media artworks.
5	5.MA.P3.B Compare results of and improvements for presenting media artworks.
6	6.MA.P3.B Analyze results of and improvements for presenting media artworks.
7	7.MA.P3.B Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.
8	8.MA.P3.B Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.

HS1	HS1.MA.P3.B Evaluate and implement improvements in presenting media artworks, considering personal and local impacts.
HS2	HS2.MA.P3.B Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts.
HS3	HS3.MA.P3.B Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Enduring Understandings Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	
Essential Questions How do we 'read' media artworks and discern their relational components?	
Standard MA.R1.A	
Grade Level	Standards
K	K.MA.R1.A Recognize and share components and messages in media artworks.
1	1.MA.R1.A Identify components and messages in media artworks.
2	2.MA.R1.A Identify and describe the components and messages in media artworks.
3	3.MA.R1.A Identify and describe how messages are created by components in media artworks.
4	4.MA.R1.A Identify, describe, and explain how messages are created by components in media artworks.
5	5.MA.R1.A Identify, describe, and differentiate how message and meaning are created by components in media artworks.

6	6.MA.R1.A Identify, describe, and analyze how message and meaning are created by components in media artworks.
7	7.MA.R1.A Describe, compare, and analyze the qualities of and relationships between the components in media artworks.
8	8.MA.R1.A Compare, contrast, and analyze the qualities of and relationships between the components and style in media artworks.
HS1	HS1.MA.R1.A Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.
HS2	HS2.MA.R1.A Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and feedback on how they impact an audience.
HS3	HS3.MA.R1.A Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.

DOMAIN: Respond	
Foundation R1 Perceive and analyze artistic work.	
Enduring Understandings Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.	
Essential Questions How do media artworks function to convey meaning and manage audience experience?	
Standard MA.R1.B	
Grade Level	Standards
K	K.MA.R1.B Recognize and share how a variety of media artworks create different experiences.
1	1.MA.R1.B With guidance, identify how a variety of media artworks create different experiences.

2	2.MA.R1.B Identify and describe how a variety of media artworks create different experiences.
3	3.MA.R1.B Identify and describe how various forms, methods, and styles in media artworks manage audience experience.
4	4.MA.R1.B Identify, describe, and explain how various forms, methods, and styles in media artworks manage audience experience.
5	5.MA.R1.B Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.
6	6.MA.R1.B Identify, describe, and differentiate how various forms, methods, and styles in media artworks manage audience experience.
7	7.MA.R1.B Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.
8	8.MA.R1.B Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create
HS1	HS1.MA.R1.B Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception.
HS2	HS2.MA.R1.B Analyze how a broad range of media artworks manages audience experience and creates intention and persuasion through
HS3	HS3.MA.R1.B Survey an exemplary range of media artworks, analyzing methods for managing audience experience, to create intention and persuasion through multimodal perception and systemic communications.

DOMAIN: Respond

Foundation R2

Interpret intent and meaning in artistic work.

Enduring Understandings

Interpretation and appreciation requires consideration of the intent, form, and context of the media and artwork

Essential Questions

How do people relate to and interpret media artworks?

Standard MA.R2.A

Grade Level	Standards
K	K.MA.R2.A With guidance, share observations of media artworks.
1	1.MA.R2.A With guidance, identify possible meanings of media artworks.
2	2.MA.R2.A Describe how purpose and meaning of media artworks are shaped by context.
3	3.MA.R2.A Determine how purpose and meaning of media artworks are shaped by context.
4	4.MA.R2.A Explain how reactions to and interpretations of media artworks are influenced by purpose and context.
5	5.MA.R2.A Determine and compare personal and group interpretations of media artworks, considering intention and context.
6	6.MA.R2.A Analyze the intent of media artworks using given criteria.
7	7.MA.R2.A Analyze the intent and meaning of media artworks using self-developed criteria.
8	8.MA.R2.A Analyze the intent and meanings of media artworks, focusing on intentions, forms, and various contexts.
HS1	HS1.MA.R2.A Analyze the intent, meanings, and reception of media artworks, focusing on personal and cultural contexts.

HS2	HS2.MA.R2.A Analyze the intent, meanings, and influence of media artworks, based on personal, societal, historical, and cultural contexts.
HS3	HS3.MA.R2.A Analyze the intent, meanings, and impacts of diverse media artworks, considering complex factors of context and bias.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Enduring Understandings Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.	
Essential Questions How and why do media artists value and judge media artworks?	
Standard MA.R3.A	
Grade Level	Standards
K	K.MA.R3.A Share appealing qualities and possible changes in media artworks.
1	1.MA.R3.A Identify the effective parts of and possible changes to media artworks, considering viewers.
2	2.MA.R3.A Discuss the effectiveness of and improvements for media artworks, considering their context.
3	3.MA.R3.A Identify basic criteria for and evaluate media artworks, considering possible improvements and context.
4	4.MA.R3.A Identify and apply basic criteria for evaluating and improving media artworks and production processes, considering context.
5	5.MA.R3.A Determine and apply criteria for evaluating media artworks and production processes, considering context and practicing constructive

6	6.MA.R3.A Determine and apply specific criteria to evaluate various media artworks and production processes, considering context and practicing constructive feedback.
7	7.MA.R3.A Develop and apply criteria to evaluate various media artworks and production processes, considering context and practicing constructive
8	8.MA.R3.A Evaluate media art works and production processes with developed criteria, considering context and artistic goals.
HS1	HS 1.MA.R3.A Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and
HS2	HS2.MA.R3.A Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.
HS3	HS3.MA.R3.A Independently develop rigorous evaluations of and strategically seek feedback for media artworks and production processes, considering complex goals and factors.

DOMAIN: Connect	
Foundation Cn1	
Synthesize and relate knowledge and personal experiences to make art.	
Enduring Understandings	
Media artworks synthesize meaning and form cultural experience.	
Essential Questions	
How do we relate knowledge and experiences to understanding and making media artworks?	
Standard MA.Cn1.A	
Grade Level	Standards
K	K.MA.Cn1.A Use personal experiences and choices in making media artworks.
1	1.MA.Cn1.A Use personal experiences, interests, and models in creating media artworks.

2	2.MA.Cn1.A Use personal experiences, interests, information, and models in creating media artworks.
3	3.MA.Cn1.A Use personal and external resources, such as interests, information, and models, to create media artworks.
4	4.MA.Cn1.A Examine and use personal and external resources, such as interests, research, and cultural understanding, to create media artworks.
5	5.MA.Cn1.A Access and use internal and external resources, such as interests, knowledge, and experiences, to create media artworks.
6	6.MA.Cn1.A Access, evaluate, and use internal and external resources, such as knowledge, experiences, interests, and research, to create media
7	7.MA.Cn1.A Access, evaluate, and use internal and external resources, such as experiences, interests, research, and exemplary works, to inform the creation of media artworks.
8	8.MA.Cn1.A Access, evaluate, and use internal and external resources, such as cultural and societal knowledge, research, and exemplary works, to inform the creation of media artworks.
HS1	HS1.MA.Cn1.A Access, evaluate, and integrate personal and external resources, such as experiences, interests, and cultural experiences, to inform the creation of original media artworks.
HS2	HS2.MA.Cn1.A Synthesize internal and external resources, such as cultural connections, introspection, research, and exemplary works, to enhance the creation of persuasive media artworks.
HS3	HS3.MA.Cn1.A Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.

DOMAIN: Connect

Foundation Cn1

Synthesize and relate knowledge and personal experiences to make art.

Enduring Understandings

Media artworks synthesize meaning and form cultural experience.

Essential Questions

How do we learn about and create meaning through producing media artworks?

Standard MA.Cn1.B

Grade Level	Standards
K	K.MA.Cn1.B Share memorable and meaningful experiences of media artworks.
1	1.MA.Cn1.B Discuss experiences of media artworks through meaning and purpose.
2	2.MA.Cn1.B Identify how media artworks shape meanings, situations, and/or culture.
3	3.MA.Cn1.B Identify and show how popular media shapes meanings, situations, and/or culture.
4	4.MA.Cn1.B Examine and show how emerging presentation formats shape meanings, situations, and/or culture.
5	5.MA.Cn1.B Examine and show how news and cultural events shape meanings, situations, and cultural experiences.
6	6.MA.Cn1.B Explain and show the influence of media artworks in forming new meanings, situations, and cultural experiences about historical events.
7	7.MA.Cn1.B Explain and show the role of media artworks in forming new meanings, knowledge, situations, cultural experiences, learning, and acquiring new information.
8	8.MA.Cn1.B Explain and demonstrate the role of media artworks in expanding meaning and knowledge of local and global events and creating cultural experiences.

HS1	HS1.MA.Cn1.B Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences in emerging presentation spaces.
HS2	HS2.MA.Cn1.B Explain and demonstrate the use of media artwork to synthesize new meaning and knowledge and form cultural experiences and connections between themes and ideas, local and global networks, and personal influence.
HS3	HS3.MA.Cn1.B Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical context.	
Enduring Understandings Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.	
Essential Questions How does investigating the relationships between various contexts, purposes, and values deepen the understanding of media arts?	
Standard MA.Cn2.A	
Grade Level	Standards
K	K.MA.Cn2.A With guidance, relate media artworks to everyday life experiences.
1	1.MA.Cn2.A With guidance, share ideas in relating media artworks and everyday life.
2	2.MA.Cn2.A Discuss and describe media artworks in everyday life found in popular media and connections with family and friends.
3	3.MA.Cn2.A Discuss how media artworks and ideas relate to everyday and cultural life.

4	4.MA.Cn2.A Identify how media artworks and ideas relate to everyday and cultural life and how they can influence values.
5	5.MA.Cn2.A Explain verbally and/or in media artworks how media artworks and ideas relate to everyday and cultural life.
6	6.MA.Cn2.A Research and show how media artworks and ideas relate to personal, social, and community life through the exploration of commercial and informational purposes, history, and ethics.
7	7.MA.Cn2.A Research and demonstrate how media artworks and ideas relate to various situations, purposes, and values.
8	8.MA.Cn2.A Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values.
HS1	HS1.MA.Cn2.A Demonstrate and show how media artworks and ideas relate to various contexts, purposes, and values.
HS2	HS2.MA.Cn2.A Examine in-depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values, such as markets, systems, propaganda, and truth.
HS3	HS3.MA.Cn2.A Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values through relevant and impactful media artworks.

DOMAIN: Connect

Foundation Cn2

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

Enduring Understandings

Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.

Essential Questions

How does media arts relate to various contexts, purposes, and values?

Standard MA.Cn2.B

Grade Level	Standards
K	K.MA.Cn2.B With guidance, interact safely and appropriately with media arts tools and environments.
1	1.MA.Cn2.B Explore appropriately with media arts tools and environments, while considering safety, rules, and fairness.
2	2.MA.Cn2.B Interact appropriately with media arts tools and environments, while considering safety, rules, and fairness.
3	3.MA.Cn2.B Examine and interact appropriately with media arts tools and environments, while considering safety, rules, and fairness.
4	4.MA.Cn2.B Examine and interact appropriately with media arts tools and environments, while considering ethics, rules, and fairness.
5	5.MA.Cn2.B Examine, discuss, and interact appropriately with media arts tools and environments, while considering ethics, rules, and media literacy.
6	6.MA.Cn2.B Analyze and interact appropriately with media arts tools and environments, while considering fair use and copyright, ethics, and media literacy.
7	7.MA.Cn2.B Analyze and responsibly interact with media arts tools and environments, while considering copyright, ethics, media literacy, and social media.

8	8.MA.Cn2.B Analyze and responsibly interact with media arts tools, environments, legal, and technological contexts, while considering ethics, media literacy, social media, and virtual worlds.
HS1	HS1.MA.Cn2.B Critically evaluate and effectively interact with legal, technological, systemic, and contexts of media arts, while considering ethics, media literacy, social media, virtual worlds, and digital identity.
HS2	HS2.MA.Cn2.B Critically investigate and ethically interact with legal, technological, systemic, and contexts of media arts, while considering ethics, media literacy, digital identity, and artist/audience interactivity.
HS3	HS3.MA.Cn2.B Critically investigate and strategically interact with legal, technological, systemic, and contexts of media arts.

Tennessee Academic Standards for Fine Arts Education

Visual Arts Introduction

The fine arts standards (dance, media arts, music, theatre, and visual arts) are organized using the same overarching framework. First, the standards are divided into four distinct artistic processes, called domains. Each domain includes a series of ideas that unite the fine arts within those artistic processes, called foundations. Table 1 illustrates the four domains and foundations for visual arts.

Table 1. Visual Arts Domains and Foundations.

CREATE	PRESENT	RESPOND	CONNECT
1. Generate and conceptualize artistic ideas and work.	1. Select, analyze, and interpret artistic work for production.	1. Perceive and analyze artistic work.	1. Synthesize and relate knowledge and personal experiences to artistic endeavors.
2. Organize and develop artistic ideas and work.	2. Develop and refine artistic work for production.	2. Interpret intent and meaning in artistic work.	2. Relate artistic ideas and works with societal, cultural, and
3. Refine and complete artistic	3. Convey and express meaning through the production of artistic	3. Apply criteria to evaluate artistic	

The last layer in our framework is the standard. Each foundation includes standards that move students towards a deeper understanding of the visual arts. Standards are building blocks that form a comprehensive, sequential education and describe student learning. Included with each foundation are enduring understandings and essential questions that connect each grade level and provide a context for the standards. Altogether, this framework sets the goals for the development of artistically literate citizens, preparing students not only for college and career, but also for a lifetime enhanced by and with the arts.

Domains

There are four artistic processes in which our standards can be grouped: Create, Present, Respond, and Connect. These domains are explained in more detail below. See Appendix A for a comparison between the 2016 Foundations and the prior Tennessee Visual Arts Standards.

Create

Creation is the dominant foundation for the visual arts and is listed as the first domain in our content area due to its importance. The Create domain can be divided into three spiraling behaviors: 1) generating and conceptualizing artistic ideas and work; 2) organizing and developing ideas and work; and 3) refining and completing artistic work.

In the prior versions of the standards, using materials and developing technique were found in the Perform domain. This version of the standards includes materials and techniques as part of Create behaviors. A crosswalk has been included in Appendix A to illustrate the adjustment.

Present

The skills included in the Present domain have not been included in prior versions of the standards. However, Present will seem familiar to educators and students since the content of the domain is already happening within most visual arts curricula. High school students selecting work for their portfolios, middle school students planning, creating, and displaying art to inform their peers on social issues, and kindergarten students selecting one work of art to leave at school to display and one to take home to share with their family are all examples of how to meet standards within the Present domain.

The content of the Present domain is organized into three big ideas about the presentation of artwork: 1) selecting, analyzing, and interpreting artistic work for presentation; 2) developing and refining artistic techniques and work for presentation; and 3) conveying and expressing meaning through the presentation of artistic work. In other words, the standards in foundation P1 focus on the process that supports the selection of art for different purposes, the standards in foundation P2 are centered around consideration for preservation and presentation of art, and the standards in P3 explore the role of presentation spaces and the interactions that occur between the space and the people who view it.

The phrase “traditional and emerging spaces” appears several times within this domain. This phrase captures the inclusiveness of where and how art can be displayed without placing boundaries on the time, space, or format of the display. The spaces to display artwork within schools and communities vary throughout the state. Therefore, more autonomy is given to districts and educators to determine the most effective ways for students to master these standards. Also, since these standards will be used to guide instruction over the next six years, listing specific presentation spaces might have the unintentional consequence of excluding presentation spaces, which have yet to be created.

Respond

The Respond domain outlines standards in three overarching areas: 1) perceiving and analyzing artistic work; 2) interpreting intent and meaning in artistic work; and 3) applying criteria to evaluate artistic work. While the 2016 Respond standards closely align with the prior Respond standards, there are several notable differences. (See Appendix A for a crosswalk between the prior standards and the 2016 foundations.) First, the term “image” was selected for use in R.1.A, while the term “art” was used in R.1.B. The intent of using “image” is to provide educators and students autonomy to explore visual culture and the impact of images as a way to develop visual literacy. In contrast, R.1.B focuses more on analyzing images that were intentionally created as artwork.

Another difference can be found within the R.2 and R.3 standards. In R.3, students critique artworks, which can include interpretation. However, interpretation is a valuable process in itself, used to gain insights into the meaning of artwork. In R.2, students use a variety of strategies of interpretation including analyzing context, media, or subject matter while using appropriate art vocabulary (e.g., the elements of art and the principles of design).

Connect

The Connect domain includes two foundations: 1) synthesizing and relating knowledge and personal experiences to artistic endeavors; and 2) relating artistic ideas and works with societal, cultural, and historical context. The visual arts standards are also connected to other fine arts content areas by the standards framework, including the domains and foundations. Cn.1 asks students to make connections between art and other life experiences (which can include their study of other school subjects, like reading, math, science, and social studies). Cn.2 is very similar to our prior standards for history and culture.

Enduring Understandings & Essential Questions

Enduring understandings and essential questions are included with each set of standards to guide conceptual thinking as students intentionally construct learning about the content of the standards. The enduring understandings and essential questions link individual standards back to big ideas that create connections to the arts, other academic subjects, and life. Enduring understandings are big ideas that students will explore and revisit over the course of their sequential artistic study and beyond K-12 education, into their lives as artistically literate citizens. Essential questions are designed to inspire authentic exploration of concepts in order to connect the content of the standards with essential understandings. These questions are open-ended and meant to be revisited several times and explored in many ways. The answers to essential questions are likely to evolve as students move toward mastery of the standards (National Coalition for Core Arts Standards [NCCAS], 2013).

Curriculum and Pacing

These standards outline sequential learning across grades and course levels and are best implemented when students have access to sequential courses within and across arts disciplines. It is up to individual districts to create curriculum that best suits the needs of their students. The amount of time spent on each standard within a grade level or course may be different. For example, art history courses in high school will use the same standards. However, students in an art history course may spend considerably more time within the Respond and Connect domains.

High School Levels

Within the standards, there are three levels of high school learning. A description of these levels is included below (NCCAS, 2013).

HS 1	HS 2	HS 3
Students at the HS 1 level have developed the foundational technical and expressive skills and understandings in visual arts necessary to solve assigned problems or prepare assigned repertoire for presentation; make appropriate choices with some support; and, may be prepared for active engagement in their community. They understand visual arts to be an important form of personal realization and well-being and make connections between visual arts, history, culture, and other learning.	Students at the HS 2 level are, with minimal assistance, able to identify or solve visual arts problems based on their interests or for a particular purpose; conduct research to inform artistic decisions; and, create and refine visual arts productions that demonstrate technical proficiency, personal communication, and expression. They use visual arts for personal realization and well-being and have the necessary skills for and interest in participation in visual arts beyond the school environment.	Students at HS 3 level independently identify challenging visual arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions. They are facile in using at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work. They exploit their personal strengths and apply strategies to overcome personal challenges as visual arts learners. They are capable of taking a leadership role in arts activity within and beyond the school environment.
This level of achievement is attainable by most students who complete a high school level course in the arts beyond the foundation of quality K-8 instruction.	This level of achievement is attainable by most students who complete a rigorous sequence of high-school level courses beyond the HS 1 level.	This level and scope of achievement significantly exceeds HS 2 Level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for HS 2 achievement.

Artistic Literacy, Visual Literacy, Textual Literacy

Literacy is a complex term with multiple definitions including: a set of skills, the knowledge and understanding of a particular content area, or the act of learning (Burnett, 2005). In the visual arts standards, there are several types of literacy, which can involve some or all of these definitions as students engage in communication, interpreting and constructing meaning, using materials and techniques, and relating personal, historical, or contextual knowledge to artistic endeavors. The three specific areas of literacy that are included within the visual arts standards are artistic, visual, and textual literacy, which have been defined in more detail below.

Artistic literacy is the knowledge and understanding required to participate authentically in the visual arts. Fluency in the language of the visual arts is the ability to Create, Produce, Respond, and Connect through symbolic and metaphoric forms that are unique to the visual arts. It is embodied in specific lifelong goals that enable an artistically literate person to transfer visual arts knowledge, skills, and capacities to other subjects, settings, and contexts (NCCAS, 2013). Artistic literacy fosters connections among the arts and between the arts and other disciplines, thereby providing opportunities to access, develop, express, and integrate meaning within the visual arts and across a variety of content areas.

Visual literacy is a general term used to describe the ability to engage with visual images. Understanding and analyzing the contextual, cultural, ethical, aesthetic, intellectual, and technical components involved in the production and use of visual materials requires visual literacy skills. Visual literacy is developed as a result of intentional practice in effectively finding, interpreting, evaluating, using, and creating images and visual media. An individual who is visually literate is both a thoughtful consumer of and contributor to visual materials (Hattwig, 2011).

Textual literacy is a term that has traditionally been used to describe reading, writing, and analyzing written text. However, many goals including engagement, understanding, and making meaning are common throughout each of the areas of literacy. When building textual literacy, it is common to ask students to cite evidence within the text to support inferences. This is similar to asking students to cite evidence within visual images to support inferences to meaning, mood, and purpose. Another link between textual, visual, and artistic literacies is the consideration of how context impacts the meaning of the material being studied. The visual arts standards provide a unique opportunity to build textual literacy skills as visual and artistic literacy skills are developed due to the similarities between the areas of literacy.

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APPENDIX A

Comparison Between 2016 Foundations and prior TN Standards

Tennessee Fine Arts Foundations (2016)														
		Create			Present			Respond			Connect			
		1. Generate and conceptualize artistic ideas and work.	2. Organize and develop artistic ideas and work.	3. Refine and complete artistic work.	4. Select, analyze, and interpret artistic work for presentation.	5. Develop and refine artistic work for presentation.	6. Convey and express meaning through the presentation of artistic work.	7. Perceive and analyze artistic work.	8. Interpret intent and meaning in artistic work.	9. Apply criteria to evaluate artistic work.	10. Synthesize knowledge and personal experiences to artistic endeavors.	11. Relate artistic ideas and works with societal, cultural, and historical context.		
Prior Tennessee Visual Arts Standards	Perform	1: understand and apply media, techniques, and processes.	●	●	○									
		2: use knowledge of structures and functions.	●	●	●									
	Create	3: choose and evaluate a range of subject matter, symbols, and ideas.	■	○				●		●		○		
	Respond	5: reflect upon and assess the characteristics and merits of their work and the work of others.			●	●	●	●		■	■			
	Connect	4: understand the visual arts in relation to history and cultures.												■
		6: make connections between visual arts and other disciplines.											●	●

■ = Strong intersection
 ○ = Medium intersection
 ● = Weak intersection

Visual Arts K-12 | VA

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Enduring Understandings 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 influence the creative process?	
Standard VA.Cr1.A	
Grade Level	Standards
K	K.VA.Cr1.A Explore and experiment imaginatively with ideas and materials.
1	1.VA.Cr1.A Explore and experiment imaginatively with ideas and materials through collaboration.
2	2.VA.Cr1.A Brainstorm collaboratively multiple approaches to an art or design problem.
3	3.VA.Cr1.A Elaborate on an imaginative idea.
4	4.VA.Cr1.A Brainstorm original approaches to an art or design problem.
5	5.VA.Cr1.A Combine ideas to generate an innovative plan for art-making.
6	6.VA.Cr1.A Combine concepts collaboratively to generate innovative ideas for creating art.
7	7.VA.Cr1.A Apply formal and informal methods to overcome creative blocks.

8	8.VA.Cr1.A Document early stages of the creative process using traditional or emerging media.
HS1	HS1.VA.Cr1.A Formulate and develop creative approaches to art-making.
HS2	HS2.VA.Cr1.A Individually or collaboratively formulate new creative problems based on student's existing work.
HS3	HS3.VA.Cr1.A Envision and hypothesize creative risks and their implications while determining plans and direction of art-making.

DOMAIN: Create	
Foundation Cr1 Generate and conceptualize artistic ideas and work.	
Enduring Understandings Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.	
Essential Questions How does knowing the contexts histories and traditions of artforms 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?	
Standard VA.Cr1.B	
Grade Level	Standards
K	K.VA.Cr1.B Collaborate in creative art-making in response to an artistic problem.
1	1.VA.Cr1.B Use observation and investigation in preparation for making a work of art.
2	2.VA.Cr1.B Make art or design with a variety of materials and tools, exploring personal interests, questions, and curiosities.
3	3.VA.Cr1.B Apply knowledge of selected resources, tools, and technologies to investigate personal ideas through art-making.

4	4.VA.Cr1.B Collaboratively set goals, and create artwork that is meaningful and has purpose to the makers.
5	5.VA.Cr1.B Identify and demonstrate various investigative methods in choosing an approach for beginning a work of art.
6	6.VA.Cr1.B Investigate personally relevant content for creating art.
7	7.VA.Cr1.B Develop criteria to guide art-making or design to meet an identified goal.
8	8.VA.Cr1.B Collaboratively investigate an aspect of contemporary life utilizing art and design.
HS1	HS1.VA.Cr1.B Investigate an aspect of contemporary life utilizing art and design.
HS2	HS2.VA.Cr1.B Choose from a range of materials and methods of traditional and contemporary practices to plan works of art and design.
HS3	HS3.VA.Cr1.B Choose from a range of materials and methods of traditional and contemporary practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Enduring Understandings 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 the effectiveness of particular choices in their work? How do artists and designers learn from trial and error?	
Standard VA.Cr2.A	
Grade Level	Standards
K	K.VA.Cr2.A Through experimentation, build skills in various media and art-making approaches, using developmentally appropriate craftsmanship.
1	1.VA.Cr2.A Explore uses of materials and tools to create works of art or design, using developmentally appropriate craftsmanship.
2	2.VA.Cr2.A Experiment with various materials and tools to explore personal interests in a work of art or design, using developmentally appropriate craftsmanship.
3	3.VA.Cr2.A Create artwork to meet personal criteria, using a variety of artistic processes and materials and developmentally appropriate craftsmanship.
4	4.VA.Cr2.A Explore and invent art-making techniques and approaches using developmentally appropriate craftsmanship.
5	5.VA.Cr2.A Experiment and develop skills in multiple art-making techniques and approaches through practice using developmentally appropriate craftsmanship.
6	6.VA.Cr2.A Experiment with new ideas, materials, methods, and approaches in making works of art and design, using course specific craftsmanship.

7	7.VA.Cr2.A Persist in developing skills with various materials, methods, and approaches in creating works of art or design using course specific craftsmanship.
8	8.VA.Cr2.A Experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge when making art, using course specific craftsmanship.
HS1	HS1.VA.Cr2.A Make art or design without having a preconceived plan, using course specific craftsmanship.
HS2	HS2.VA.Cr2.A Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using course specific craftsmanship.
HS3	HS3.VA.Cr2.A Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept using course specific craftsmanship.

DOMAIN: Create	
Foundation Cr2 Organize and develop artistic ideas and work.	
Enduring Understandings Artists and designers balance experimentation with safety and freedom with 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?	
Standard VA.Cr2.B	
Grade Level	Standards
K	K.VA.Cr2.B Use art materials, tools, and equipment safely.

1	1.VA.Cr2.B Demonstrate safe and proper procedures for using materials, tools, and equipment.
2	2.VA.Cr2.B Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.
3	3.VA.Cr2.B Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.
4	4.VA.Cr2.B Utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.
5	5.VA.Cr2.B Demonstrate resourceful care for and use of materials, tools, and equipment.
6	6.VA.Cr2.B Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.
7	7.VA.Cr2.B Demonstrate awareness of ethical responsibility when using traditional and emergent media.
8	8.VA.Cr2.B Demonstrate awareness of ethical responsibility and the use of images, materials, tools, and equipment in the creation and presentation of original work.
HS1	HS1.VA.Cr2.B Demonstrate awareness of the ethical implications and the use of images, materials, tools, and equipment in the creation and presentation of original work.
HS2	HS2.VA.Cr2.B Develop awareness of the balance between freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work.
HS3	HS3.VA.Cr2.B Balance freedom and responsibility in the use of images, materials, tools, and equipment in the creation and presentation of original work.

DOMAIN: Create

Foundation Cr2

Organize and develop artistic ideas and work

Enduring Understandings

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?

Standard VA.Cr2.C

Grade Level	Standards
K	K.VA.Cr2.C Create art that represents natural and constructed environments.
1	1.VA.Cr2.C Identify and classify uses of everyday objects through diverse visual art media.
2	2.VA.Cr2.C Repurpose objects to create something new.
3	3.VA.Cr2.C Individually or collaboratively construct visual representations of objects or places from everyday life.
4	4.VA.Cr2.C Document, describe, and represent community spaces and environments.
5	5.VA.Cr2.C Identify, describe, and visually document places and/or objects of personal significance.
6	6.VA.Cr2.C Design or redesign objects, places, or systems that meet the identified needs of diverse users.
7	7.VA.Cr2.C Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.
8	8.VA.Cr2.C Select, organize, and design images and words to make visually clear and compelling presentations.

HS1	HS1.VA.Cr2.C Redesign an object, system, place, or design in response to contemporary issues.
HS2	HS2.VA.Cr2.C Demonstrate, in works of art or design, how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
HS3	HS3.VA.Cr2.C Collaboratively develop artwork that transforms the perception and experience of a particular place, object, or system.

DOMAIN: Create	
Foundation Cr3 Refine and complete artistic work.	
Enduring Understandings Artist 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 construct a more complete experience?	
Standard VA.Cr3.A	
Grade Level	Standards
K	K.VA.Cr3.A Explain the process of making art while creating.
1	1.VA.Cr3.A Use art vocabulary to describe choices while creating art.
2	2.VA.Cr3.A Discuss and reflect with peers about choices made in creating artwork.
3	3.VA.Cr3.A Add details to an artwork to enhance emerging meaning.
4	4.VA.Cr3.A Revise artwork in progress on the basis of insights gained through peer critique.

5	5.VA.Cr3.A Communicate personal decisions in art-making in an artist statement or another format.
6	6.VA.Cr3.A Reflect on and revise personal artwork to convey intended meaning.
7	7.VA.Cr3.A Reflect on and explain important information about personal artwork in an artist statement or another format.
8	8.VA.Cr3.A Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.
HS1	HS1.VA.Cr3.A Apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.
HS2	HS2.VA.Cr3.A Reflect upon, revise, and refine works of art and design in response to personal artistic vision.
HS3	HS3.VA.Cr3.A Reflect upon, revise, and refine works of art or design, considering relevant traditional and contemporary criteria as well as personal artistic vision.

DOMAIN: Present	
Foundation P1 Select, analyze, and interpret artistic work for presentation.	
Enduring Understandings Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.	
Essential Questions 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?	
Standard VA.P1.A	
Grade Level	Standards
K	K.VA.P1.A Select art objects for personal portfolio and display, explaining why they were chosen.

1	1.VA.P1.A Explain why some objects, artifacts, and artwork are valued over others.
2	2.VA.P1.A Categorize artwork based on a theme or concept for an exhibit.
3	3.VA.P1.A Investigate and discuss possibilities and limitations of traditional and emerging presentation spaces.
4	4.VA.P1.A Analyze how traditional and emerging technologies have impacted the preservation and presentation of artwork.
5	5.VA.P1.A Define and explain the qualifications and responsibilities of a curator.
6	6.VA.P1.A Analyze similarities and differences associated with preserving and presenting traditional and emerging media.
7	7.VA.P1.A Compare and contrast how traditional and emerging technologies have changed the way artwork is preserved, presented, and experienced.
8	8.VA.P1.A Develop and apply criteria for evaluating a collection of artwork for presentation.
HS1	HS1.VA.P1.A Select, analyze, and curate artifacts and/or artworks for presentation and preservation.
HS2	HS2.VA.P1.A Select, analyze, and critique personal artwork for a collection or portfolio presentation.
HS3	HS3.VA.P1.A Critique and justify choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

DOMAIN: Present

Foundation P2

Develop and refine artistic techniques and work for presentation.

Enduring Understandings

Artists, curators, and others consider a variety of factors and methods when preparing and refining artwork for display and deciding if and how to preserve and protect it.

Essential Questions

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?

Standard VA.P2.A

Grade Level	Standards
K	K.VA.P2.A Explain the purpose of a portfolio or collection.
1	1.VA.P2.A Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.
2	2.VA.P2.A Distinguish between different materials or artistic techniques for preparing artwork for presentation.
3	3.VA.P2.A Identify traditional and emerging presentation spaces, and prepare works of art for presentation including an artist's statement.
4	4.VA.P2.A Analyze strategies for exhibiting and preserving a variety of artforms in both traditional and emerging presentation spaces.
5	5.VA.P2.A Demonstrate effective use of methods and techniques for preparing and presenting artwork.
6	6.VA.P2.A Individually or collaboratively, develop a plan to display works of art that includes analyzing the exhibit space, while considering the audience.
7	7.VA.P2.A Based on criteria, analyze and evaluate methods for preparing and presenting art.
8	8.VA.P2.A Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

HS1	HS1.VA.P2.A Analyze and evaluate traditional and emerging presentation spaces and methods.
HS2	HS2.VA.P2.A Select, evaluate, and apply effective methods or processes to display artwork in a specific traditional or emerging presentation space.
HS3	HS3.VA.P2.A Select, evaluate, and apply appropriate methods and processes for preserving and protecting artworks

DOMAIN: Present	
Foundation P3 Convey and express meaning through the presentation of artistic work.	
Enduring Understandings 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 cultivation of appreciation and understanding.	
Essential Questions 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?	
Standard VA.P3.A	
Grade Level	Standards
K	K.VA.P3.A Explain the function of an art museum, and distinguish how an art museum is different from other buildings and presentation spaces.
1	1.VA.P3.A Identify the roles and responsibilities of people who work in and visit traditional and emerging presentation spaces.
2	2.VA.P3.A Analyze how art exhibited in traditional and emerging presentation spaces contributes to communities.
3	3.VA.P3.A Identify and explain how and where different cultures record and illustrate stories and history of life through art.

4	4.VA.P3.A Compare and contrast purposes of a variety of presentation spaces and the types of experiences they provide.
5	5.VA.P3.A Explain how an exhibition in a traditional or emerging presentation space provides ideas and information about a specific concept or topic.
6	6.VA.P3.A Explain how an exhibition in a traditional or emerging presentation space reflects the history and values of a community.
7	7.VA.P3.A Compare and contrast perceptions of exhibitions in traditional and emerging presentation spaces.
8	8.VA.P3.A Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.
HS1	HS1.VA.P3.A Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.
HS2	HS2.VA.P3.A Make, explain, and justify connections between exhibitions of artists or artwork and the context of social, cultural, and political history.
HS3	HS3.VA.P3.A Curate a collection of artwork or artifacts to impact the viewer's understanding of social, cultural, and political experiences.

DOMAIN: Respond

Foundation R1

Perceive and analyze artistic work.

Enduring Understandings

Visual literacy is an essential life skill that can be developed through the close examination of artwork and becomes a system by which viewers understand and interpret the world.

Essential Questions

What is an image? Where and how do we encounter images in our world? How do images convey meaning? How do images influence our views of the world? How can the viewer "read" a work of art as text?

Standard VA.R1.A

Grade Level	Standards
K	K.VA.R1.A Describe what an image represents.
1	1.VA.R1.A Compare images that represent the same subject.
2	2.VA.R1.A Categorize images based on determined key information and relevant details.
3	3.VA.R1.A Categorize images based on expressive properties.
4	4.VA.R1.A Determine the main idea of an image, and explain how it is supported by key details.
5	5.VA.R1.A Explain how images can convey cultural associations.
6	6.VA.R1.A Analyze how images and cultural associations influence ideas, emotions, and actions.
7	7.VA.R1.A Analyze multiple ways that images influence specific audiences.
8	8.VA.R1.A Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

HS1	HS1.VA.R1.A Analyze how one’s understanding of the world is affected by experiencing images.
HS2	HS2.VA.R1.A Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
HS3	HS3.VA.R1.A Evaluate the connections within a collection of art or artists from a particular time and place, and determine the potential influence on specific audiences.

DOMAIN: Respond	
<p align="center">Foundation R1 Perceive and analyze artistic work.</p>	
<p align="center">Enduring Understandings Individual aesthetic and empathetic awareness, developed through engagement with art, can lead to understanding and appreciation of self, others, the natural world, and constructed environments.</p>	
<p align="center">Essential Questions How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</p>	
<p align="center">Standard VA.R1.B</p>	
Grade Level	Standards
K	K.VA.R1.B Identify uses of art within one’s personal environment.
1	1.VA.R1.B Select and describe works of art that illustrate daily life experiences.
2	2.VA.R1.B Perceive and describe aesthetic characteristics of one’s natural world and constructed environments.
3	3.VA.R1.B Speculate about processes an artist uses to create a work of art.

4	4.VA.R1.B Compare responses to a work of art before and after experimenting with similar processes.
5	5.VA.R1.B Compare one's own interpretation of a work of art with the interpretation of others.
6	6.VA.R1.B Identify and interpret works of art that reveal a variety of world cultures and values.
7	7.VA.R1.B Explain how presentation methods and environments influence how art is perceived and valued.
8	8.VA.R1.B Explain how aesthetic choices are influenced by visual and material cultures and can impact perceived meaning of artworks.
HS1	HS1.VA.R1.B Hypothesize ways in which art influences perception and understanding of human experiences.
HS2	HS2.VA.R1.B Recognize and describe personal aesthetic and empathetic responses to natural and constructed environments.
HS3	HS3.VA.R1.B Analyze how responses to art develop over time based on knowledge, life experiences, and perceptions of the world.

DOMAIN: Respond

Foundation: R2

Interpret intent and meaning in artistic work.

Enduring Understandings

People gain insights into meanings of artworks by engaging in the process of interpreting art.

Essential Questions

What is the value of engaging in the process of interpreting art? How does knowing and using visual art vocabularies help us understand and interpret works of art? How do artists use expressive properties to communicate meaning?

Standard VA.R2.A

Grade Level	Standards
K	K.VA.R2.A Interpret art by identifying subject matter and describing relevant details while using appropriate art vocabulary.
1	1.VA.R2.A Interpret art by categorizing subject matter and describing relevant details while using appropriate art vocabulary.
2	2.VA.R2.A Interpret art by identifying the suggested mood and describing relevant subject matter while using appropriate art vocabulary.
3	3.VA.R2.A Interpret art by analyzing how use of media, mood, and subject matter shape meaning while using appropriate art vocabulary.
4	4.VA.R2.A Interpret art by analyzing how context, relevant subject matter, and use of media shape meaning while using appropriate art vocabulary.
5	5.VA.R2.A Interpret art to identify ideas and mood conveyed by analyzing context, subject matter, and use of media while using appropriate art vocabulary.
6	6.VA.R2.A Interpret art to identify ideas and mood conveyed by determining relevant context and analyzing use of media and subject matter while using appropriate art vocabulary.
7	7.VA.R2.A Interpret art to identify ideas and mood conveyed by analyzing art-making approaches, relevant context, subject matter, and use of media while using appropriate art vocabulary.

8	8.VA.R2.A Interpret art by analyzing how mood and meaning are impacted by the relationship of subject matter, use of media, art-making approaches, and relevant context while using appropriate art vocabulary.
HS1	HS1.VA.R2.A Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.
HS2	HS2.VA.R2.A Evaluate types of contextual information relevant to the process of constructing interpretations of an artwork or collection of artworks.
HS3	HS3.VA.R2.A Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

DOMAIN: Respond	
Foundation R3 Apply criteria to evaluate artistic work.	
Enduring Understandings People evaluate art based on various criteria.	
Essential Questions What is the value of engaging in the process of art criticism? 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?	
Standard VA.R3.A	
Grade Level	Standards
K	K.VA.R3.A Explain reasons for selecting a preferred artwork.
1	1.VA.R3.A Classify artwork based on different reasons for preferences.
2	2.VA.R3.A Use art vocabulary to express preferences about artwork.
3	3.VA.R3.A Evaluate an artwork based on given criteria.

4	4.VA.R3.A Apply one set of criteria to evaluate more than one work of art.
5	5.VA.R3.A Recognize how styles, genres, media, and historical and cultural contexts influence criteria used to evaluate works of art.
6	6.VA.R3.A Develop and apply relevant criteria to evaluate a work of art.
7	7.VA.R3.A Compare and contrast evaluation of art based on personal preference versus established criteria.
8	8.VA.R3.A Construct a persuasive and logical argument to support an evaluation of art.
HS1	HS1.VA.R3.A Establish relevant criteria and apply them to an evaluation of a work of art or collection of works.
HS2	HS2.VA.R3.A Analyze the relevance of criteria used by others to evaluate a work of art or collection of works.
HS3	HS3.VA.R3.A Construct evaluations of a work of art or collection of works based on differing sets of criteria.

DOMAIN: Connect

Foundation Cn1

Synthesize and relate knowledge and personal experiences to artistic endeavors.

Enduring Understandings

Through art-making, people construct meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Questions

How does engaging in the creation of 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?

Standard VA.Cn1.A

Grade Level	Standards
K	K.VA.Cn1.A Create art that tells a story about a life experience.
1	1.VA.Cn1.A Identify times, places, and reasons students make art outside of school.
2	2.VA.Cn1.A Create art about events in home, school, or community life.
3	3.VA.Cn1.A Develop art based on observations of surroundings.
4	4.VA.Cn1.A Create art that communicates the cultural traditions of one's community.
5	5.VA.Cn1.A Create art based on personal experiences, current interests, and surroundings.
6	6.VA.Cn1.A Generate and investigate a collection of ideas that reflect awareness of current interests and concerns through art-making.
7	7.VA.Cn1.A Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design.
8	8.VA.Cn1.A Make art collaboratively to reflect on and reinforce positive aspects of group identity.

HS1	HS1.VA.Cn1.A Document the process of developing ideas reflecting awareness of personal experiences, interests, and art-making approaches.
HS2	HS2.VA.Cn1.A Research and connect an unfamiliar subject to personal experiences to develop meaning through art-making.
HS3	HS3.VA.Cn1.A Synthesize knowledge of social, cultural, historical, and personal experiences with art-making approaches to create meaningful works of art or design.

DOMAIN: Connect	
Foundation Cn2 Relate artistic ideas and works with societal, cultural, and historical context.	
Enduring Understandings 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?	
Standard VA.Cn2.A	
Grade Level	Standards
K	K.VA.Cn2.A Identify a purpose of an artwork.
1	1.VA.Cn2.A Express how people from different places and times have made art for a variety of reasons.
2	2.VA.Cn2.A Compare and contrast purposes of artwork from various cultures, times, and places.
3	3.VA.Cn2.A Recognize that responses to art can change depending on knowledge of the time and place in which it was made.

4	4.VA.Cn2.A Through observation, infer information about time, place, and culture in which a work of art was created.
5	5.VA.Cn2.A Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.
6	6.VA.Cn2.A Analyze how art reflects changing times, traditions, resources, and cultural uses.
7	7.VA.Cn2.A Analyze how responses to art are influenced by understanding the time and place in which it was created, the available resources, and cultural uses.
8	8.VA.Cn2.A Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.
HS1	HS1.VA.Cn2.A Describe how knowledge of culture, traditions, and history may influence personal responses to art.
HS2	HS2.VA.Cn2.A Compare and connect functions of art in a variety of societal, cultural, and historical contexts to contemporary and local contexts.
HS3	HS3.VA.Cn2.A Evaluate the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

