

CONCEPTS	CRITERIA	EXPLANATION	EXAMPLES
CONTENT	1. All four arts disciplines are developed in the unit with enduring ideas, relevant knowledge, and skills.	<ul style="list-style-type: none"> • Knowledge refers to concepts, facts, and generalizations (K); skills refer to the application of knowledge (S). 	<ul style="list-style-type: none"> • Arts activities are provided in the unit for production, criticism, history, and aesthetics.
	1a. Art Production	<ul style="list-style-type: none"> • Artmaking. • Dance performance. • Dramatic performance. • Music performance. 	<ul style="list-style-type: none"> • Art making is about exploration and inquiry into ideas (K). • Art making is about making artistic choices for expressive purposes (K). • Students learn how to select materials and techniques for expressive ends (S).
	1b. Art Criticism	<ul style="list-style-type: none"> • Interpreting and judging artworks. 	<ul style="list-style-type: none"> • Students support judgments about artworks with evidence (S). • Single artworks can sustain many plausible interpretations (K). • Artworks are about symbolic and/or metaphorical meanings (K).
	1c. Art History	<ul style="list-style-type: none"> • Examining the historical, social, and cultural context of artworks. 	<ul style="list-style-type: none"> • Connect artworks to time, place, and culture (S). • Artworks are influenced by an interconnected arts world that includes artists, historians, critics, curators, playwrights, composers, dancers, actors, and others (K).
	1d. Aesthetics	<ul style="list-style-type: none"> • Exploring the nature and value of the arts. 	<ul style="list-style-type: none"> • People have questions and beliefs about art (K). • Students consider the views of others as they formulate their own philosophical ideas about art. (S).

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CONTENT	2. The unit addresses sufficiently all the knowledge and skills that need to be taught in order for students to achieve the unit goals and objectives.	<ul style="list-style-type: none"> • There should be evidence of planning for sufficient instruction to support desired learning. 	<p>Students make self-portraits that express their identity as they:</p> <ul style="list-style-type: none"> • are introduced to the concept of identity through definition, examples, and connections with students' experience. • explore the concept of identity through artists' self-portraits. • explore their own identity through concept webs and peer interviews. • given a range of media and materials, make specific artistic choices in creating self-portraits. • generate a set of reflective questions about concepts of identity. • respond to their own and others' self-portraits.
	3. The unit addresses in logical sequence all the knowledge and skills that need to be taught in order for students to achieve the unit goals and objectives.	<ul style="list-style-type: none"> • Prerequisite skills and knowledge contribute to logical sequence. • Students are guided through activities, step by step. 	<ul style="list-style-type: none"> • As part of a unit, students research the history of ceramics, sketch original designs, construct works from clay, fire once, glaze, fire again, reflect upon the work, then display it.
	4. Concepts/key terms are introduced and sufficiently developed.	<ul style="list-style-type: none"> • Students need to explore examples and nonexamples of key terms and make connections to their own experiences in order to understand the concepts. 	<ul style="list-style-type: none"> • When the word "artifact" is a key term in a unit, students refine and test their understanding of its meaning by engaging in discussion.

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CONTENT	5. The enduring ideas, key concepts, and essential questions provide focus and cohesiveness throughout the unit.	<ul style="list-style-type: none"> • The enduring ideas, key concepts, and essential questions are revisited throughout the unit. • Topics and supporting topics support rather than distract. 	<ul style="list-style-type: none"> • The enduring idea/key concept, <i>Questioning the Survival/Revival of Tradition</i>, unifies the unit through a pattern of progression showing the significance of clay's heritage to culture, to geographical region, to an individual potter, and to students.
	6. Content and skills are appropriate for student developmental levels.	<ul style="list-style-type: none"> • Content reflects student ability and interest levels. 	<ul style="list-style-type: none"> • For relief printmaking, younger students could use pencils and foamboard; older students might use linoleum cutters and linoleum blocks.
	7. Specific, substantive connections between the arts and other content areas are developed as appropriate.	<ul style="list-style-type: none"> • Connections should be meaningful and enrich both arts and other subject areas. 	<ul style="list-style-type: none"> • Investigate parallels between narrative art and narrative writing, such as meaning and main idea. • Compare and contrast Leonardo da Vinci's role as an artist and a scientist as he investigated reality. • Investigate how Picasso's Cubism and Stravinsky's pantonalities reflect historical events leading up to World War I in Europe.
	8. The necessary resources/background materials for teaching the unit are listed.	<ul style="list-style-type: none"> • The commercial availability of resources such as reproductions, videos, and other resources should be considered when planning units. 	<ul style="list-style-type: none"> • The teacher is provided ordering information for securing necessary resources.

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INSTRUCTION/ PEDAGOGY	1. Activities and questions provide substantive engagement for students.	<ul style="list-style-type: none"> • Activities and questions yield multiple answers and solutions. • Activities and questions lead students to developing their own questions and understandings. • Activities and questions can be explored again and again. 	Evidence of substantive engagement includes: <ul style="list-style-type: none"> • explaining • interpreting • comparing • evaluating with evidence and reasons • making meaningful connections • synthesizing • finding evidence • finding examples • finding new perspectives
	2. Connections to prior knowledge and skills and real life situations are provided.	<ul style="list-style-type: none"> • Meaningful connections to real life situations will engage students more fully. 	<ul style="list-style-type: none"> • After exploring Commedia dell'Arte, a medieval theatrical form, students study contemporary sitcoms to compare plot formulas, stock characters, and character lazzi. • Students compare a traditional band performance of the <i>Star Spangled Banner</i> like those they listen to before a sports event with Jimi Hendrix's rock-n-roll arrangement for electric guitar to discuss how the meaning of the music changes from one arrangement to the other.
	3. There are assessment expectations for students.	<ul style="list-style-type: none"> • Students are informed of assessment criteria/expectations in the initial stages of instruction. 	<ul style="list-style-type: none"> • Criteria are posted and discussed at the beginning of the unit/lesson. • Sample criteria for a written judgment of an artwork might be: students make judgments supported with persuasive evidence.

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INSTRUCTION/ PEDAGOGY	4. Opportunities are provided for practice of new skills and concepts.	<ul style="list-style-type: none"> • Ample time is provided for students to practice prior to working on a final product. 	<ul style="list-style-type: none"> • sketchbooks • rehearsals
	5. There are opportunities for students to ask questions.	<p>Inquiry is welcomed and students need to be taught how to ask questions so that they may:</p> <ul style="list-style-type: none"> • generate their own questions. • guide their own investigations. 	<ul style="list-style-type: none"> • Research-based repertoire of learning and teaching strategies. • Questioning strategies. • Reciprocal teaching strategies. • Structured reading.
	6. There are opportunities for student-directed discussion.	<ul style="list-style-type: none"> • Students need to be provided with strategies for engaging in discussion and opportunities to practice. • Students are given questions that initiate and sustain substantive discussions. • Students are given tools/guides for focusing and/or evaluating their discussions. 	<p>Some discussion strategies:</p> <ul style="list-style-type: none"> • how to ask clarifying questions. • how to respond to the points of others. • how to actively listen.
	7. A variety of learning activities allow students to make individual and collaborative substantive contributions to the group effort.	<ul style="list-style-type: none"> • In the course of a unit, students work as individuals and in groups using a variety of strategies, resources, and materials. 	<ul style="list-style-type: none"> • In the unit <i>The Commentary Islands</i>, students work both individually and within small collaborative groups.
	8. There are opportunities provided for student self-reflection and metacognition.	<ul style="list-style-type: none"> • Students have models of and opportunities for thinking, talking, and writing about their own thinking. • Metacognition is thinking about thinking. 	<ul style="list-style-type: none"> • The teacher shares own written response to an artwork and then shares a reflection on his/her own thinking in writing that response. Students articulate on the choices they made and why they made them in producing artwork.

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INSTRUCTION/ PEDAGOGY	9. There are opportunities for critical thinking.	<ul style="list-style-type: none"> • Students need to be given instruction in critical thinking strategies; e.g. analysis, problem solving, and evaluation. 	<ul style="list-style-type: none"> • The teacher demonstrates the steps in a process for problem solving before asking students to apply the process to create a timeline dealing with social context.
	10. There is an audience for student work and responses.	<ul style="list-style-type: none"> • Peers, parents, and community as audiences add relevance to student work, increase engagement, and help students make connections to life beyond the classroom. 	<ul style="list-style-type: none"> • exhibitions and/or presentations in the school or community. • peer exchange. • online exhibitions and exchanges. • newspaper articles • student letters to the editor
	11. Materials are appropriate for student developmental levels.	<ul style="list-style-type: none"> • Reading levels, concept levels, tools and materials are appropriate. 	<ul style="list-style-type: none"> • Older students might do independent research online and then design their own art projects. • Younger students might have assigned books (readings) and follow written directions for an art assignment

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ASSESSMENT	1. Enduring ideas, key concepts, and important skills are assessed.	<ul style="list-style-type: none"> • Both significant knowledge and skills should be assessed. 	<ul style="list-style-type: none"> • To what extent has the learner been able to convey the connection between his/her work and the enduring ideas studied?
	2. Specific criteria for assessment tasks are used.	<ul style="list-style-type: none"> • Students may examine their work over time in a unit, use different kinds of criteria such as production or responding, and/or be given the opportunity to develop criteria along with the teacher. • Rating scales and rubrics are provided for students when appropriate. • Students and the teacher determine the assessment criteria through initial group discussion. 	<p>Criteria for a written judgment of an artwork:</p> <ul style="list-style-type: none"> • students will be able to make persuasive judgments supported with convincing evidence. <p>Criteria for a classroom dramatization:</p> <ul style="list-style-type: none"> • students will be able to effectively use their bodies to express feelings and convey characters' attitude through voice and body.
	3. Assessment tasks are relevant and engaging to students.	<ul style="list-style-type: none"> • Assessment tasks frequently allow for multiple answers and solutions. • Assessment requires the application of a repertoire of skills and knowledge. 	<ul style="list-style-type: none"> • Objective: Students will be able to draw upon personal and cultural values and concerns as subjects and themes for their artmaking. • Assessment: Using non-traditional materials, students construct an artwork and write about how their choice of materials reflects their own personal and cultural values.

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ASSESSMENT	4. There is evidence of student learning.	<ul style="list-style-type: none"> • Students have more than one opportunity to demonstrate the nature and complexity of their learning. • Assessment involves more than one task and more than one aspect of the content. • There is both formative and summative assessment. 	<ul style="list-style-type: none"> • Formative: List three examples of a blues lyric and identify the pattern in each. • Summative: Write lyrics for stories that conform to the mood of the blues in which assessment is based on aab format, ten syllables per line, and rhyming end words for each line.
	5. There are opportunities for student self-assessment.	<p>Student assessment can be supported or guided by:</p> <ul style="list-style-type: none"> • rating scales. • self-assessment form. • rubrics. 	<ul style="list-style-type: none"> • Students select items from process portfolio for self-assessment.

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<p style="text-align: center;">DESIGN</p>	<p>1. Key unit and lesson components should be present and clearly indicated.</p>	<ul style="list-style-type: none"> The unit and lesson components may vary somewhat in terms of how they are presented in a unit, but they should be included. 	<p>Suggested Unit and Lesson Format:</p> <p>Unit Title Enduring Idea, Key Concepts/ Essential Questions: A. about human experience, B. about art Rationale Overview of Unit Unit Objectives Overview of Lessons Resources and Materials for the Unit</p> <ul style="list-style-type: none"> Reproductions Videotapes Publications Handouts Audiovisual Equipment Consumable Materials <p>Lesson Format</p> <ul style="list-style-type: none"> Overview Objectives Materials and Resources Planning and Preparation Background Information for Teachers Vocabulary Body of the Lesson Summary and Closure Assessment Extensions/Interdisciplinary Connections Correlated Local, State, and National Standards
	<p>2. Units are centered on works of art or ideas about art.</p>	<ul style="list-style-type: none"> Artworks chosen represent or express the enduring ideas, key concepts, and essential questions of the unit. 	<ul style="list-style-type: none"> The unit <i>Disrupting Reality</i> is centered on the work of artist Sandy Skoglund.

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DESIGN	3. Objectives are truly outcomes for learning as compared to activities that promote learning.	<ul style="list-style-type: none"> • Objectives express enduring ideas and important skills students are expected to know and be able to do. 	<ul style="list-style-type: none"> • The student will be able to construct a well-supported interpretation of an artwork.
	4. There is diversity in the artwork and artists studied.	Diversity may include different: <ul style="list-style-type: none"> • cultures • times • genders • ages • languages • points of view. 	<ul style="list-style-type: none"> • The unit <i>Weaving Meaning across Culture, Time, and Environment</i>, compares the work of a contemporary male, Hispanic artist with the work of historic, female Navajo weavers. • The unit <i>Telling Stories about Our Surroundings</i>, focuses on the work of two African-American artists: the self-taught artist Bill Traylor and the contemporary artist Betye Saar.
	5. Developing technologies are utilized in a variety of ways that promote effective learning.	Technology components should be meaningful, not trivial.	<ul style="list-style-type: none"> • Student portfolios are maintained digitally through the use of multi-media authoring software, and various recording devices such as digital cameras, scanners, and digital videocameras. • While observing a dance, students use digital cameras to select, record, and label group shapes which exemplify variety in level design.
	6. Community resources, such as museums, theatres, or resident artists, are utilized whenever possible.	<ul style="list-style-type: none"> • Community resources (human and material) should be utilized in meaningful ways. 	<ul style="list-style-type: none"> • Individuals who represent these arts entities serve on school's site-based management teams or otherwise direct learning through the arts.

Guidelines for Developing Comprehensive Arts Education Units

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<p style="text-align: center;">UNIT FOUNDATIONS</p>	<p>1. The unit addresses enduring ideas about the human experience.</p>	<ul style="list-style-type: none"> • Enduring ideas are those that have appeared to be of continual concern to humans at different times in different cultures. These are ideas that are taught and retaught throughout the unit. 	<ul style="list-style-type: none"> • Humans have explored themselves to achieve self-knowledge. • Humans have explored relationships with other people. • Humans have explored their relationships with nature. • Humans have explored the world of ideas. • Humans have explored their dreams and fantasies.
	<p>2. The unit addresses enduring ideas about the arts.</p>	<ul style="list-style-type: none"> • Enduring ideas are ideas about the arts that are essential, the keys to connecting and understanding knowledge through the arts. These are ideas that are taught and retaught throughout the unit. 	<ul style="list-style-type: none"> • Humans have expressed self-knowledge through the arts. • Humans have expressed relationships with other people through the arts. • Humans have expressed relationships with nature through the arts. • Humans have expressed the world of ideas through the arts. • Humans have expressed their dreams and fantasies through the arts.
	<p>3. The unit addresses key concepts and essential questions.</p>	<ul style="list-style-type: none"> • Key concepts and essential questions are derived from interpreting artworks in the context of the enduring ideas of the unit. 	<ul style="list-style-type: none"> • Enduring idea: Power • Artworks: Francisco Goya, <i>The Third of May</i>; Diego Rivera, <i>Man at the Crossroads</i> and <i>From Conquest to 1930</i>. • Essential questions: What are the consequences of power? Why can power become a source of conflict?

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UNIT FOUNDATIONS	4. The unit objectives, instructional activities, and assessment tasks are aligned.	<ul style="list-style-type: none"> • Initial planning is required to align what students will learn, how they will learn it, and how learning will be assessed. 	Goal: students understand that artworks convey meanings. Objective: students will be able to construct a well-supported interpretation of an artwork. Instruction: small and large groups of students practice discussing and constructing interpretations. Assessment: students construct a meaningful interpretation of an artwork.
	5. The unit goals and objectives are aligned with local, state, and/or national standards.	<ul style="list-style-type: none"> • district standards. • state standards. • national standards. 	National Content Standards for the Visual Arts: <ul style="list-style-type: none"> • understanding and applying media, techniques, and processes. • using knowledge of structures and functions. • choosing and evaluating a range of subject matter, symbols, and ideas. • understanding the visual arts in relation to history and cultures. • reflecting upon and assessing the characteristics and merits of their work and the work of others. • making connections between visual arts and other disciplines.