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<tr>
<td>CONTENT</td>
<td>1. All four arts disciplines are developed in the unit with enduring ideas, relevant knowledge, and skills.</td>
<td>• Knowledge refers to concepts, facts, and generalizations (K). • Skills refer to the application of knowledge (S).</td>
<td>Arts activities are provided in the unit for production, criticism, history, and aesthetics.</td>
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<tr>
<td>1a. Art Production</td>
<td>• Art making • Dance performance • Dramatic performance • Music performance</td>
<td>• 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).</td>
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<td>1b. Art Criticism</td>
<td>• Interpreting and judging artworks</td>
<td>• 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).</td>
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<td>1c. Art History</td>
<td>• Examining the historical, social, and cultural context of artworks</td>
<td>• 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).</td>
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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. | • There should be evidence of planning for sufficient instruction to support desired learning. | Students make self-portraits that express their identity as they:  
• Explore the concept of identity through definition, examples, and connections with students’ experiences.  
• Explore the concept of identity through artists’ self-portraits.  
• Explore their own identity through concept webs and peer interviews.  
• Make specific artistic choices, given a range of media and materials, 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. | • Prerequisite skills and knowledge contribute to logical sequence.  
• Students are guided through activities, step by step. | • 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.

- Students need to explore examples and non-examples of key terms and make connections to their own experiences in order to understand the concepts.
- When the word "artefact" is a key term in a unit, students refine and test their understanding of its meaning by engaging in discussion.

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<td>5. The enduring ideas, key concepts, and essential questions provide focus and cohesiveness throughout the unit.</td>
<td>• The enduring ideas, key concepts, and essential questions are revisited throughout the unit.</td>
<td>• The enduring idea/key concept, <em>Questioning the Survival/Revival of Tradition</em>, 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.</td>
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<td>• Topics and supporting topics support rather than distract.</td>
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<td>6. Content and skills are appropriate for student developmental levels.</td>
<td>• Content reflects student ability and interest levels.</td>
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<td>• For relief printmaking, younger students could use pencils and foam board; older students might use linoleum cutters and linoleum blocks.</td>
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<td>7. Specific, substantive connections between the arts and other content areas are developed as appropriate.</td>
<td>• Connections should be meaningful and enrich both arts and other subject areas.</td>
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<td>• Investigate parallels between narrative art and narrative writing, such as meaning and main idea.</td>
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<td>• Compare and contrast Leonardo da Vinci’s role as an artist and a scientist as he investigated reality.</td>
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<td>• Investigate how Picasso’s Cubism and Stravinsky’s pan-tonalities reflect historical events leading up to World War I in Europe.</td>
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8. The necessary resources/background materials for teaching the unit are listed.

- The commercial availability of resources such as reproductions, videos, and other resources should be considered when planning units.
- 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. | Activities and questions can:  
  - Yield multiple answers and solutions.  
  - Lead students to developing their own questions and understandings.  
  - Be explored again and again. | Evidence of substantive engagement includes:  
  - 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. | Meaningful connections to real life situations will engage students more fully. | - 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 Star Spangled Banner 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.

- Students are informed of assessment criteria/expectations in the initial stages of instruction.
- 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. | - Ample time is provided for students to practice prior to working on a final product. | - Sketchbooks  
- Rehearsals                                      |
| 5. There are opportunities for students to ask questions. | Inquiry is welcomed and students need to be taught how to ask questions so that they may: | - Generate their own questions.  
- Guide their own investigations. | - Research-based repertoire of learning and teaching strategies.  
- Questioning strategies.  
- Reciprocal teaching strategies.  
- Structured reading. |
| 6. There are opportunities for student-directed discussion. | - 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. | | - Some discussion strategies:  
- Ask clarifying questions.  
- Respond to the points of others.  
- Actively listen. |
<p>| 7. A variety of learning activities allow students to make individual and collaborative substantive contributions to the group effort. | - In the course of a unit, students work as individuals and in groups using a variety of strategies, resources, and materials. | | - In the unit, <em>The Commentary Islands</em>, students work both individually and within small collaborative groups. |</p>
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| 8. There are opportunities provided for student self-reflection and metacognition. | • Students have models of and opportunities for thinking, talking, and writing about their own thinking.  
  • Meta-cognition is thinking about thinking. | • 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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<tr>
<th>INSTRUCTION/ PEDAGOGY</th>
<th>9. There are opportunities for critical thinking.</th>
<th>Students need to be given instruction in critical thinking strategies; e.g. analysis, problem solving, and evaluation.</th>
<th>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.</th>
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| 10. There is an audience for student work and responses. | • Peers, parents, and community as audiences add relevance to student work, increase engagement, and help students make connections to life beyond the classroom. | 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. | • Reading levels, concept levels, tools and materials are appropriate. | 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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<td><strong>ASSESSMENT</strong></td>
<td>1. Enduring ideas, key concepts, and important skills are assessed.</td>
<td>• Both significant knowledge and skills should be assessed.</td>
<td>• To what extent has the learner been able to convey the connection between his/her work and the enduring ideas studied?</td>
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</table>
|                     | 2. Specific criteria for assessment tasks are used.                        | • 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.  | Criteria for a written judgment of an artwork:  
• Students will be able to make persuasive judgments supported with convincing evidence.  
Criteria for a classroom dramatization:  
• 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.                | • Assessment tasks frequently allow for multiple answers and solutions.     | • **Objective:** Students will be able to draw upon personal and cultural values and concerns as subjects and themes for their art-making.  
• **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. | • 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. | • **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 a-a-b format, ten syllables per line, and rhyming end words for each line. |
|         | 5. There are opportunities for student self-assessment. | Student assessment can be supported or guided by:  
• Rating scales.  
• Self-assessment form.  
• Rubrics. | • Students select items from process portfolio for self-assessment. |
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<td>DESIGN</td>
<td>1. Key unit and lesson components should be present and clearly indicated.</td>
<td>• The unit and lesson components may vary somewhat in terms of how they are presented in a unit, but they should be included.</td>
<td>Suggested Unit and Lesson Format: Unit Title, Enduring Idea, Key Concepts/ Essential Questions: • about human experience • about art Rationale Overview of Unit Unit Objectives Overview of Lessons Resources and Materials for the Unit: • Reproductions • Videotapes • Publications • Handouts • Audiovisual Equipment • Consumable Materials Lesson Format • 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</td>
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<td>2. Units are centered on works of art or ideas about art.</td>
<td>• Artworks chosen represent or express the enduring ideas, key concepts, and essential questions of the unit.</td>
<td>• The unit, <em>Disrupting Reality</em>, is centered on the work of artist Sandy Skoglund.</td>
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<tr>
<td>DESIGN</td>
<td>3. Objectives are truly outcomes for learning as compared to activities that promote learning.</td>
<td>• Objectives express enduring ideas and important skills students are expected to know and be able to do.</td>
<td>• The student will be able to construct a well-supported interpretation of an artwork.</td>
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</table>
|          | 4. There is diversity in the artwork and artists studied. | Diversity may include different: | • The unit, *Weaving Meaning across Culture, Time, and Environment*, compares the work of a contemporary male, Hispanic artist with the work of historic, female Navajo weavers.  
• The unit, *Telling Stories about Our Surroundings*, 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. | • Student portfolios are maintained digitally through the use of multi-media authoring software, and various recording devices such as digital camera, scanners, and digital video cameras.  
• 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.

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| UNIT FOUNDATIONS | 1. The unit addresses enduring ideas about the human experience. | Enduring ideas: | • Humans have explored themselves to achieve self-knowledge.  
• Humans have explored relation-ships with other people.  
• Humans have explored their relationships with nature.  
• Humans have explored the world of ideas.  
• Humans have explored their dreams and fantasies. |
| | | • Appear to be of continual concern to humans at different times in different cultures.  
• Are taught and re-taught throughout the unit. | |
| | 2. The unit addresses enduring ideas about the arts. | Enduring ideas are ideas about the arts that are: | • Humans have expressed self-knowledge through the arts.  
• Humans have expressed relation-ships with other people through the arts.  
• Humans have expressed relation-ships 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. |
| | | • Essential - the keys to connecting and understanding knowledge through the arts.  
• Taught and re-taught throughout the unit. | |
3. The unit addresses key concepts and essential questions.

- Key concepts and essential questions are derived from interpreting artworks in the context of the enduring ideas of the unit.
- **Enduring idea:** Power
- **Artworks:** Francisco Goya, *The Third of May*; Diego Rivera, *Man at the Crossroads and From Conquest to 1930*.
- **Essential questions:** What are the consequences of power? Why can power become a source of conflict?

### CONCEPTS

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| UNIT FOUNDATIONS | 4. The unit objectives, instructional activities, and assessment tasks are aligned. | • 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.

- District standards.
- State standards.
- National standards.

**National Content Standards for the Visual Arts:**

- 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.