

The University of the Arts  
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WEAVING INQUIRY IN CONTEXT WITHIN ELEMENTARY ART CURRICULUM  
TO DEVELOP CREATIVITY

By

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### Abstract

This thesis reviews literature researching creative thinking and applies the findings in a curriculum designed to develop creativity in elementary age students in the U.S. Educators and business leaders recognize creativity as a key need for 21<sup>st</sup> century success, but creativity scores have been going down. Since current research shows correlations between creative thinking, questioning strategies, and contextual connections, teachers need to weave these processes into instruction. The National Coalition for Core Arts Standards recognized the importance of creativity and proposed new national standards which include 4 key components: creating, responding, presenting and connecting. This six-unit curriculum synthesizes the new National Visual Arts Standards (NVAS), questioning strategies, and contextual connections to increase creativity in elementary school students in the United States.

*Keywords:* creativity, question strategies, context, curriculum, elementary art

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## **Literature Review**

This literature review investigates research related to the development of creativity through art education. The purpose of the review is to find research-based methods for developing creativity that can be synthesized into curriculum work and shared with other elementary art teachers. The unveiling of the National Visual Arts Standards (National Coalition for Core Arts Standards, 2014) has initiated a demand for new curricula meeting 21<sup>st</sup> century needs for creativity, while aligning with core standards. Several questions guided this research. Is creativity needed? What is creativity? What misconceptions exist? Can and should creativity be assessed? How can teachers help students develop more creativity? The review considers current global demands but focuses on classroom approaches to stimulating creativity in grades K-12 in the United States. The introduction reveals the pressing need for creative citizens that is unmet by an education system focused on testing. Evolving definitions show the complexities of creativity. Misconceptions are clarified. Then issues surrounding assessment of creativity are addressed. The main focus of the research inspects questioning strategies, contextual considerations, and the new visual arts standards. The conclusion finds that complex processes interconnecting inquiry and context are key to developing creativity in elementary art students.

## **Introduction**

Global economics demand creative citizens. An estimated 4.3 percent of US gross domestic product now comes from arts and cultural production, which includes creative artistic activities and the goods and services related to production and support of these artistic activities (Bureau of Economic Analysis, 2015). In January 2015, over 2.9 million people were employed in creative industries focused on the arts (Americans for the Arts, 2015). The growth of visual technologies, such as digital video and computer apps, has surged with tremendous economic

and social implications (Freedman, 2007). The creative sector, based on visual culture from fine art to media art and product design, has risen to approximately one-third of the U.S. economy (Freedman, 2010). The need for creativity in people and products reaches beyond the arts to all businesses and organizations. IBM's poll of 1,500 CEO's selected creativity "the No. 1 'leadership competency' of the future" (Bronson & Merryman, 2010). The European Union declared 2009 the European Year of Creativity and Innovation, stimulating education, research and policy to encourage development of creativity in schools (Pavlou, 2013). Competing business leaders from the United States and administrators from China are pushing for educators to produce more flexible, creative thinkers (Starko, 2013). Furthermore, creativity is one of the core skills promoted by the Partnership for 21<sup>st</sup> Century Learning (Framework for 21<sup>st</sup> Century Learning, 2009). What is the art teacher's role in meeting this demand for creative thinking? As Enid Zimmerman said, "Art teachers cannot anticipate exactly what will be necessary content to be learned in the next decade, but they can teach students skills that will prepare them to find and solve problems that have both local and global import" (Zimmerman, 2010, p. 5). Demand for creativity is rising around the world, and art educators play an integral role in meeting the need for creative citizens.

Unfortunately, most U.S. education policies currently have not addressed creativity. For political and economic reasons, educators have been pushed to prioritize standards and testing, and ignore creativity (Freedman, 2010). While the role of testing in the proposed Every Child Achieves Act of 2015 is still uncertain, the No Child Left Behind Act of 2001 threatened teachers with loss of their jobs if their schools did not continuously make annual yearly progress on state tests (Walker, 2015). In Illinois art teachers were not allowed to use the term *creativity* in their goals since it cannot be measured on a multiple choice test (Freedman, 2007).

What has been a result of focusing on standardized tests and not on creativity? Focusing on standardized test scores creates an environment that does not support flexible, creative thinking (Starko, 2013). Researcher and Associate Professor of Innovation and Creativity at The College of William & Mary, Kyung Hee Kim (2011) analyzed 272,599 Torrance tests of creativity taken over the past 40 years. She divided the data by date and by age groups: kindergarten through third grade, fourth to sixth grade, seventh to eighth grade, high school, and adults. Overall, creativity scores in the US have actually been going down since 1990, with the most significant drop among students in kindergarten through grade six (Kim, 2011). All age groups were significantly down in elaboration, which entails reflective thinking and adding details (Kim, 2011). The largest drop in fluency, which measures the quantity of divergent ideas, occurred from 1990-2008 in kindergartners through third grade (Kim, 2011). The largest drop in originality or new ideas was also in kindergarten through third grade after 1990 (Kim, 2011). What is happening? How can we increase children's creativity? What can an art teacher do?

### **Problem Statement**

The demand for creativity is rising (Bronson & Merryman, 2010). The 21<sup>st</sup> century global economy and rapid pace of change demand students that can think creatively (Starko, 2013). At the same time Kim's research reveals that American's creative abilities are declining, especially among young students (2011). Standards and raising test scores has been the goal of the US educational system (Freedman, 2010). Since the 1980's most art education programs and state standards have focused on Discipline-Based Art Education in opposition to creativity instruction (Zimmerman, 2010). Now new national art standards seek to initiate a new era of curriculum and instruction to meet the needs of 21<sup>st</sup> century students and art teachers (Stewart, 2014). Research and theory is available about creativity development, but there is a gap in the literature on how to

apply this knowledge to art curriculum while utilizing the new national art standards. This literature review gives a synopsis of current educational research on the development of creativity and connects this research to the new art standards.

### **What Is Creativity?**

Creativity is a multi-faceted concept that begins with the basic making of something new, but the process reveals more complexity upon inspection. Torrance tests measure creativity through fluency, originality, elaboration, abstractness of titles, resistance to premature closure, and creative strengths, such as emotional expressiveness, unusual visualization, humor, fantasy, and storytelling articulateness (TTCT, 2015). San Francisco State Art Professor Julia Marshall (2005) connected creativity to making connections and imagination. Educationalist Sir Ken Robinson said creativity is a process involving critical thinking, imaginative insights, and fresh ideas (Robinson in Azzam, 2009). Creativity expert Michael Michalko asserted creativity is, “the ability to generate a host of associations and connections between two or more dissimilar subjects, creating new categories and concepts” (Michalko, 2015, para. 3). Creativity requires both sides of the brain to work together to seek new patterns and abstract meaning (Bronson & Merryman, 2010). Creativity begins with divergent thinking, which is a process of generating many diverse, original, and elaborate ideas in response to stimuli (Kaufman, 2012). Creativity also needs convergent thinking, which then evaluates the ideas and chooses the ones best suited for the situation (Kaufman, 2012). Our understanding of the complex process of creativity continues to evolve but is centered on the process of generating meaningful, new ideas.

### **Misconceptions of Creativity**

“You either have it, or you don’t,” fits two common misconceptions about creativity. One assumes that only a few artistic souls have creative abilities, and they can change the world.

While this type of *extraordinary creativity*, evidenced by Leonardo Da Vinci and Pablo Picasso, receives a lot of attention, the literature reviewed herein supported the concept of *democratic creativity*, meaning that creativity is something all people can do (Pavlou, 2013). Creativity is a normal brain function (Bronson & Merryman, 2010). Democratic creativity makes imagining new possibilities possible for everyone and invites high levels of student engagement (Pavlou, 2013). A second misconception is the idea that children are inherently creative, and adult interference will spoil it. This myth advocates leaving a child alone to create (McClure, 2011). This misconception could lead to student isolation and less educational involvement. Research says even preschool children have high levels of some creative abilities, but need more cognitive development for some facets of creativity (Kim, 2011). Anxiety and pressure to conform negatively impact creativity and curiosity (Kim, 2011). The research shows all students have creativity and can develop more with supportive interaction.

### **Challenges to Measuring Creativity**

While the US educational system is currently motivated to produce student test scores to evaluate teacher effectiveness, creativity is difficult to measure. As noted before, creativity cannot be measured on multiple-choice tests (Freedman, 2007). The most commonly used tools for measuring creativity are the interactive, image-based Torrance Tests of Creative Thinking (TTCT, 2015). TTCT require 90 minutes and special manuals and workshops to explain scoring (2015). The test finds scores through two forms: TTCT-Verbal and TTCT-Figural (TTCT, 2015). The verbal form has students look at images and write responses to these activities: “ask-and-guess, product improvement, unusual uses, unusual questions and just suppose” (Kim, 2006, p. 3). The figural test provides three activities: picture construction, picture completion, and a series of lines or circles to stimulate ideas (Kim, 2006). However, most schools only administer these



tests to those being considered for gifted programs (Kim, 2011). Catterall and Peppler (2007) measured creativity based on student self-reporting using four-part scales in response to verbal prompts. However, this style of assessment indicated only the opinions of the participant, not their actual abilities. Artist and educator Olivia Gude (2010) saw potential in assessing the process of creating over the product, but even then acknowledged that the restraints of assessment may contradict the cultivation of creativity. In an interview with Amy Azzam, Ken Robinson was asked if creativity and innovation should be assessed. He answered, “You can’t assess people -in general- for being creative because you have to be doing something to be creative” (Robinson in Azzam, 2009, para. 1). Logically, if everyone does the same thing, it is not creative, and if everyone does something different, how do you compare or measure responses? Robinson added that to require a number measurement is not advisable, but giving students ways to self reflect on their ideas would be powerful teaching (Robinson in Azzam, 2009). Therefore, assessment of creativity should primarily be intended for self-reflection and feedback about the creative process.

### **How to Teach Creativity**

Powerful teaching that increases students’ creativity is a goal of many art educators. Education Professor Alane Starko (2013) stated that students need direct instruction about creativity, including how to recognize the characteristics of originality, fluency, and elaboration. Since some school subjects only allow one right answer, art students need to be encouraged to think fluently and divergently to come up with many responses, and to take risks wondering *what if?* Starko (2013) also supported inquiry-based instruction that begins with asking questions. Research connects creative thinking to inquiry (Azzam, 2009; King, 2012; Lampert, 2006; Marshall, 2005; Starko, 2013; Stewart, 2014). Inquiry refers to the process of asking and

answering questions. Questions can lead to fact-finding, problem-finding, idea-finding, and then solution-finding (Bronson & Merryman, 2010). The creative process uses questions to go back and forth from divergent searches in many directions to convergent evaluations that narrow the options.

### **Strategies of Inquiry**

Questions have the power to stretch our brains. Artist and educator Nancy Lampert (2013) researched the effects of inquiry-based learning in the arts and found that in college students, inquiry-based learning in the arts positively influenced students' tendencies to think critically. She recommends that art teachers move away from direct instruction to inquiry models. This means students are not to just make a copy of some other artist's work or follow a sample posted up front, but to ask themselves questions about an artist, subject, or process and create their own answers. She did additional research with a younger audience including 10 elementary school students in an afterschool program with help from eight undergraduates. She found that younger students could answer questions through artwork with layers of meaning in their work, but others could not discern what it meant without the student explaining. She did not see this as a problem, but as an opportunity for students to discover that people often see the same thing in different ways (Lampert, 2013). Students were assessed with a critical thinking test (used to determine gifted elementary students) at the beginning and after the 12-week program. The outcome showed a statistically significant increase in critical thinking as a result of inquiry-based art instruction (Lampert, 2013). The researcher also noted that students were more comfortable with creative problem solving and in discussing art images. Her research supports inquiry-based instruction for creativity. How do teachers implement this?

**Teacher-led inquiry.** Teacher led-inquiry allows the teacher to choose the questions and guide the class conversation. Terry Barrett (2004) included questions and prompts in her article “Improving Student Dialogue about Art.” The teacher selects an image and gives a prompt such as, *What do you see?*, to invite investigation into the imagery (Barrett, 2004, p. 88). The student is invited to “point with your words” to encourage verbalization instead of gesturing (Barrett, 2004, p. 89). Additional prompts go deeper. *How do you feel when you look at . . . What does it mean? How do you know? Why is it valuable? Why is it art?* Barrett acknowledged the logical progression of description questions to interpretation to judgment and theory with all ages, but maintained that teachers “can start anywhere” and see where the students engage (2004, p. 92). Francoise Barbe-Gall’s (2005) book *How to Talk to Children about Art* matches this strategy and provides developmentally sequenced collections of art with age-appropriate questions and possible answers for children ages 5-7 years, 8-10 years, and 11-13 years. Teachers select the questions and the students respond.

Another teacher-led strategy invites students to focus the discussion in the beginning of a lesson. Betty Garner (2013) discovered the power of focus by asking students: *What do you notice?* She said, “Creation always starts with some form of sensory input” (Garner, 2013, p. 52). This input became material for mental processing of connections between the world and students’ thoughts. After students took in data and organized it, they filtered it through their own values and feelings and through imagination visualized these ideas into images (Garner, 2013). Asking students to visualize was a key step enabling students to pose a problem and use creative thinking to envision solutions (Garner, 2013).

**Student-led inquiry with question stems.** Student-led inquiry invites the students to ask questions. The teacher initiates the inquiry by putting out question stems or starters and helps the

students begin to ask and answer questions. According to researcher Alison King, “different kinds of question starters promote different types of cognitive processing” (2002, p. 35).

Question starters like, *What does the term . . . mean?*, promote comprehension checking (King, 2002). This is low on Bloom’s taxonomy. King pushed for building up to questions that make connections among ideas and “generate explanations, elaboration, speculation, inferences, and other forms of new knowledge” (2002, p. 36). This matched well with Robinson’s explanation of creativity that included critical thinking, imagination, and fresh ideas (Azzam, 2009). Creative thinking and critical thinking are linked. Questions stems can build toward cognitive power (see Figure 1). These questions stems can be used with all ages of students in classroom conversation.

### Questions for Guided Reciprocal Peer Questioning

What is the meaning of . . . ?	Why is . . . important?
What is a new example of . . . ?	How are . . . and . . . different?
How would you use . . . to . . . ?	How are . . . and . . . the same?
What would happen if . . . ?	What is the best . . . and why?
What are the strengths and weaknesses of . . . ?	Compare . . . and . . . with regard to . . .
How does . . . tie in with what we learned?	What do you think causes . . . ?
Explain why . . . ?	What conclusions can you draw about . . . ?
Explain how . . . ?	Do you agree or disagree with this statement?
How does . . . affect . . . ?	Support your answer.

Figure 1. Adapted from Structuring Peer Interaction to Promote High-Level Cognitive Processing by Alison King, 2002, *Theory into Practice*, 41, p. 40. Copyright 2002 by Taylor and Francis Ltd.

Who asks the questions matters. In the high school classroom King (2002) advocated for teachers to post the question stems and allow students to generate the questions and lead the

discussions. Students were organized into sets of three, and they asked and answered each other's questions in what she called "Guided Reciprocal Peer Questioning" (King, 2002, p. 34). This back-and-forth dialogue insured everyone participated in high-level thinking.

**Dialogic pedagogy – teacher as equal participant.** In dialogic pedagogy the teacher is just another voice in the mix. In Paul Duncum's (2008) article seeking a post-critical dialogic pedagogy, he advocated for a student-centered approach where the teacher is a fellow learner, not an expert. All of his examples utilized teenage students. In his description of dialogic pedagogy, the teacher's voice is but one in a jostling of multiple views seeking to create meaning unique to that time and space (Duncum, 2008). Ideas bounce around and may struggle to connect, but emotional complexity and specialized knowledge is rich (Duncum, 2008). In dialogic pedagogy, meaning is never predictable and always unique (Duncum, 2008). Duncum's instruction could be envisioned as a kinetic free form abstraction such as a screensaver of continuously bursting multicolored fireworks. Other researchers seek more structure and stability in their instruction models.

**Weaving connections and imagination spinning.** Spinning and weaving metaphors can guide instruction when ideas and images spin together like strong yarn and questions and answers interweave lasting connections. Julia Marshall's (2005) research moved from contextualized dialogue to art forms. She advocated for integrating art to all areas of inquiry. This interconnection or weaving matches how our brains work, assists transfer of learning, and "catalyzes creativity" (Marshall, 2005, p. 229). Abstract concepts are revealed when connections are made (Marshall, 2005). She referred to Ricoeur's theory of imagination, stating that a leap of imagination occurs when the mind projects ideas and constructs new relationships in mental images (Marshall, 2005, pp. 230-231). She used the metaphors of spinning and weaving. Just as

fibers are spun together to form yarn, ideas and images are spun together in imagination.

Weaving happens when connections are made to culture and place. Students need opportunities to create with their hands, what their brains are spinning and weaving. The denser the weave, the more stable the learning. Marshall said, “Images of art can give us clues to mental processing” and make metacognition and creativity accessible (Marshall, 2005, p. 234).

### **Establishing a Creative Context**

In addition to high-level inquiry, the context needs to be conducive to creativity. This section discusses advice given to teachers on how to establish a creative context both within the classroom and within the students’ work. Students thrive with respectful relationships and meaningful work. Current research advises art educators to create a safe, “creativity-friendly classroom” (Starko, 2013, p. 56). This includes establishing routines, procedures, and classroom culture, which are supportive of creative, divergent thinking (Starko, 2013). Logically, if this has not occurred and if students are expected to be silent and practice one correct way to do something, they will usually shut down their curiosity and conform. Instead, the teacher should be receptive and empathetic to students (Gude, 2010). When students have a supportive teacher that is tolerant of unconventional answers and “detours of curiosity,” they usually excel (Bronson & Merryman, 2010). Anxiety will naturally be there and is needed in a creative experience, and teachers need to discuss and share expected emotional consequences (Gude, 2010). Choices of theme and media can encourage divergent thinking. Individuals should be valued, not judged (Gude, 2010). Art making is very personal. Viewing and creating art communicates and articulates cultural and personal identity (Banks, 2015). Providing more options to explore empowers students (Starko, 2013). The following section shares models designed by art educators seeking to create a creative context.

### **Choice, voice, and challenge**

One model combines media choices, personal meaning, and problem solving. Emma Perkins and Mary Carter (2011) presented a model called *Choice, Voice and Challenge* that created an encouraging context for students' creativity. In *Choice*, teachers allowed students to choose their media and materials to foster decision-making and independence. *Voice* invited students to put themselves and their own experience into the artwork. *Challenge* suggested that a problem-based structure for art was motivating. The assignment required application of content and sought open-ended complex solutions. While this looked very student-driven, modeling of divergent thinking was needed from the teacher (Perkins & Carter, 2011). Perkins and Carter noted that creativity can be found in everyday contexts and can be "exhilarating" (Perkins & Carter 2011, p. 24). Giving students choices and challenges that connect to their lives invites creativity.

### **Synectics in pairs**

Another model uses the structure of synectics, "the synthesis of disparities" (Roukes, 1982, p. 139). This means joining two previously unrelated ideas into one image. Heid (2008) used the context of the picture book *If* by Sarah Perry (1995) to model how creative thinking translated into images. She read the book, which showed images of odd combinations such as, "If caterpillars were toothpaste" (Heid, 2008, p. 43). Next she shared artwork by surrealists. This opened up students' minds for inquiry about surrealism and synectics. Then Heid (2008) used Torrance's four types of creativity to scaffold steps. First, she had the class *fluently* brainstorm ideas onto a grid. Then she divided them into pairs to *flexibly* choose two items from the grid. Third, she had them sketch *original* ideas that combined the two items in their sketchbooks. Finally, the pairs reflected, made decisions, *elaborated* on their ideas, and added words. Nicholas

Roukes' (1982) book *Art Synectics* explains with text and images the endless possibilities for unconventional combinations of ideas and images grouped by themes, such as analogies, transformations, signals and symbols, myths and rituals, and paradox. Synectics can begin with everyday objects in an ordinary context and then transform into something extraordinary in an entirely new context. Creativity starts with something known but goes somewhere unexpected.

### **Inner passions and community culture**

Art educators also need to consider the times, places and cultures of their students. Freedman's (2010) research demonstrated that art education should connect to students' concerns and passions and must take into consideration the social concerns and visual culture surrounding our students. Culture jamming, for example, is a process she mentioned that transforms advertisements into thought-provoking critiques of the original ad or product (Freedman, 2010). Technology has opened up a global gallery for student creations using YouTube videos and digital media, which expands students' perspectives of what is possible, invites immediate responses and expands students' audiences. Teachers need to stay abreast of technological advances in communication and self-expression.

Freedman also acknowledged the need to establish a collaborative culture in art classrooms. Students in these environments interact, help, and push each other to improve their work (Freedman, 2010). Graffiti crews and manga groups teach and learn from each other (Freedman, 2010). She also supported the use of traditional art in classrooms recognizing that creativity has actually reinforced cultural traditions for some groups such as Native Americans, and some African and Aboriginal cultures (Freedman, 2010). Local culture and current issues are deep wells of inspiration for students. Collaborative inquiry and community context can be woven together to develop creativity.



### Curricular Considerations

Questions and contextual connections can promote student creativity. How does this affect the art curriculum? This section considers the reality of our standards-based educational system. Can standards help develop student creativity? The new National Visual Arts Standards (NVAS) include 15 Enduring Understandings paired with Essential Questions, using the *Understanding by Design* structure of Grant McGighe and Jay Wiggins (2005). The NVAS provide Essential Questions divided into 195 vertically aligned standards within four areas: creating, responding, presenting, and connecting (National Coalition for Core Arts Standards, 2014). Teachers choose their own content, media, and context.

National Coalition for Core Arts Standards (NCCAS) Writing Team member Marilyn Stewart (2014) explained how the six Enduring Understandings and their corresponding Essential Questions within *Creating* assist educators in planning the processes of creativity. Teachers help students recognize the many ways artists engage in investigation by breaking or following traditions, experimenting with ideas and materials, and interacting with objects and places (National Coalition for Core Arts Standards, 2014). Stewart (2014) also stated that standards within *Creating* highlight the importance of innovative thinking and creativity while students see artmaking as a way to explore and connect with themselves, others, and the world.

The standards related to *Presenting* initiate interactions that help students realize creative decisions they make will affect the meaning of the piece in a context (Stewart, 2014). Having students consider how to present their work ties it to time, place and audience. Seeing art and its influence in a community initiates connections, which aligns with the research presented.

The third core component of *Responding* strongly connects to the research on inquiry. Stewart stated that when we reflect on constructed meaning in objects and artwork in a variety of

contexts, we “have the opportunity to try on other perspectives, stretching our own views and coming to a deeper understanding of the roles that art design, and visual culture play in all our lives” (Stewart, 2014, p. 9). This response can be introspective but can also incorporate social interaction. The question stem strategies found in the research align perfectly with these standards.

The *Connecting* component meshes with the creative context research and cognitive connection through inquiry approach. Stewart (2014) clarified that creating, presenting, and responding are not isolated skills. Many performance standards include connecting art and visual culture to personal experience, community values, and cultural history (National Coalition for Core Arts Standards, 2014). Stewart (2014) stated that students experiment and explore their own interests and concerns. The standards in this section help students see a bigger picture intersecting art, history, and cultural perspectives. All four components of the new NVAS align with the research advocating for the use of inquiry and context to develop creativity.

### **Conclusion**

Creativity is a complex thinking process that generates new, meaningful ideas and products. Everyone has creativity and can become more creative in an encouraging, interactive environment. The worldwide economic demand for creative people and their ideas is rising, at the same time that the US educational system is pushing for conformity. Our children are now showing less creativity. Art educators have a responsibility to work toward systemic change through curriculum work that meets the needs of students for creativity. The time is opportune for art teachers to lead students to develop their creative thinking and transform ideas into artwork by using question strategies and contextual connections in conjunction with the NVAS. A standards-based curriculum can help students weave connections between hands-on media

skills, art concepts, experiences, cultures, and contemporary issues. The heart and identity of each student needs encouragement to grow, and creative endeavors can make connections to life experiences and passions. Teachers should acknowledge the anxiety of risk and offer support. Stimulating questions can surge through the lesson plans and build in critical thinking levels. Individual and collaborative reflections about art concepts, production skills, aesthetics, and contemporary issues need to be infused throughout the lessons. Times, places, perspectives, and cultures should weave through the lessons visually and verbally. In assessment, the creative process must be valued by giving credit for participation in noticing, imagining, brainstorming, experimenting, evaluating, and revising. Assessment rubrics can be tools for self-reflection and teacher feedback to increase student understanding. Being creative helps us define our identities and gives us joy. In addition, our nation needs creativity and depends on it economically. Elementary art teachers have a unique opportunity to stretch and inspire our students with creative experiences needed to prepare leading citizens. An elementary art curriculum designed to develop creative thinking follows this literature review.

### **Curriculum Overview**

This curriculum enables elementary art teachers to develop creativity in their students with methods based on current research. Several characteristics set this curriculum apart from those on the shelves of many art teachers. First, question stems and other strategies of inquiry are integral within the lesson plan format. Additionally, methods to create “safe” space for risk taking are included. Third, flexibility in content encourages promotion of diverse cultural contexts in both traditional ethnic cultures and contemporary visual culture. These cultural connections can draw from the local community, a teacher’s resources, and students’ passions. Finally, the curriculum integrates the 2014 National Visual Art Standards (NVAS) and is designed as a catalyst that encourages teachers to use it as an evolving document.

This work has the potential to facilitate a shift from isolated art history discussions and separate media work to interconnected units. This supports the goals of the NVAS to invite students to connect, create, present, and respond (National Coalition for Core Arts Standards, 2014). This work can be a pebble that sends out a ripple of curriculum that is user-friendly and flexible, while also meeting goals of rigorous high-level thinking and standards-based requirements. Students will gain necessary 21<sup>st</sup> century skills in critical thinking, communication, and collaboration, all of which coincide with creativity (Framework for 21<sup>st</sup> Century Learning, 2009). Due to the processes and perspectives included, students will also practice the 21<sup>st</sup> century life skills of flexibility, adaptability, self-initiative, social and cross-cultural awareness, accountability, and responsibility (Framework for 21<sup>st</sup> Century Learning, 2009). Students with these skills will be leaders in any field they select to pursue.

### **Framework**

The theoretical framework for this curriculum combines cognitive theory and social construction with the assumption of democratic creativity. The cognitive theory is based on links

King (2002) found between inquiry-based instruction and critical thinking. The context and curricular integration build on Freedman's (2007) explanation of social construction of knowledge where people negotiate meaning together in a certain time and space. Democratic creativity understands that all people have creativity and can develop their skills in using it (Pavlou, 2013).

### **Format**

This art curriculum begins with kindergarten and develops skills and concepts vertically through fifth grade with the goal of stimulating student creativity. One unit per grade level is provided, fitting within the Elementary Art Curriculum Map (See Appendix). Each *Understanding By Design* (UbD) unit is built on a template from Jay McTighe and Grant Wiggins (2005). The NVAS are listed with their codes under Established Goals (National Coalition for Core Arts Standards, 2014). Pennsylvania Core Visual Arts Standards are also included for the two grades, third and fifth, that currently have defined visual arts standards (Pennsylvania Department of Education, 2015). Understandings and Essential Questions guide the instruction toward clear objectives of what the students will be able to do and what vocabulary they will use.

Summative assessments are project-based and listed under Performance Tasks with the rubric criteria: concept, skill, creativity, and craftsmanship included. Formative assessments are listed under "Other Evidence." A detailed rubric follows each UbD on a separate page.

The learning plans are designed to encourage creativity for teachers as well as students. The curricular content weaves art concepts and skills within a choice of context. This invites connections to student experience, children's literature, local and global cultures, historical perspectives, and emerging technologies. Questions are scaffolded into the learning plans to

stimulate increasingly higher-level creative thinking. Media choices are made by the individual teacher to encourage variety and creativity in process and product. Student samples are intentionally absent to avoid cookie cutter projects. No time frame is given since media choices will impact work time, and class discussions will vary in length. Lessons were built to match developmental ages with shorter lengths for primary and longer for upper elementary. A summary of creativity development strategies follows each list of learning activities. Potential resources are listed at the end of each UbD. This curriculum requires: high speed Internet; a laptop; a teacher specific iPad; a digital projector; a class set of Ipads; and tangible art images in the classroom. Teachers will need to make individual modifications to adjust instruction to their available resources and to match the unique needs of their students.

### **Curriculum Purpose**

As stated in the literature review, the demand for creativity is going up while the supply is going down (Bronson & Merryman, 2010; Kim, 2011). Art teachers need to address this dilemma by applying current research on creativity development in their instruction. The purpose of this document is to provide a curricular model that increases elementary age students' creativity through art instruction using strategies of inquiry, context, and the NVAS. Each lesson includes direct instruction about a facet of creativity. Each lesson practices parts of the creative process. Each lesson includes strategies of inquiry to build the neurological paths needed for creativity. Through inquiry, students are invited to notice sensory information and initiate discussions at their developmental level. Students explore and wonder, *what if?* This encourages the habit of divergent thinking to search for multiple options followed by convergent or evaluative thinking needed for strong decision making. This process can become a habit to use beyond the art room in every subject and area of life. Each lesson also weaves in contextual

considerations of safe space, connections to student's experience and stretching perspectives of new times, places and cultures. Seeking meaning, communicating identity, and collaborating within a context adds momentum to the creative process. Titles and artists' statements stimulate student thought and add meaning for the viewing community. Specific strategies used in each unit are listed in the creativity strategy summary section. This curriculum meets students' needs for creativity development.

This curriculum also addresses art teachers' needs for: integration of national standards, thoughtful rubrics, research-based methods with modeling, and accessibility. The four main NVAS components of creating, responding, connecting, and presenting are vertically aligned in the standards and integrated in each unit. The rubrics measure specific, observable data while encouraging unpredictable responses. The learning activities utilize various strategies of inquiry and context to develop 21<sup>st</sup> century skills of creativity, communication, and collaboration. Suggested dialogue that establishes a creativity-friendly environment is included. The purpose of this document is to openly share research-based elementary art curriculum that incorporates question strategies in a supportive context to develop creativity, while providing flexibility and local control over content and resources. This web accessible document opens a door for systemic curriculum change. Readers are encouraged to use, modify for their own situation, and test this work. Notice, wonder, connect, and share your findings. Curriculum needs to evolve in a creative process. This is one step.

## Elementary Art --Kindergarten Shape Unit

STAGE 1 – DESIRED RESULTS	
<b>Established Goals:</b>  <b>National Visual Arts Standards</b> <b>VA:Cr1.2.K Engage collaboratively in art making.</b> <b>VA:Cn10.1.K Create art that tells about a life experience.</b> <b>VA:Re7.2.K Describe what an image represents.</b>	
<b>Understandings:</b> <i>Students will understand that...</i> <ul style="list-style-type: none"> <li>Artists can use shapes to represent things.</li> <li>Artists build with shapes.</li> <li>Artists have multiple ideas and make decisions.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>How does making art attune people to their surroundings?</li> <li>How does imagination affect what we see?</li> </ul>
<b>Students will know:</b> <b>Vocabulary</b> triangle- 3 sided shape circle –round shape oval –round shape that is longer in one direction square- shape with four equal sides rectangle-shape with four sides but two are longer. imagination- forming new ideas and images in your mind.	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>identify circles, squares, triangles, rectangles and ovals</li> <li>draw, paste or trace shapes</li> <li>use imagination to arrange shapes to represent something</li> <li>share shapes and supplies cooperatively</li> </ul>
STAGE 2 – ASSESSMENT EVIDENCE	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>Use shapes to create artwork that represents something.</li> <li>Orally share what the artwork means and/or dictate a title.</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>Share supplies cooperatively with peers.</li> <li>Identify shapes by name and find them in artwork.</li> </ul>
<b>Key Criteria for Rubric:</b> <b>Concept-</b> Artwork uses imagination and arranges shapes to represent things. Student is able to explain what things mean. <b>Skill-</b> Artwork clearly shows ability to draw, paste and/or trace shapes. <b>Creativity-</b> Student adds original details to artwork to add to meaning. <b>Craftsmanship-</b> Work shows control of medium and care for work.	
STAGE 3 – LEARNING PLAN	
<b>Potential Learning Activities:</b>  Teacher shows a line: <i>What is this?</i>  Teacher shows a square. <i>What is this?</i>  Teacher clarifies difference between shapes and lines by drawing a line until it touches itself and becomes a shape.	



Teacher seeks student background knowledge by having students identify more shapes on the board. ***What is this?***

Teacher clarifies names of shapes that match visuals.

Students also find and identify shapes around the classroom. ***Where do you see a . . . ?***

Teacher introduces idea of artists using shapes in artwork and shows images or reads a book about artists building with shapes (see Potential Resources below).

Students identify shapes in artwork and/or illustrations.

Teacher invites students to consider how shapes can represent things. ***What could this be?***

Teacher demonstrates how to put shapes near each other and use our imaginations to see things. Teacher thinks aloud to model using imagination.

Teacher models how to share shapes and supplies and how to ask politely when needing something.

Student helpers deliver shapes and supplies to tables.

Students show ability to identify shapes by selecting specific paper shapes or tracers when prompted by the teacher.

Students are given several themes, such as a face, animal, plant, building, vehicle, and family to trigger creativity.

Students practice using imagination and arranging shapes to create images.

Students make an arrangement, take an imaginary photo to help remember the idea, and then make another arrangement. ***How can you use the shapes to make something with wheels? How can you make a face?***

After making several arrangements the teacher encourages students to make decisions and arrange the shapes into their favorite idea. ***Which idea did you like best or do you have a new idea?***

Teacher encourages creativity and independent thinking. If a student copies another student's idea, ask: ***How can you make yours different or extra special?***

Students use their best ideas to make an arrangement with shapes.

Teacher demonstrates how to use tracers and/or how to glue the shapes so it can last.

Students glue or trace the arrangement.

Students are encouraged to add to image with crayon. ***Do you have any big blank space? Does it need something in it? What could go there? What details can you add to the image to make it easier for people to understand?***

As students work independently, the teacher asks: ***What do you want to call your picture?***

The teacher records what the student dictates as the title onto the piece.

Students sign their name on the front.

One at a time, each student holds up their work, and the teacher reads the titles for the class.

### **Summary of Creativity Development Strategies:**

Direct instruction about Creativity:

- Introduction of imagination, modeling of imagination, invitation to use imagination

Participation in Creative Process

- Experimenting, decision-making, elaborating

Strategies of Inquiry

- Teacher led inquiry with progression from literal “What is this?” to figurative “What could this be?” to evaluative “Which idea did you like the best? What could you add?”

Contextual Connections

- Children’s literature connection- *I Spy Shapes* connects math shapes to art images
- Art connection- *Around the Fish* connects shapes to a table setting
- Themes connect to student experience: face, animal, plant, building, vehicle, family and own idea
- Students choose the theme that they use
- Students dictate a title to add meaning

### **Potential Resources:**

Klee, P. (1926). *Around the fish* [Painting]. Retrieved from <http://www.moma.org/collection/works/79342>

Micklethwait, L. (2004) *I spy shapes in art*. China: Harper Collins.

## Rubric for Kg Shape Unit

	4 Advanced Exceeds Standard	3 Proficient Meets Standard	2 Basic Approaching Standard	1 Below Basic Needs Improvement
Concept	Work shows advanced understanding of using shapes to represent things. Student dictated a detailed title.	Work shows understanding of using shapes to represent things. Student dictated a title.	Work shows limited understanding of using shapes to represent things. Student needed help with thinking of a title.	Work shows lack of understanding of using shapes to represent things. Student was unable to think of a title.
Skill	Student shows advanced ability to draw, paste and/or trace shapes. Student offered shapes and supplies to tablemates.	Student shows ability to draw, paste and/or trace shapes. Student shared shapes and supplies.	Student shows limited ability to draw, paste and/or trace shapes. Student needed prompts to share shapes and supplies.	Student shows lacks of ability to draw, paste and/or trace shapes. Student did not share shapes and supplies.
Creativity	Student work shows two or more unique ideas with elaboration	Student work shows at least one unique idea and some elaboration.	Student work shows one idea but it may be copied idea or have no elaboration.	Student work shows lack of creative thinking.
Craftsmanship	Student work is neatly executed and shows effort beyond the requirements.	Student work shows control of medium and care for craftsmanship.	Student work shows limited effort or concern for craftsmanship.	Student work is incomplete and shows lack of concern for craftsmanship.

Elementary Art – 1<sup>st</sup> Grade Line and Shape Unit

STAGE 1 – DESIRED RESULTS	
<p><b>Established Goals:</b></p> <p><b>National Visual Arts Standards</b>  <b>VA:Cr1.1.1 Engage collaboratively in exploration and imaginative play with materials.</b>  <b>VA:Cn11.1.1 Understand that people from different places and times have made art for a variety of reasons.</b>  <b>VA:Re8.1.1 Interpret art by categorizing subject matter and identifying the characteristics of the form.</b>  <b>VA:Pr4.1.1 Explain why some objects, artifacts, and artwork are valued over others.</b></p>	
<p><b>Understandings:</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>• Artists use the elements of art as building blocks for art.</li> <li>• Artists use lines and shapes to communicate.</li> <li>• Different places and times affect how artists communicate.</li> <li>• Artists get ideas from the world around them.</li> <li>• Creativity requires exploration and imagination.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How does art give clues to time and place?</li> <li>• How do people “read” art and find meaning?</li> <li>• Who decides what art is valuable?</li> </ul>
<p><b>Students will know:</b>  <b>Vocabulary</b>            lines – a long narrow mark that can change direction            shapes- lines that touch and enclose a space.            title – name for an artwork            imagination- forming new ideas and images in your mind.</p>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Collaborate on “reading” artwork out loud.</li> <li>• Compare and contrast images of a similar theme.</li> <li>• Draw, paint or cut to create shapes and lines to tell about a memory.</li> <li>• Create titles for artwork that relate to time and place.</li> <li>• Name at least one reason art is valuable.</li> </ul>
STAGE 2 – ASSESSMENT EVIDENCE	
<p><b>Performance Tasks:</b></p> <ul style="list-style-type: none"> <li>• Create artwork that includes shapes and lines to communicate about a memory.</li> <li>• Create and write a title on the back in kid writing that tells about time and place.</li> </ul>	<p><b>Other Evidence:</b></p> <ul style="list-style-type: none"> <li>• Identify lines, shapes and patterns in artwork in class discussion.</li> <li>• Orally compare artworks and find similarities and differences relating to subject, time and place.</li> <li>• Use imagination to read artwork out loud.</li> <li>• Participate in discussion of what makes art valuable.</li> </ul>
<p><b>Key Criteria for Rubric:</b></p> <p><b>Concept-</b> Artwork shows understanding of using lines and shapes to represent a memory. Student is able to write a title on the back in kid writing.</p> <p><b>Skill-</b> Artwork clearly shows ability to create lines and shapes in given media.</p> <p><b>Creativity-</b> Student adds original details to artwork to give clues to time and place.</p> <p><b>Craftsmanship-</b> Work shows control of medium and care for work.</p>	

## STAGE 3 – LEARNING PLAN

**Potential Learning Activities:**

Teacher introduces two of the elements of art (building blocks for artists)- line and shape.

Teacher reviews images of lines. ***What do lines do?***

Teacher clarifies what a line is and demonstrates what they can do while drawing examples.

Teacher reviews how lines turn into shapes when lines touch and enclose space.

Teacher reviews definition of shape. ***How is a shape different than a line?***

Students find and identify lines and shapes in artwork, such as *Storeys 1929* by Kandinsky (1929). ***Where do you see lines? What shape is this?***

Class searches for meaning in the artwork. ***What do you see? What could it mean? How can this tell a story?***

Teacher reviews imagination and models using it to begin a story based on the image.

Students make up a story to go with the image using their imaginations.

Teacher reads a book such as Ringgold's *Tar Beach* and/or shows image of Ringgold's story quilt *Tar Beach* and Kandinsky's *Storeys, 1929* (see Potential Resources below).

Students compare and contrast *Storeys 1929* with story quilt in Faith Ringgold's book *Tar Beach*. ***How are they the same? How are they different? What art words can you use to tell about them?***

Teacher provides background information for artist, time, and place.

Students point out evidence of the time and place in the images. ***What are clues to the time and place for this work?***

Students are given theme or idea prompts to trigger creativity for their own artwork, such as: Losing a Tooth, Getting a Pet, or Going the Grocery Store. ***Which memory do you want to make into art? Where and when does it take place? What happened? How will you tell the story?***

Teacher demonstrates experimenting with a variety of media skills that could be used to create different types of lines and shapes.

Students choose media such as paper collage, paint, colored pencil, and/or crayon and experiment making lines and shapes to build images that tell about their theme.

Students share and collaborate on ideas at tables.

Students draw, paint, and/or cut and paste to create artwork using lines and shapes.

Students share with a partner what their artwork means to them.

Students write a title or explanation on the back of the piece in kid writing that gives information about time

and place.

Students do a gallery walk where they display their work at their tables and walk around, to see the whole class' work.

Teacher invites students to discuss what makes their art valuable. ***Why do we value some art over other art? Why do we want to keep it? Why does some art get framed or go into a museum?***

Teacher explains some of the factors – personal connection, originality, beauty, hard work, and affirmation by others.

Students determine what artwork in the room they value the most and tell their table why they chose it.

### **Summary of Creativity Development Strategies:**

Direct instruction about Creativity:

- Review of imagination, modeling of imagination, invitation to use imagination

Participation in Creative Process

- Experimenting with student-chosen media, decision-making, elaborating, collaborating by sharing ideas and supplies, evaluating, and writing a title to add meaning

Strategies of Inquiry

- Teacher-led inquiry with a progression from comparisons of literal shapes and lines, to questions about meaning of images, to comparisons of different artists' uses of shapes to tell stories, and ending with evaluation questions about what we value

Contextual Connections

- Children's literature connection- Ringold's *Tar Beach* models using imagination and sharing memories
- Art connection- Kandinsky's *Storeys, 1929* uses abstract shapes to tell a story
- Themes connect to student memories, such as losing a tooth, getting a pet, going to a store
- Students choose the memory that they use

### **Potential resources:**

Kandinsky, W. (1929). *Storeys 1929* [Painting]. Retrieved from [http://www.wassily-kandinsky.org/wassily-kandinsky-paintings.jsp#prettyPhoto\[paintings\]/66/](http://www.wassily-kandinsky.org/wassily-kandinsky-paintings.jsp#prettyPhoto[paintings]/66/)

Ringgold, F. (1988). *Tar beach*. [Painting and quilt]. Retrieved from <http://www.guggenheim.org/new-york/collections/collection-online/artwork/3719>

Ringgold, F. (1991). *Tar beach*. New York, NY: Crown Publishers, Inc.

Rubric for 1<sup>st</sup> Grade Line/Shape Unit

	4 Advanced Exceeds Standard	3 Proficient Meets Standard	2 Basic Approaching Standard	1 Below Basic Needs Improvement
Concept	Work shows advanced understanding of using lines and shapes to represent a memory, and student is able to explain image as a narrative.	Work shows understanding of using lines and shapes to represent a memory and student is able to explain image.	Work shows limited understanding of using lines and shapes to represent a memory. Student struggles to explain image.	Work does not show understanding of using lines and shapes to represent a memory. Student is unable to explain image.
Skill	Work shows ability to make 6 or more lines and shapes.	Work shows ability to make 3-5 lines and shapes.	Work shows limited ability to make lines and shapes.	Work shows lack of ability to make lines and shapes.
Creativity	Student work shows elaboration through 4 or more details.	Student work shows elaboration through at least 3 details.	Student work shows limited ability to elaborate.	Student work shows lack of creative thinking.
Craftsmanship	Student work is neatly executed and shows effort beyond the requirements.	Student work shows control of medium and care for craftsmanship.	Student work shows limited effort or concern for craftsmanship.	Student work is incomplete and shows lack of concern for craftsmanship.

Elementary Art –2<sup>nd</sup> Grade Narrative Art Unit

STAGE 1 – DESIRED RESULTS	
<b>Established Goals:</b>  <b>National Visual Arts Standards</b> <b>VA:Cn10.1.2</b> Create works of art about events in home, school, or community life. <b>VA:Re 8.1.2</b> Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics. <b>VA:Cr 2.1.2</b> Experiment with various materials and tools to explore personal interests in a work of art or design. <b>VA:Pr4.1.2</b> Categorize artwork based on a theme or concept for an exhibit.	
<b>Understandings:</b> <i>Students will understand that...</i> <ul style="list-style-type: none"> <li>• Art can tell stories.</li> <li>• Art can communicate mood or feeling.</li> <li>• The position of a figure can communicate a mood and sense of motion or stillness.</li> <li>• People learn about art by looking and talking about what they see.</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>• How does art tell stories?</li> <li>• How do artists work?</li> <li>• How does knowing visual art vocabulary help us understand and interpret art?</li> </ul>
<b>Students will know:</b> <b>Vocabulary</b> figure –whole body of a person torso –main body or abdomen of a human jointed limb – arms and legs that bend at joints mood –a feeling or emotion angle-line that changes direction at one point curve- a line that bends and changes direction gradually mood – a feeling in your mind	<b>Students will be able to:</b> <ul style="list-style-type: none"> <li>• Create art about an event in home, school, or community.</li> <li>• Draw figures with torsos and jointed limbs.</li> <li>• Describe the subject and find a theme in artwork.</li> <li>• Interpret the mood of a piece of art.</li> </ul>
STAGE 2 – ASSESSMENT EVIDENCE	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Create artwork that tells about an event and includes human figures with torsos and jointed limbs.</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Interpret art by participating in class discussion about subject, theme, and mood.</li> </ul>
<b>Key Criteria for Rubric:</b> <b>Concept-</b> Artwork tells about a student activity or event, and student can identify the mood. <b>Skill-</b> Artwork clearly shows ability to create a figure with torso and jointed limbs. <b>Creativity-</b> Student process includes divergent thinking, evaluation, and elaborative details that give clues about the event. <b>Craftsmanship-</b> Work shows control of medium and care for work.	
STAGE 3 – LEARNING PLAN	
<b>Potential Learning Activities:</b>  Teacher shows some reproductions of paintings with figures in action by Bearden, Homer, Moses, and/or Breughel (see Potential Resources below).  Teacher invites responses: <i><b>What do you notice? What is happening? How do you know? What do you wonder? Can you read the painting? If the painting is like a story, who are the main characters? What is the setting? What is the mood? How do you know? How did the artist make it feel that way?</b></i>	



Students tell the story they see to partners.

Teacher shows a small movable wooden mannequin and a cookie cutter for gingerbread man.

Teacher asks: ***Which tool will help me more if I want to draw a person in action? Why? What is different? What would be even more helpful?***

Teacher introduces the terms: *figure, torso, jointed limb, curve, and angles* and explains them.

Teacher guides students to discover torsos and jointed limbs made with angles and curves in the reproductions. ***How many figures do you see? How are the figures different from stick people? Where is a torso in the picture? What shape is a torso like? What do you notice about the arms and legs? Where do you see curves? Where do you see angles?***

Students compare these images to their own bodies and experiment with different positions of their own torsos and limbs. ***What happens when you lean over or bend an arm or leg?*** They discover angles and curves.

Teacher explains body language and facial expressions. ***How does the body position tell about the mood?***

Students experiment with communicating mood with their body and face.

Teacher introduces brainstorming process and has whole class participate in generating lots of ideas of experiences and activities relating to a prompt or theme such as: "What to Do on a Snow Day" or "My Best Birthday Yet" or "Field Day Challenges."

Students choose their activity and who will be featured in their artwork. Work may have one figure or several.

Teacher guides students through figure drawing using a friend as a model. Start with the torso, add a head, look for angles and curves in arms and legs, notice which way the foot points, look for thickness, etc.

Students experiment with drawing figures in poses to match their event.

Teacher offers more tips and feedback on challenges as needs arise.

Students get good paper and teacher guides them through visualizing a plan. Students think and point. ***What is the setting or place? Time of day? Weather? This person will be here doing . . . and feeling . . . This person will be there, doing . . . and feeling . . . I'll need . . . nearby.***

Teacher gives guidelines and demonstrates use of paint, torn paper, texture, collage, or other media for creating a setting.

Students create their setting and are encouraged to make it unique. ***What is special about the place you have chosen? How can you show that?***

Students refer to practice drawings and decide how big to make the figures so they appear to be main characters.

Students draw or collage figures on good paper where they visualized them.

Students evaluate figures and use of torso and jointed limbs, especially toes. ***Are the body positions all***

***possible?***

Students make revisions as needed.

Students add clothing details, props, and other details to elaborate on their idea. ***What details can you add that will give clues to time and place?***

Students add facial expressions and colors to support the mood they want. ***How can you show how the people feel?***

Teacher demonstrates additional tips on adding details with given media, such as paint, oil pastel, or colored pencil.

When completed students may choose to write down the story of what is happening. Provide lined paper and the prompts: One day . . . Then . . . Next . . . Finally . . .

Students sign the front of the artwork and the written story.

Students share their images and stories.

Students discuss exhibit arrangement possibilities. ***Which images go together? What do they have in common? What themes do you see?***

**Summary of Creativity Development Strategies:**

Direct instruction about Creativity:

- Introduction of brainstorming and visualizing steps of a plan on blank paper

Participation in Creative Process

- Brainstorming, experimenting, decision-making, visualizing a plan, elaborating, evaluating, revising

Strategies of Inquiry

- Inquiry invites students to notice, wonder, and imagine. They contemplate mood and then move to how to apply observations to create figures and settings.

Contextual Connections

- Art images that relate to children's experiences- Family, Recess, and Holidays
- Themes connect to student experience: "What to Do on a Snow Day" or "My Best Birthday Yet" or "Field Day Challenges"
- Students can choose the activity featured in their work
- Students write a story to add meaning to their work

**Potential resources:**

Bearden, R. (1986). *Family* [Painting]. Retrieved from  
<http://americanart.si.edu/collections/search/artwork/?id=31896>

Breughel, P. (1559) *Children's games* [Painting]. Retrieved from  
[https://en.wikipedia.org/wiki/Children's\\_Games\\_%28Bruegel%29#/media/File:Pieter\\_Bruegel\\_d.\\_%C3%84\\_041b.jpg](https://en.wikipedia.org/wiki/Children's_Games_%28Bruegel%29#/media/File:Pieter_Bruegel_d._%C3%84_041b.jpg)

Homer, W. (1872). *Snap the whip* [Painting]. Retrieved from <http://www.metmuseum.org/toah/works-of-art/50.41>

Moses, G. (1943). *Catching the Thanksgiving turkey* [Painting]. Retrieved from  
<http://www.wikiart.org/en/grandma-moses/catching-the-thanksgiving-turkey-1943#supersized-artistPaintings-251667>

## Rubric for 2nd Grade Narrative Art Unit

	4 Advanced Exceeds Standard	3 Proficient Meets Standard	2 Basic Approaching Standard	1 Below Basic Needs Improvement
Concept	Work tells about a student activity with multiple people involved. Student has communicated the moods of several people in the image through facial expressions and body language.	Work tells about a student activity and the general mood has been communicated through facial expressions and body language.	Work hints at a student activity. Student struggles to communicate the mood.	Work does not tell about a student activity. Student is unable to identify the mood.
Skill	Work shows ability to create 2 or more figures with a torso and 3 or more jointed limbs.	Work shows ability to create one figure with a torso and 1-2 jointed limbs.	Work shows some ability to create figure with a torso but limbs are all straight.	Work shows lack of ability to create a figure with a torso and limbs.
Creativity	Student process included brainstorming, decision-making, and evaluations with work showing elaboration through 6 or more details.	Student process included brainstorming, decision-making, and evaluations with work showing elaboration through 3-5 details.	Student process included parts of brainstorming, decision-making, or evaluations. Work shows limited elaboration.	Student work shows lack of creative thinking.
Craftsmanship	Student work is neatly executed and shows effort beyond the requirements.	Student work shows control of medium and care for craftsmanship.	Student work shows limited effort or concern for craftsmanship.	Student work is incomplete and shows lack of concern for craftsmanship.

## Elementary Art – 3rd Grade Portrait Unit

STAGE 1 – DESIRED RESULTS	
<p><b>Established Goals:</b></p> <p><b>National Visual Arts Standards</b>  <b>VA: Pr6.1.3</b> Identify and explain how and where different cultures record and illustrate stories and history through art.  <b>VA: Cn11.1.3</b> Recognize that responses to art change depending on knowledge of the time and place in which it was made.  <b>VA: Cr1.2.3</b> Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art making process.  <b>VA: Re7.2.3</b> Determine messages communicated by an image.</p> <p><b>Pennsylvania Core Visual Arts Standards</b>  <b>9.1.3.J:</b> Know and use traditional and contemporary technologies for producing, performing, and exhibiting works in the arts or the works of others.  <b>9.2.3.E:</b> Analyze how historical events and culture impact forms, techniques, and purposes of works in the arts  <b>9.4.3.D:</b> Recognize that choices made by artists regarding subject matter and themes communicate ideas through works in the arts and humanities</p>	
<p><b>Understandings: <i>Students will understand that...</i></b></p> <ul style="list-style-type: none"> <li>• Portraits can reveal time, place, and culture.</li> <li>• Contemporary art uses new media and techniques.</li> <li>• Creativity requires risk taking.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How does art give clues about time, place, and culture?</li> <li>• Why do artists follow or break traditions?</li> <li>• What affects the popularity of art?</li> </ul>
<p><b>Students will know:</b>  <b>Vocabulary</b>          portrait –picture of a person          self-portrait – a picture you make of yourself          contour – line showing the outline or edge.          traditional- regular or standard method          contemporary- new or from current time          culture – the beliefs, customs, and art of a particular group in place and time.          creativity –thinking process including originality, elaboration and imagination</p>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Draw a traditional self-portrait with correct eye placement.</li> <li>• Create a contemporary portrait with clues to current time and culture.</li> <li>• Classify portraits as either traditional or contemporary portraits.</li> <li>• Find messages in an image and explain with evidence.</li> </ul>
STAGE 2 – ASSESSMENT EVIDENCE	
<p><b>Performance Tasks:</b></p> <ul style="list-style-type: none"> <li>• Create both a traditional self-portrait drawing from observation and a contemporary portrait including clues to current time and culture.</li> </ul>	<p><b>Other Evidence:</b></p> <ul style="list-style-type: none"> <li>• Identification of traditional and contemporary portraits in table groups.</li> <li>• Participation in discussion of how cultures record their history through art.</li> <li>• Participation in class discussion about what messages are communicated by images and what evidence supports the student's idea.</li> </ul>

**Key Criteria for Rubric:**

**Concept-** Projects show understanding of both traditional and contemporary self-portraits and includes clues to time and culture.

**Skill-** Traditional artwork shows ability to draw from observation and place eyes correctly, and contemporary artwork shows inclusion of new technology or media techniques.

**Creativity-** Student participated in process of divergent thinking, decision-making and risk-taking.

**Craftsmanship-** Work shows control of various media and care for work.

**STAGE 3 – LEARNING PLAN****Potential Learning Activities:****Part 1 Traditional Portrait**

Teacher reviews term portrait and self-portrait.

Teacher introduces term traditional: (regular way, done for a long time) and shows traditional portraits such as the *Mona Lisa* and *Girl with a Pearl Earring* (see Potential Resources below).

Students investigate traditional portraits, ask questions, and answer questions: ***What do you notice? What clues do you see about time, place, or culture? Why are they dressed like that? Where are they? What is the purpose of the portrait? How did the artist do that technique? Do you think people liked the portrait when it was made?***

Teacher clarifies some answers and acknowledges things not known about artist and pieces.

Teacher introduces challenge of creating a traditional self-portrait.

Teacher creates safe space by reinforcing the importance of being kind with comments since self-portraits are so personal.

Teacher connects traditional portraits to creating from observation and making accurate measurements.

Students receive mirrors and investigate their faces. ***What do you notice? Where are your eyes compared to your whole head?***

Teacher demonstrates measuring to find placement of eyes. Students discover their eyes are in the middle of the head.

Teacher demonstrates tracing a basic oval and marking proper location of eyes in middle.

Teacher introduces term contour and how to see and draw outlines. Individual differences are valued. ***Where do you see curves, angles, bulges, and dips?***

Students closely observe contours of their own eyes and draw them on portrait.

Teacher guides student to observe colors, textures, and highlights in the iris and add this information to the portrait.

Teacher demonstrates how artists measure with fingers.

Students measure to locate position of nose and mouth.

Teacher gives tips on observing and drawing contours of nose and lips.

Students observe and draw contour of their noses and lips. Individual differences are valued. The process is continued for neck size, ear placement, and shoulder width.

Teacher demonstrates how to look for colors, angles, and lengths for hair. ***What different angles, lengths, and colors do you find in your hair?***

Students observe their own hair and add it to the portrait.

Students observe their clothing, draw neckline, and add color and details to clothing.

Teacher directs attention to skin color variations and shadows are observed and valued.

Teacher demonstrates how to match skin color variations and add shading around nose and eyes and neck.

Students add skin color and shading.

Students evaluate progress, make adjustments, and add unique small details like freckles and moles.

Students sign piece.

Teacher defines creativity, as making something new that is useful and meaningful. Teacher explains some ways creativity is measured: originality, elaboration, and use of imagination to generate meaning.

Students debate: ***Are our traditional portraits creative?*** They point to examples in their work and the process to support their comments.

## Part 2 Contemporary Portrait

Teacher compares terms: traditional (regular way, done for a long time) and contemporary (new way, current, makes viewer think).

Teacher shows a couple contemporary portraits such as Mark Bradford's video, Chuck Close's painting, and Frida Kahlo's painting with a couple traditional portraits such as *Girl with a Pearl Earring* and *American Gothic* (see Potential Resources below).

Students compare contemporary images to traditional images: ***How do we know which are traditional and which are contemporary? What is the difference? Why would artists break from tradition? What did they risk by trying something new? What bad things do some people say about artists that do unusual things? What good things do some people say about artists that do unusual things?***

Teacher guides students to discover differences in pigments, media techniques, clothing/hair styles, composition, and use of artist's statements or other text that give clues to time and place. ***What clues are given to time and place in these images?***

Teacher shares some background on Mark Bradford, shows his video again, and has students listen for his artist's statement during the video.

Students evaluate his work for creativity. ***What is new? What risk was taken in doing something different? What could he lose as an artist? How is the video useful and meaningful? Do you think people liked the***

**video when it was made? Why or why not? Would you want it? Why or why not? What makes some art popular?**

Teacher introduces goal to create a contemporary portrait with a theme such as *Kids in Action*.

Students brainstorm activities and sports they enjoy. They select their best idea.

Teacher reviews imagination and demonstrates safe use of ipads for action poses.

Students imagine they are doing their best idea. They use iPads to take photos of themselves in action poses from their chosen activity. They will need to imagine any needed props or equipment.

Teacher prints out photos.

Students write text or a poem about the activity using Poetry Planning Sheet (See Figure 3).

Students use the images and poem to inspire their artwork and are encouraged to take risks. ***What would happen if . . . ? How can I make this different than ever seen before? How can I combine an image of me with the idea of my activity and make it brand new? What clues will tell people I made it this year?***

Teacher shows Klimt and Kahlo pieces (see Potential Resources). ***What could I put in the background that is not a traditional landscape backdrop?***

Teacher supplies a variety of media, such as paper, glue, 3-D dots, markers, paint, ink, printmaking textures, sneaker treads, shoe laces, photos from magazines, local newspaper pages.

Teacher encourages experimentation with silhouettes, printmaking, collage, or digital media for creating an image of a person and a background.

Students experiment with supplies and ideas to create an image.

Students are encouraged to incorporate the poem text into the image in inventive ways.

Students experiment and collaborate with tablemates about text arrangements. ***Can your table partners read and understand the text? Does it fit with the image? What ideas do you have to share?***

Students share at tables about their creative process. ***How does it feel to do something that has not been done before? What was difficult and what was easy for you?***

Teacher guides them through a self-evaluation with rubric.

Students make final adjustments.

Students sign work.

Teacher reviews creativity, as making something new that is useful and meaningful.

Students discuss some ways they were creative by using originality, elaboration, and imagination. ***How were you creative? Which was harder for you, creating traditional art or contemporary art? Which image says more about you? What is revealed in our artwork about our current culture and time?***



**Summary of Creativity Development Strategies:**

## Direct instruction about Creativity:

- Introduction of term creativity as a process of making something new, meaningful and useful
- Introduction of terms originality, elaboration
- Review of imagination
- Introduction of idea of risk-taking in creativity

## Participation in Creative Process

- Brainstorming, experimenting, merging two different things as in synectics, decision-making, elaborating collaborating, evaluating, revising

## Strategies of Inquiry

- Students are invited to notice and ask questions with teacher guiding them
- Questions seek a range of factual observations to interpretive insights and other's perspectives

## Contextual Connections

- Theme connects to student experience: An activity or sport they enjoy
- Student choose the activity that they use as a theme
- Students write a poem and incorporate it into the image to add meaning
- Teacher reinforces need for safe space since self-portraits are personal
- Teacher leads discussion of social risks and benefits for doing creative, unusual things
- Students are given opportunity to discuss how it felt to take risks creating something personal

**Potential resources:**

Bradford, M. (2007). *Practice* [Video]. Retrieved from <http://www.art21.org/videos/preview-mark-bradford-in-season-4-of-art-in-the-twenty-first-century-2007>

Close, C. (1997). *Self portrait* [Painting]. Retrieved from <http://www.pacegallery.com/artists/80/chuck-close>

Da Vinci, L. (1503). *Mona Lisa* [Painting]. Retrieved from <http://www.louvre.fr/en/oeuvre-notices/mona-lisa-portrait-lisa-gherardini-wife-francesco-del-giocondo>

Kahlo, F. (1940). *Self-portrait with thorn necklace and hummingbird* [Painting]. Retrieved from [https://en.wikipedia.org/wiki/Frida\\_Kahlo#/media/File:Frida\\_Kahlo\\_%28self\\_portrait%29.jpg](https://en.wikipedia.org/wiki/Frida_Kahlo#/media/File:Frida_Kahlo_%28self_portrait%29.jpg)

Klimt, G. (1907). *Portrait of Adele Bloch-Bauer I* [Painting]. Retrieved from <http://www.klimt.com/en/gallery/women/klimt-bildnis-adele-bloch-bauer1-1907.ihtml>

Vermeer, J. (1665-67). *Girl with a pearl earring* [Painting]. Retrieved from [http://www.metmuseum.org/toah/hd/verm/hd\\_verm.htm](http://www.metmuseum.org/toah/hd/verm/hd_verm.htm)

Wood, G. (1930). *American gothic* [Painting]. Retrieved from [https://en.wikipedia.org/wiki/Grant\\_Wood#/media/File:Grant\\_Wood\\_-\\_American\\_Gothic\\_-\\_Google\\_Art\\_Project.jpg](https://en.wikipedia.org/wiki/Grant_Wood#/media/File:Grant_Wood_-_American_Gothic_-_Google_Art_Project.jpg).

**Poetry Planning Sheet**


---

**first name**


---

**2 action verbs ending in *ing***


---

**1 prepositional phrase describing where ( ex. On the slippery field)**
**feeling**


---

**1 emotion word**


---

**1 sport or activity**
Action verbs . . .

Spinning  
 Shooting  
 Twirling  
 Jumping,  
 Diving,  
 Catching,  
 Throwing,  
 Scoring,  
 Dunking,  
 Pitching  
 Hitting  
 Blocking  
 Passing  
 Dribbling  
 Intercepting  
 Swinging  
 Reaching  
 Splashing  
 Kicking

---

 . . .
Emotions words . . .

Happy  
 Ecstatic  
 Exhausted  
 Sad  
 Angry  
 Aggressive  
 Confused  
 Disappointed  
 Elated  
 Excited  
 Disgusted  
 Frustrated  
 Mad  
 Dizzy  
 Surprised  
 Peaceful  
 Anxious

---

 . . .

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Figure 2 Poetry Planning Sheet by B. Leinbach

## Rubric for 3rd Grade Portrait Unit

	4 Advanced Exceeds Standard	3 Proficient Meets Standard	2 Basic Approaching Standard	1 Below Basic Needs Improvement
Concept	Artwork shows exceptional understanding of traditional and contemporary portraits and each piece includes at least two clues to time and two clues to culture.	Artwork shows understanding of traditional and contemporary portraits and each piece includes at least one clue to time and one clue to culture.	Artwork shows some understanding of traditional and/or contemporary portraits and one piece includes a clue to time or culture.	Artwork shows lack of understanding of traditional and/or contemporary portraits. Work does not show clues to time or culture.
Skill	Work shows advanced ability to draw contours from observation and properly place most facial features. Contemporary work includes more 2 or more new technology or media techniques.	Traditional work shows ability to draw contours from observation and correctly place the eyes. Contemporary work includes 1 new technology or media technique.	Traditional work shows some ability to draw contours from observation. Eye placement may be off. Contemporary work shows limited attempt at new technology or media techniques.	Traditional work shows lack of ability to draw contours from observation and/or place eyes correctly. Contemporary work does not include new technology or media techniques.
Creativity	Student participated in process of observation, divergent thinking, decision-making and risk-taking. Contemporary work shows originality in the image and abstract thought in the text.	Student participated in process of observation, divergent thinking, decision-making and risk-taking. Contemporary work shows original ideas.	Student partially participated in the process of observation, divergent thinking, decision-making and risk-taking. Contemporary work shows copying of ideas.	Student did not participate in the process of observation, divergent thinking, decision-making or risk-taking.
Craftsmanship	Student work is neatly executed and shows effort beyond the requirements.	Student work shows control of medium and care about craftsmanship.	Student work shows limited effort or concern about craftsmanship.	Student work is incomplete and shows lack of concern for craftsmanship.

## Elementary Art – 4th Grade Line and Space have Influence Unit

STAGE 1 – DESIRED RESULTS	
<p><b>Established Goals:</b></p> <p><b>National Visual Arts Standards</b>  <b>VA: Pr4.1.4 Analyze how past, present and emerging technologies have impacted the preservation and presentation of artwork.</b>  <b>VA: Re7.2.4 Analyze components of visual imagery that convey messages.</b>  <b>VA: Cr2.1.4 Explore and invent artmaking techniques and approaches.</b></p>	
<p><b>Understandings:</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>• Learning how to see contours helps artists draw realistically.</li> <li>• Artists attend to both positive and negative space.</li> <li>• Artwork can influence people.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>• How do artists learn to see?</li> <li>• How do images influence us?</li> <li>• What issues are involved with preserving public art?</li> </ul>
<p><b>Students will know:</b>  <b>Vocabulary</b></p> <p>contour line –line showing the exact curvature of an edge  positive space – main focus of an image  negative space – space surrounding the main focus  persuade- to cause someone to do or believe something, to have an influence</p>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>• Draw using contour lines.</li> <li>• Identify positive and negative space</li> <li>• Creatively use negative space to bring attention to an issue.</li> <li>• Explain what they think an image is trying to promote.</li> </ul>
STAGE 2 – ASSESSMENT EVIDENCE	
<p><b>Performance Tasks:</b></p> <ul style="list-style-type: none"> <li>• Draw an object from observation using contour line and creatively fill negative space to bring attention to an issue.</li> <li>• Write an artist's statement of what their image is trying to promote.</li> </ul>	<p><b>Other Evidence:</b></p> <ul style="list-style-type: none"> <li>• Identify positive and negative space in images.</li> <li>• Participate in discussions about how images influence people.</li> </ul>
<p><b>Key Criteria for Rubric:</b></p> <p><b>Concept-</b> Artwork shows understanding of using positive and negative space in images to bring attention to an issue.</p> <p><b>Skill-</b> Work shows ability to draw contour lines from observation.</p> <p><b>Creativity-</b> Student participated in creative process of combining an image and an idea. Work shows originality.</p> <p><b>Craftsmanship-</b> Work shows control of medium and care for work.</p>	
STAGE 3 – LEARNING PLAN	
<p><b>Potential Learning Activities:</b></p> <p><b>3 Types of Drawing</b></p> <p>Teacher directs students to draw an object with no instruction just using imagination. (This is for diagnostics and comparison later).</p>	

Teacher then introduces process of contour line drawing- explains basics of skills for each side of brain.

Teacher models blind contour drawing process where you only look at object, not the paper.

Students practice blind contour drawing.

Teacher explains and models contour line drawing where you may look back and forth.

Students practice contour line drawing and repeat original object.

Students compare and contrast 3 processes of drawing (from imagination, blind contour, and contour line drawing). ***How are these drawings different? How are they the same? Are they creative (new, useful and meaningful)?***

#### **Adding Meaning to Art- Links to Persuasion and Contemporary Issues**

Teacher transitions to what the drawing can be used for. ***Is it enough to draw something well? How can we make art more creative and meaningful?***

Teacher introduces idea of art and identity. ***What can you draw that you care about and that needs protection and respect?***

Show link for contemporary activist artist or mural from Mural Arts Program (see Potential Resources). ***What does this artist care about? How does an issue make a piece of art connect for more people?***

Students compare art influence to persuasive writing. ***How is contemporary art like persuasive writing?***

Teacher introduces project combining contour drawing and influence/persuasion.

Teacher guides students through brainstorming issues or things they really care about and want to see respected or protected.

Students select issue they care about the most and write a one-sentence statement of their position.

Teacher introduces idea of symbols and gives some examples.

Students choose a photo or actual object that can symbolize or connect to their issue.

#### **Positive/Negative Space Considerations**

Teacher introduces positive and negative space using optical illusion of profile and vase image (see Fig. 3). ***What do you see? What else is in the picture? Can you see something in the white part and something else in the black part?***

Teacher explains how artists need to see and consider both the object (positive space) and the space around it (negative space).

Teacher shows *Summer Rendezvous* (see Potential Resources). ***What is the main object or positive space? What did the artist do with the negative space?***

Students brainstorm how to use negative space of their chosen photo/object to generate thought and help

others understand their position.

Teacher clarifies some techniques used such as: dramatic lighting, color contrast, paradox in meaning (Explain idea of paradox- opposites in expectation), use of text, images of possible consequences for inaction, or small to large scale positive effects, etc.

Students experiment with ideas and techniques on scrap paper.

**Synthesis- Joining contour drawing, communicating about an issue and using positive/negative space**

Students plan a project that has at least one object drawn in contour line and uses both positive and negative space to communicate a position on an issue.

Students draw their chosen object/image with contour line.

Students synthesize idea of persuasion and positive/negative space and add to the piece.

Students evaluate their own progress given the rubric.

Students write on index cards what their piece is trying to say. For example: Black lives matter, Save the dolphins, Recycle now, I don't need to be perfect . . .

Students decide who the audience is for their artwork and discuss where the piece should be displayed for the most impact.

Everyone's work is displayed in the room and numbered.

Students' statements are posted in a separate location (at first).

Students attempt to match up work with artist statements using post it notes on statements. "I think this statement goes with image # \_\_\_\_.

Class discusses: ***What made this task hard/easy to do? What would have helped? How does this process/project affect how you see images in our culture? How do images affect us?***

Display art with statements in the school or local venue.

Discuss issues: ***How long should our art stay on display? What factors affect art on public display?***

Teacher shares additional public artworks and the artist's messages as well as issues involved with maintenance, restoration, and societal values (see information about Violet Oakley murals in Potential Resources).

**Summary of Creativity Development Strategies:**

## Direct instruction about Creativity

- Review of creativity as new, meaningful and useful
- Guidance through brainstorming process
- Introduction of art connections to identity
- Introduction of symbolism
- Introduction of persuasive art

## Participation in Creative Process

- Brainstorming, decision-making, imagining a symbol that merges an images and an issue, elaborating, evaluating and presenting

## Strategies of Inquiry

- Progression from drawing skill comparisons to interpreting public art, seeking more than one perspective, evaluating, and moving to broader philosophical considerations

## Contextual Connections

- Art connections with Philadelphia and Harrisburg murals
- Issues connect to student interests and contemporary culture
- Students choose the issue that they use
- Students write artist statements to help clarify meaning in image
- Discussion of societal views concerning public art

**Potential resources:**

Guinn, D. (2014). *Summer rendezvous* [Mural] Retrieved from <http://www.muralarts.org/shakeshackmural>

Lin, M. (2013). *Disappearing bodies of water* [Video]. Retrieved from <http://www.art21.org/node/9111>

Pennsylvania Capitol Preservation Committee. (2006). *The founding of the state of liberty spiritual: Violet Oakley's studies for the Governor's Reception Room murals*. Retrieved from [www.tfaoi.com/cm/7cm/7cm537.pdf](http://www.tfaoi.com/cm/7cm/7cm537.pdf)

Volta, B. (2015). *Frequencies* [Collaborative Mural]. Retrieved from <http://www.muralarts.org/collections/featured-murals>

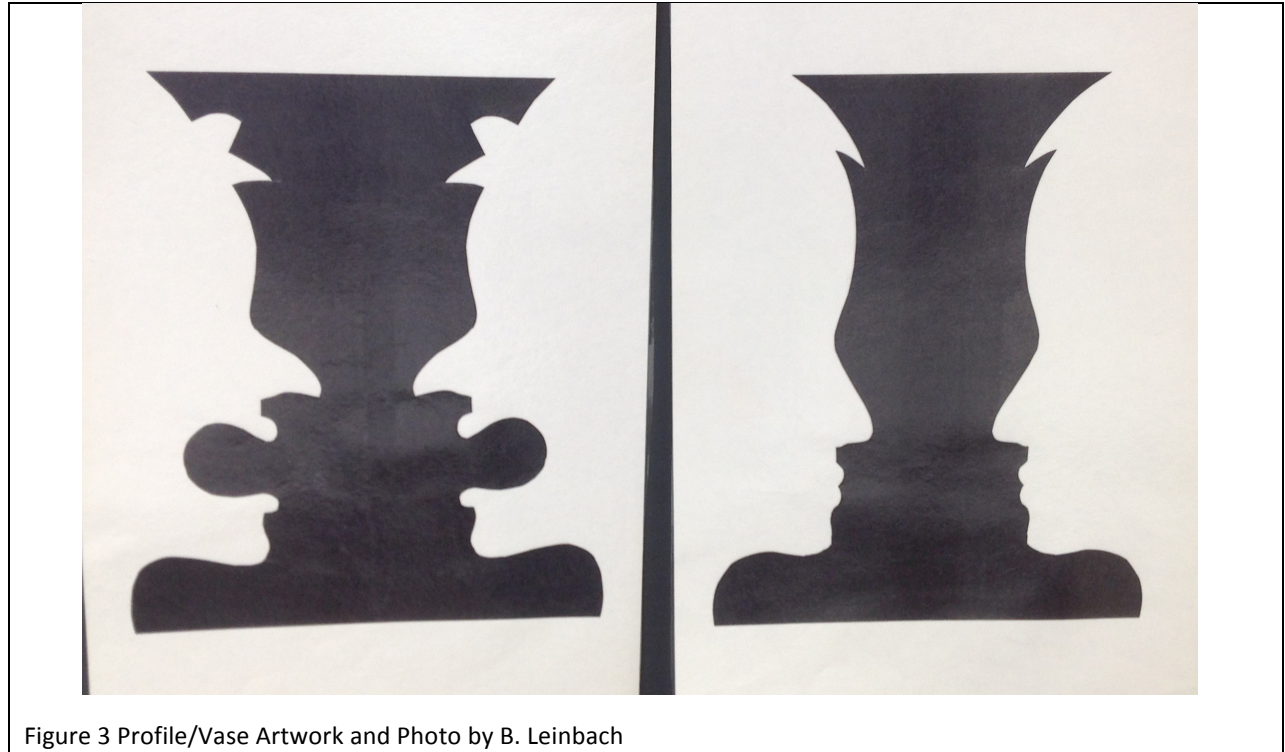


Figure 3 Profile/Vase Artwork and Photo by B. Leinbach



Rubric for 4<sup>th</sup> Gr. Line and Space have Influence Unit

	4 Advanced Exceeds Standard	3 Proficient Meets Standard	2 Basic Approaching Standard	1 Below Basic Needs Improvement
Concept	Work shows advanced understanding of using positive and negative space to bring attention to an issue.	Work shows understanding of using positive and negative space to bring attention to an issue.	Work shows limited understanding of using positive and negative space to bring attention to an issue.	Work shows lack of understanding of using positive and negative space.
Skill	Work shows advanced ability to draw contour lines from observation.	Work shows ability to draw contour lines from observation.	Work shows some ability to draw contour lines from observation.	Work shows lack of ability to draw contour lines from observation.
Creativity	Student participated in creative process combining an image and an idea. Work shows originality and abstract thought.	Student participated in creative process combining an image and an idea. Work shows originality.	Student participated in some parts of creative process of combining an image and an idea. Some work is not original.	Student did not participate in the creative process of combining an image and an idea.
Craftsmanship	Student work is neatly executed and shows effort beyond the requirements.	Student work shows control of medium and care about craftsmanship.	Student work shows limited effort or concern about craftsmanship.	Student work is incomplete and shows lack of concern for craftsmanship.

## Elementary Art – 5th Grade Abstract Unit

STAGE 1 – DESIRED RESULTS	
<p><b>Established Goals:</b></p> <p><b>National Visual Arts Standards</b>  <b>VA:Cr2.1.5</b> Experiment and develop skills in multiple art-making techniques and approaches through practice.  <b>VA:Re7.1.5</b> Compare one's own interpretation of a work of art with the interpretation of others.  <b>VA:Cn10.1.5</b> Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art making.</p> <p><b>Pennsylvania Core Visual Arts Standards</b>  <b>9.1.5.A</b> Know and use the elements and principles of each art form to create works of art in the humanities.  Visual arts: color, form, shape, line, space, texture, and value.  <b>9.1.5.D</b> Describe and use knowledge of a specific style within each art form through a performance or exhibition of a unique work.  <b>9.2.5.E</b> Analyze how historical events and culture impact forms, techniques, and purposes of work in the arts.</p>	
<p><b>Understandings:</b> <i>Students will understand that...</i></p> <ul style="list-style-type: none"> <li>Artists can abstract a subject by simplifying or distorting its elements: line, shape, form, space, texture, color, value.</li> <li>Technology has changed art.</li> <li>Art involves wondering and divergent thinking.</li> </ul>	<p><b>Essential Questions:</b></p> <ul style="list-style-type: none"> <li>How do artists work?</li> <li>How does engaging in creating art enrich our lives?</li> <li>How do artists affect technology and how does technology affects artists?</li> </ul>
<p><b>Students will know:</b>  <b>Vocabulary</b>  realistic –looks real  abstract –a simplified or distorted view of something that expresses a quality beyond the object  context-place, time and purpose of something  contour line- line showing the exact curvature of an edge.  elements of art- line, shape, color, value, form, texture, space  creativity- process of including divergent thinking, originality, elaboration with meaning</p>	<p><b>Students will be able to:</b></p> <ul style="list-style-type: none"> <li>Differentiate between realistic and abstract images.</li> <li>Produce both a realistic and an abstract image.</li> <li>Verbally explain how the artist's role has been influenced by technology.</li> <li>Participate in discussion comparing interpretations of art and creativity.</li> </ul>
STAGE 2 – ASSESSMENT EVIDENCE	
<p><b>Performance Tasks:</b></p> <ul style="list-style-type: none"> <li>Produce a realistic drawing, create an abstract image, and participate in discussion about creativity.</li> </ul>	<p><b>Other Evidence:</b></p> <ul style="list-style-type: none"> <li>Identify realistic and abstract images in class discussion.</li> <li>Participate in discussion of what is creative.</li> <li>Sheet describing art and inventing creative uses for a piece of art.</li> <li>Participation in discussion of the relationship between artists and technology.</li> </ul>

**Key Criteria for Rubric:**

**Concept-** Realistic work shows careful observation of real life. Abstract work shows expressive distortion and/or simplification.

**Skill-** Work shows ability to control medium/technology according to directions.

**Creativity-** Student participated in process of experimentation and evaluation. Abstract Photo Slip shows evidence of divergent thinking.

**Craftsmanship-** Work shows care for work.

**STAGE 3 – LEARNING PLAN****Potential Learning Activities:**

Teacher shows a chronological sequence of artwork from cave art to realistic Renaissance work to old time photograph, to impressionism to abstract expressionism to digital contemporary media (see Potential Resources below).

Students observe images, analyze, and evaluate them. ***What do you notice? What was the purpose of art in cave time? What was the purpose of a traditional portrait? What was invented that made this black and white image possible? How did art change after the invention of the camera?***

Teacher reviews concept of historical context- how artwork is influenced by where and when it is made.

Teacher ties each image to its historical context of where and when.

Teacher clarifies how art changed after the invention of the camera. Art did not need to copy nature; it could be more expressive and less detailed.

Teacher introduces and defines terms: realistic and abstract.

Students identify and/or debate which images are realistic or abstract. ***Which pieces are realistic? How can you tell? Which pieces look harder to create? Why do you think so?***

Teacher clarifies goal that each student will create a realistic image and an abstract one.

**Part 1 Realistic Eyes**

Teacher passes out mirrors and guides students to look carefully at eyes. Realistic images look real and have lots of accurate visual information.

Teacher guides them step-by-step on how to see and draw realistically using contour lines, shadows, textures, matching colors, etc.

Students sign their work.

Students debate questions. ***Are these drawings creative? Why or why not? If you follow someone else's directions are you being creative? Do you feel the artwork reflects you? Why or why not?***

Teacher clarifies components of creativity: divergent thinking (lots of different ideas), originality, and elaboration with meaning.

Students continue debate. ***Are these drawings creative? Why or why not? What would make them more***

***creative? Would they stay realistic?***

## Part 2 Abstract Faces

Teacher reviews and meaning for term abstract- a simplified or distorted view of something that expresses a quality beyond the object.

Teacher reviews the elements of art- line, shape, color, value, texture, space, and form.

Teacher shows abstract images such as Kandinsky's *Blue Mountain* and Pablo Picasso's *Woman Weeping*. ***What do you see? What element(s) of art did they abstract? What could it be? Why do some people see different things? Why do you think they made the image? What does it express beyond a mountain or a woman? How does it feel different than a realistic piece?***

Students compare realistic and abstract works. ***Which images do you think are more creative? Why? Why would artists change how they make something?***

Teacher reviews risk-taking in art. ***What could an artist lose if they don't do what is expected? What can be gained by doing what is not expected? When can you take risks and when can't you? What makes safe space for an artist?*** Teacher explains need for freedom to try without judgment.

Teacher explains process to abstract their faces using the Photobooth app (see Potential Resources). This app abstracts or distorts different elements of art in photos.

Teacher clarifies this piece will probably not reflect your identify. (Show example of teacher's face distorted)

Teacher clarifies the need for safe space to take risks while experimenting in art by using self-control and consideration before making comments.

Teacher clarifies hazards of cyber bullying. No images may be sent anywhere except to the teacher's iPad.

Teacher models taking, evaluating, and deleting images in various modes of Photobooth.

Teacher demonstrates some of the capabilities of the app and how to move around to get creative angles.

Students experiment with Photobooth app, simplifying, and/or distorting parts of their faces.

Students take many different images and evaluate which one is most intriguing.

Students delete all but one image.

Students airdrop the image to the teacher's iPad.

Teacher clarifies components of creativity: divergent thinking (lots of different ideas), originality, and elaboration with meaning.

Teacher posts question stems. Students ask each other questions and discuss at tables. ***Are these images creative? Why or why not? Which image took more creative thinking . . . or . . . ? Explain your answer. What could these abstract images be used for? Would a fashion magazine use them?***

Teacher distributes Photobooth Photo Slip (See Figure 4).

Teacher clarifies that since the image is abstracted, they may not be able to tell who took it. Students need to fill in a literal description. Teacher models this.

Teacher explains part of creative thinking is coming up with lots of different ideas- divergent thinking.

Teacher models how to think divergently to fill out slip with many ideas. Teacher invites collaboration during modeling.

While students still have image on the iPad, they fill out Photobooth Photo Slip. They are encouraged to collaborate at tables.

Students hand in the slip, delete image, turnoff iPad, and return iPads.

Teacher creates and shows an album of the class Photobooth images. Students claim their images and share their best ideas for possible uses.

Teacher shares other professionally manipulated photos (See Potential Resources below).

Students discuss: ***When is a photo not realistic? Do they think the images are realistic, abstract, or a new category? What makes a photo creative? Should magazines use manipulated photos to define beauty? What do they think is coming next in the art world? How do artists affect technology? How does technology affect artists?***

#### **Summary of Creativity Development Strategies:**

Direct instruction about Creativity:

- Introduction of components of creativity: divergent thinking, originality, elaboration, meaning

Participation in Creative Process

- Experimenting, decision-making, elaborating, brainstorming uses, collaborating, evaluating

Strategies of Inquiry

- Teacher invites students to notice and inquire, to share evidence for their responses
- Students use question stems at tables to generate discussion and collaboration
- Questions grow in critical strength from describing to applying, analyzing, and evaluating

Contextual Connections

- Art connections-a range of reproductions from ancient to current
- Students use their own eyes and faces as subject
- Class discusses risks and when it is safe to take them
- Class talks about safe space, freedom from judgment, self-control, and consideration of others
- Teacher acknowledges risk in digital media and cyber bullying
- Use of iPad app connects to current visual culture

**Potential resources:**

Britto, R. (2000). *American eagle* [Painting]. Retrieved from <http://www.britto.com/front/originals>

Da Vinci, L. (1503). *Mona Lisa* [Painting]. Retrieved from <http://www.louvre.fr/en/oeuvre-notices/mona-lisa-portrait-lisa-gherardini-wife-francesco-del-giocondo>

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Photobooth Photo

Name \_\_\_\_\_ Room \_\_\_\_\_

IPad # \_\_\_\_\_

Literal description of photo

\_\_\_\_\_

What could you use the photo for?

A cover for a book about \_\_\_\_\_.

An advertisement for \_\_\_\_\_.

A video game that \_\_\_\_\_.

A public service announcement about \_\_\_\_\_.

An art exhibit with the theme \_\_\_\_\_.

Other idea(s) \_\_\_\_\_.

Figure 4. Photobooth Photo Slip by B. Leinbach

Rubric for 5<sup>th</sup> grade Abstract Unit

	4 Advanced Exceeds Standard	3 Proficient Meets Standard	2 Basic Approaching Standard	1 Below Basic Needs Improvement
Concept	Work shows advanced understanding of abstraction and shows sophisticated distortion and/or simplification. Realistic work shows exceptional observations from life.	Abstract work shows understanding of abstraction and shows distortion and/or simplification. Realistic work shows careful observation from life.	Work shows some understanding of abstraction using distortion and/or simplification. Realistic work shows some observation from life.	Work does not show understanding of abstract or realistic art.
Skill	Work shows advanced ability to control the medium and use technology according to directions.	Work shows ability to control the medium and use technology according to directions.	Work shows some ability to control the medium and use technology according to directions.	Work shows lack of ability to control the medium or use technology according to directions.
Creativity	Student participated in process of experimentation and evaluation. Abstract photo slip shows evidence of divergent thinking beyond the prompts given.	Student participated in process of experimentation and evaluation. Abstract photo slip shows evidence of divergent thinking.	Student partially participated in process of experimentation and/or evaluation. Student needed assistance to complete Abstract photo slip.	Student did not participate in process of experimentation and/or evaluation. Student did not complete Abstract photo slip.
Craftsmanship	Student work is neatly executed and shows effort beyond the requirements.	Student work shows control and care about craftsmanship.	Student work shows limited effort or concern about craftsmanship.	Student work is incomplete and shows lack of concern about craftsmanship.



## Appendix

## Elementary Art Curriculum Map K-5

	Elements of Art	Media Skills	Types Of Art	Suggested Artists	Cultures/Historical Contexts
Kdg	Line - types of lines Shape - basic geometric, patterns, sizes Color- primary Texture - rubbings Form - 3-Dimensional	Draw, Cut Paste, Paint, Rubbings Clay Roll, Press Pinch	Portrait Jewelry Sculpture	Mary Cassatt John Singer Sargent Henry O. Tanner	Connections to children's literature  American/Local cultures
1 <sup>st</sup>	Lines - have direction Shape - basic and invented shapes, patterns Color-primary/secondary experiment w/mixing Texture - real Space - horizon line Form - folds, cylinder	Draw, Cut Paste, Paint Printmaking Clay Intro to slab Impressed texture Joining	Landscape Fashion Design Illustration Sculpture	Piet Mondrian Faith Ringgold Georges Seurat	Connections to children's literature  American/Local cultures
2 <sup>nd</sup>	Line - curves and angles Shape - geometric/organic symmetry Color - color wheel, spectrum, warm and cool, neutrals Space - overlapping, Texture - weaving Form - cylinder, cube, rectangular prism, cone	Draw, Cut Paste, Paint, Oil Pastels, Fold, Weave  Clay Slab, Slip, Score, Applied textures	Collage Figure Drawing Architecture Narrative Art	Vincent Van Gogh Paul Cezanne Romare Bearden Pieter Brueghel Grandma Moses	Connections to children's literature  American /Local cultures  Cultural art from around the world

	Elements of Art	Media Skills	Types Of Art	Suggested Artists	Cultures/Historical contexts
3 <sup>rd</sup>	Line - Contour line drawing Shape - radial symmetry Color - warm/ cool, intermediate, complementary Texture -visual texture/real texture Space - foreground, middle ground, background, size proportions Value - contrast	Draw, Cut Paste, Paint, Pastels Clay Pinch Score, Slip, Join, Apply glaze	Portrait Self Portrait Landscape Still Life	Claude Monet, Henri Matisse, Frida Kahlo Leonardo da Vinci Grant Wood	Connections to children's literature  Cave art and origins of art  Pigment/Color changes in history.  American Art  Cultural Art  Contemporary Art
4 <sup>th</sup>	Line – blind contour, contour Shape - nonobjective Color- analogous Value- light, medium, dark Texture -fiber weaving Space - positive/negative Form - illusion of 3-D form on 2-Dsurface	Draw, Cut Paste, Paint, Printmaking Weaving, Clay Coil, Pinch Score Slip Surface Decoration	Fiber Art Persuasive Art 3-D Illusion Fantasy	Wassily Kandinsky Georgia O'Keeffe Violet Oakley M.C. Escher Katsushika Hokusai	Connections to children's literature  Native American art or Folk Art or Community-related Art  Influence of Visual Culture

	Elements of Art	Media Skills	Types Of Art	Suggested Artists	Cultures/Historical contexts
5 <sup>th</sup>	Line - contour, abstract Shape - abstract, distort, simplify Color - monochromatic Value - scale of 5 or more Form - types of sculpture Texture-use in art history Space - creating depth	Draw, Cut Paste, Paint, Bend, Assemble Clay methods: roll, pinch, coil, slab, additive /subtractive joining textures glazing	Landscape Sculpture Abstract Digital Art	Pablo Picasso Bridget Riley Walter Baum Jerry Pinkney Romero Britto	Connections to children's literature  Art History – global masterpieces and local artists  Influence of the camera and digital technology

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## Vitae

## Berdine Leinbach

Education      *Certifications – Art grades K-12 , Language Arts grades 7-9*

- 2015            MEd Pending, Educational Program Design, University of the Arts, Philadelphia, Pa (expected December)  
 1987            BA Art with K-12 Certification, Goshen College, Goshen IN, GPA 4.0/4.0

## Professional Experience

- 2007 - Present      Souderton Area School District Teacher  
 2004 - 2007        Guest Instructor at Mennonite Heritage Center, Harleysville PA  
 2002 - 2007        Souderton Area School District Substitute Teacher  
 1998 - Present     Business Owner/Sole Proprietor  
 1995 - 2006        Administrator and Teacher for Summer Art Classes  
 1988 - 1993        North Penn School District Art Teacher, Lansdale PA  
 1987 - 1988        Fairfield Jr./Sr. High School Art Teacher, IN

## Professional Service

- 2005 - Present Member of the Indian Valley Arts Foundation (IVAF), Souderton PA  
 2010 - 2014    President of the Indian Valley Arts Foundation, Souderton PA  
 2008 - 2010    Vice President of the Indian Valley Arts Foundation, Souderton PA

## Professional Organizations

- 1987 - 1999, 2012-Present    Member of the National Art Education Association  
 2003 - Present                Member of the Mennonite Heritage Center, Harleysville PA

## Solo Exhibition Record

- 2005    *Wandering Waters, Fertile Fields*, Mennonite Heritage Center, Harleysville PA  
 2003    *Wandering Waters Along the Route 113 Corridor*, Mennonite Heritage Center, Harleysville PA  
 1997    *Perennials in God's Creation*, Bridge Street Fine Art and Antiques, Phoenixville PA  
 1995    *Watercolors by Berdine Leinbach* Romeo's Fine Arts, Souderton PA

## Collaborative Projects

- 2012    *Keystone Opportunity Center Window Display*, with 7 IVAF members  
 2011    *Celebrate Souderton*, edited 144 pg. photo book, with Leinbach Design, Souderton PA  
 2008-2010    Sculpture Plaza- wrote IVAF grant and prospectus for public sculpture and worked on Souderton Borough's Plaza Design Committee, Main Street, Souderton PA  
 2003-2007    Mentored 6 high school youth on 4 community murals  
 2006    *Connecting the Community and Environment through Education*, 13 panel mosaic mural in SAVE Connections Building, Souderton PA, with 2<sup>nd</sup> graders and IVAF  
 2004    *A Children's Garden*, 12 panel mosaic mural in Indian Valley Public Library, Telford PA, with 2<sup>nd</sup> graders and IVAF