



*A COMMON SENSE APPROACH  
TO THE ARTS &  
COMMON CORE*

*Bruce D. Taylor*

PRESENTATION FOR

**NYSATA**

**November 20, 2014**

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**TOPICS WE WILL COVER  
TODAY :**

Contexts that led up to the present paradigm

Clarify and Simplify Common Core as it relates to visual arts

How arts educators can contribute to overall student achievement within this new framework

Integration with the PARCC Assessments

Samples of “how” to do it.

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## A NATION AT RISK!!!!

"...our social structure will crack, our culture erode, our economy totter, [and] our national defenses weaken."

PART OF... "BACK TO BASICS" ...IN  
THE 1980s

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1990s



**GOALS 2000**  
A Progress Report



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2002



**No Child**  
**LEFT BEHIND**

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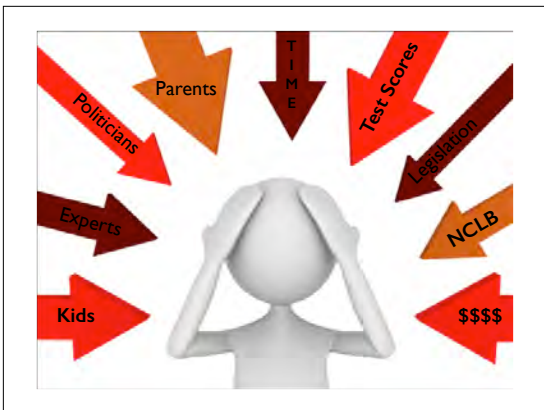
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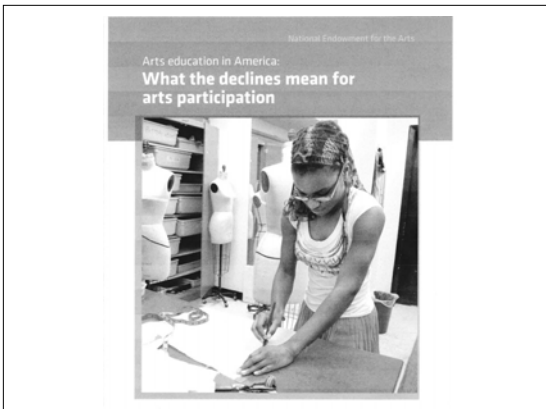
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## Why Should The Arts Bother with CCSS?

Will be dealing with CCSS for at least ten years

Implemented across ALL instructional domains.

Standardized tests (e.g. PARCC) will be aligned with CCSS (and SAT)

Districts will be alarmed over the initial scores (~30%)

Teacher evaluation will be based on such tests

All educators held accountable for *overall* student achievement (i.e. Literacy & Math), including "vendors" from the outside.

School districts will have to provide evidence of student growth.

**A CONCEPTUAL CONTEXT FRIENDLIER TO THE ARTS THAN ANY PREVIOUS REFORM EFFORT**

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Given the Go-Ahead: June 1st., **2009**

Only one year later - to the day!

Published: June 2nd., **2010**

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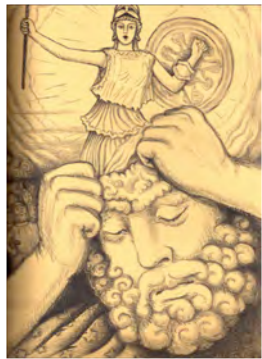
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# 21st. Century Skills

- Creativity & Innovation
- Critical Thinking and Problem Solving
- Communication & Collaboration
- Information/Media Literacy
- Flexibility and Adaptability
- Initiative and Self-Direction
- Social and Cross Cultural Skills

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## Habits of Mind

	1. <b>Recall</b> Recall information from memory.
	2. <b>Monitor</b> Monitor your own and others' understanding.
	3. <b>Strategic</b> Use appropriate strategies to solve a problem.
	4. <b>Communicate</b> Communicate your ideas and understand others.
	5. <b>Collaborate</b> Collaborate with others to solve a problem.
	6. <b>Global Perspective</b> View the world from multiple perspectives.
	7. <b>Cultural Understanding</b> Understand and appreciate different cultures.
	8. <b>Empathy</b> Empathize with others.
	9. <b>Respect</b> Respect the rights and opinions of others.
	10. <b>Responsible</b> Be responsible for your actions.
	11. <b>Self-Directed</b> Take initiative and self-direction.
	12. <b>Adaptability</b> Adapt to new situations.
	13. <b>Flexibility</b> Be flexible in your thinking.
	14. <b>Problem Solving</b> Solve problems effectively.
	15. <b>Creativity</b> Be creative and innovative.
	16. <b>Communication</b> Communicate effectively.
	17. <b>Collaboration</b> Collaborate with others.
	18. <b>Information Literacy</b> Use information effectively.
	19. <b>Media Literacy</b> Use media effectively.
	20. <b>Critical Thinking</b> Think critically.



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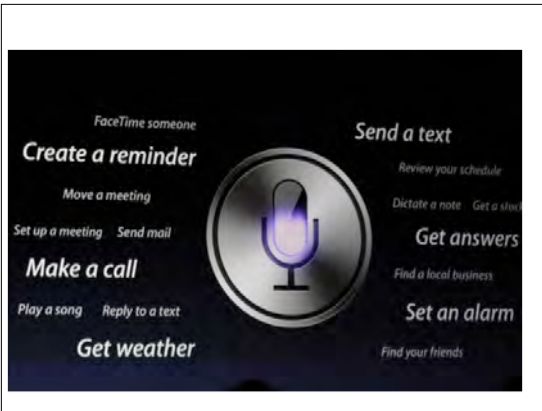
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## WATSON



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## THE TURING TEST



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## EUGENE



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**SAL KAHN**

**KAHN  
ACADEMY**



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**SAL KAHN  
AVATAR  
+  
iPAD  
TEXTBOOK  
=  
Access  
Delivery  
Retention  
of  
Content**



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## Inspire Pro



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**BECAUSE OF SUCH TECHNOLOGY,  
COMPETENCY WILL BE BASED ON TWO  
CRITICAL SKILLS:**

1. ASKING THE RIGHT QUESTIONS TO ACQUIRE RELEVANT AND NECESSARY CONTENT.
2. TRANSFER OF THAT CONTENT INTO A PRODUCTIVE CONTEXT.

**COMMON CORE GOAL: COLLEGE AND  
CAREER READINESS.**

WHAT SORT OF CAREERS?

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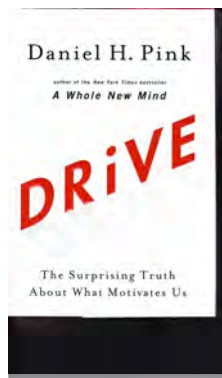
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Algorithmic = Routine, unchallenging, directed by others. Motivation based on reward and punishment.

Heuristic = Complex, inherently interesting, self-directed. Motivation based upon personal engagement.



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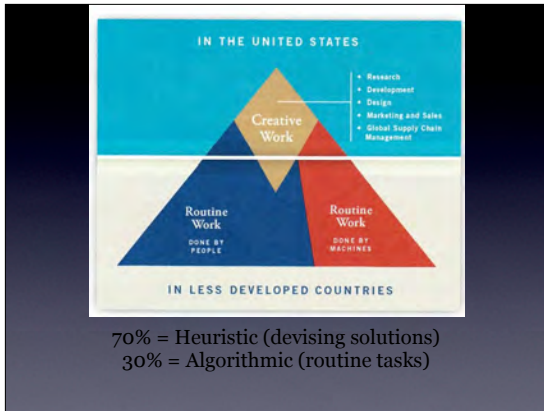
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**Future Work Skills: 2020**, a report published by the Institute for the Future, a spin off from the RAND Corporation, such skills will include...

1. **Sense-making** – ability to determine the deeper meaning or significance of what is being expressed.
2. **Social intelligence**– connecting to others in a deep and direct way
3. **Novel and adaptive thinking** – coming up with solutions beyond that which is rote or rule based.
4. **Cross-cultural competency** – operating in different cultural settings.
5. **Computational thinking** – ability to translate vast amounts of data into abstract concepts
6. **New media literacy** – ability to critically assess and develop content that uses new media forms
7. **Trans-disciplinary** – literacy in and ability to understand concepts across multiple disciplines.
8. **Design mindset** – ability to represent and develop tasks and work processes for desired outcomes.

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**ISN'T IT THE GOAL OF COMMON CORE THAT STUDENTS WILL ACQUIRE THESE FUTURE WORK SKILLS THROUGH THIS NEW PARADIGM FOR TEACHING AND LEARNING?**

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*“According to the Bureau of Labor Statistics, the average worker currently holds ten different jobs before age of forty, and this number is projected to grow. Forrester Research predicts that today's youngest workers will hold twelve to fifteen jobs in their lifetime.”*

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**DIFFERENCE BETWEEN CCSS AND WHAT CAME BEFORE:**

Previous paradigm was based on access, delivery, and retention of content.

The more content you threw in = better pedagogy. As a result,....

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**CONTENT OVERLOAD!**

Average H.S. textbook is 800-1300 pages per subject. Takes 40-50 hours just to read it.



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**CONTEXT:**

HOW MUCH TIME DO  
EDUCATORS HAVE TO  
PREPARE KIDS TO BECOME  
CAPABLE ADULTS IN A 21st.  
CENTURY WORLD?

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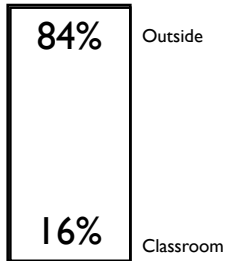
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**A Child's Time**



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365 Days x 14 Hours  
(5110)  
4.5 Hours x 180 Days  
(810)  
=  
**15.8%**

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**Cumulative time spent on a  
Core Subject in a school year:**

***One Month!***

(Carnegie Unit: 120 hours ÷ 6 hrs. per day = 20 school days)

**Arts Specialists cumulative contact  
time?**

(One 42 min. class period per week per group of kids  
x 36 weeks)

***Only 24 hours!***

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**“WHAT DO I  
WANT  
TO TEACH KIDS?”**

(START THINKING...)

**“WHAT DO MY KIDS  
*NEED*  
ME TO TEACH THEM?”**

**SOMETHING THEY CAN *USE* WHEN THEY  
WALK OUT THE DOOR!**

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**REMEMBER.....**

- The material
- The terms
- The facts
- The information
- The instructions
- The answers

Do what I tell you and follow directions

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Remembering is not Thinking  
Instruction is not Teaching



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- Imperative
- Unidirectional
- Planned (predetermined outcomes)
- Objective
- Impersonal (content focused)
- Narrow in Scope
- Precise
- Morally Neutral
- Based on Technique

CONTENT BASED (i.e. Know)

- Facilitative
- Interactive
- Spontaneous
- Subjective
- Personal (student focused)
- Broad in Scope
- Ambiguous
- Morally Charged
- Rooted in Culture

STANDARDS BASED (i.e. Accomplish)

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**WHO CAN GUARANTEE THAT THEIR  
APPROACH TO COMMON CORE WILL  
WORK?**

**NOBODY!**

**(Hint: It hasn't been around that long.)**

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Adapting to the Common Core  
is not a zero sum equation:

$$e^{j\pi} + 1 \neq 0$$

↑                      ↑  
Common Core      Arts  
                            for  
                            Arts' Sake

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**How Can You Contribute to Overall Student Success?**

You don't have to change your curricular content.

You can't address every standard.

Not every image will be appropriate to use with respect to Common Core.

Just provide evidence to your administrator that you are contributing to overall student achievement.

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**FIRST QUESTION:**  
**WHAT IS AN ADMINISTRATOR'S GREATEST CONCERN?**



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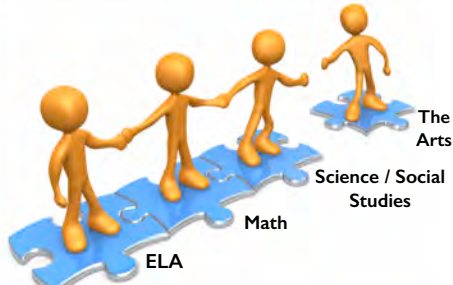
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**ADMINISTRATOR'S GREATEST NEED:**



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**"Ideas always need to be proposed and nurtured as possibilities until evidence weighs in one way or another."** David Engleman *Incognito, The Secret Lives of the Brain.*

**"If you learn too much of what others have done, you may tend to take the same direction as everybody else."** Jim Henson

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YOU DON'T ADAPT TO CHANGING CIRCUMSTANCES BY EMPLOYING EXISTING TECHNIQUES AND METHODOLOGIES. YOU HAVE TO *CREATE* NEW ONES USING YOUR OWN *IMAGINATION* IN ORDER TO SUCCEED.

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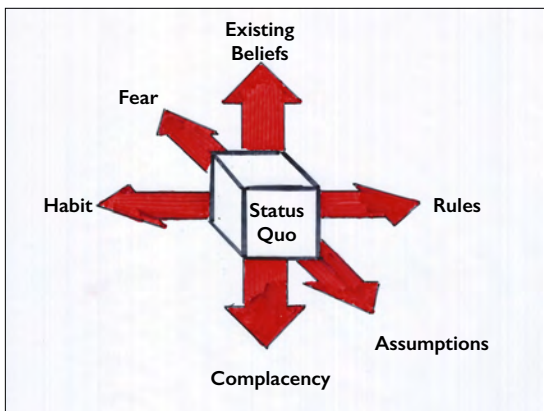
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**CAN'T WE ADAPT A  
COMMON APPROACH FOR  
OTHER SUBJECT AREAS,  
INCLUDING THE ARTS?**

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**WHAT WAS DAVID COLEMAN THINKING?**

(REMEMBER, THEY PUT THIS TOGETHER IN LESS THAN A YEAR.)

**HOW COMPLICATED CAN IT BE?**

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**SAMPLE OF STUDENT UNDERSTANDINGS**

**Analyze** *(To break down into constituent parts)* "Study closely, go over work, check, see what's wrong, scan"

**Support** *(To justify)* "Agree, make easier, make better, help"

**Evaluate** *(To make a judgment, set a value)* "Test, figure out, interpret, say what you think, take away"

**Develop** *(Expand, add details)* "Make, gather, come up with, progress"

**Interpret** *(Provide your own meaning of)* "Explain, understand, different point of view"

**Explicit** *(Clear, leaving no room for interpretation)* "Inappropriate, bad, over exposed, for a mature audience, without restrictions"

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<b>ANALYZE</b>	<b>53%</b>
<b>INFER</b>	<b>53%</b>
<b>INTERPRET</b>	<b>50%</b>
<b>MAIN IDEA</b>	<b>28%</b>
<b>THEME</b>	<b>28%</b>
<b>EXPLICIT</b>	<b>25%</b>
<b>ORGANIZE</b>	<b>53%</b>
<b>SUMMARY</b>	<b>32%</b>
<b>CONCLUSION</b>	<b>39%</b>
<b>METAPHOR</b>	<b>10%</b>

**EMBEDDED BOTH IN THE  
STANDARDS  
&  
FORM THE BASIS OF  
SAMPLE ASSESSMENT  
QUESTIONS**

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(# OF PAGES)	56	95	93	40
TERM	ELA	Science	Math	NCCAS Art
ANALYZE	146	111	35	26
SUPPORT	140	126	3	4
INTERPRET	17	65	106 *	17
EVALUATE	40	32	22	14
DETERMINE	89	54	32	3
DEVELOP	116	229 *	56	8
EXPLAIN	43	57	63	13
COMPARE	31	22	58	12
IDENTIFY	38	28	34	24
DESCRIBE	34	61	89	12

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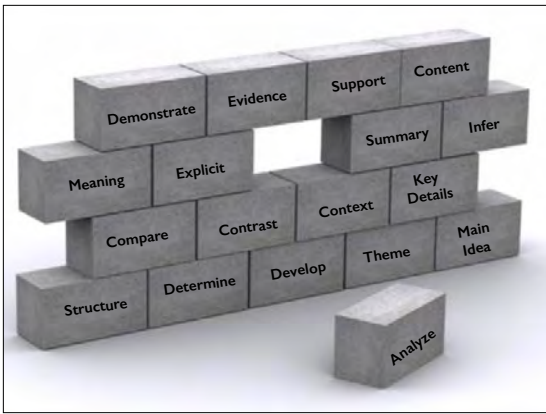
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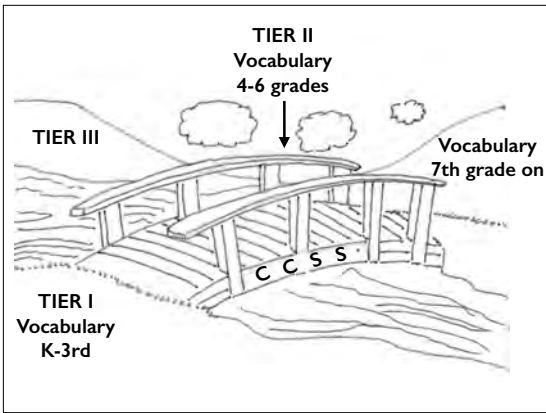
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A CONCEPTUAL UNDERSTANDING OF JUST 55 COMMON CORE KEY TERMS HAS BEEN DETERMINED AS CRITICAL FOR 85% OF STUDENT SUCCESS ON STANDARDIZED TESTS.

(Marilee Sprenger and Donna Walker Tileston)

“LEARNING ALMOST ANYTHING REALLY DEPENDS ON MASTERING THE CONCEPTUAL BASIS OF THE UNDERLYING DISCIPLINES, BECAUSE, WITHOUT THAT SCAFFOLDING, WE ARE NOT ABLE TO PUT NEW FOUND INFORMATION AND SKILLS TO WORK .”

(Mark Tucker, President, National Center for Education & the Economy)

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**COMMON SENSE  
COMMON CORE  
in a  
NUTSHELL**

Common Core is about *thinking*

The thinking skills required are represented by 3 dozen “key terms.” Each represents a concept.

Content is not limited to “text”

Provide practical examples and applications focusing on what kids need from us.

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**TERM = CONCEPT  
CONCEPT = A COGNITIVE PROCESS  
THAT CAN TRANSFER BETWEEN  
DOMAINS**

(e.g. Art, Music, Theatre, Media Arts and Dance as well as ELA, Math, Science & Social Studies)

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**STATED GOAL OF COMMON CORE:**

**“Teach kids to *think*, not rote recall.”**

**Cognitive Process**

**is a.....**

***Thinking Process!***

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**EACH COGNITIVE PROCESS**

**+**

**KNOWLEDGE OF A PARTICULAR  
AREA OF CONTENT**

**=**

**SUCCESS**

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**OVERALL GOAL:**

**YOU CAN CONTRIBUTE TO OVERALL STUDENT ACHIEVEMENT (even as measured by the PARCC) BY DEVELOPING THESE CONCEPTS IN WAYS THAT CAN BE APPLIED IN OTHER INSTRUCTIONAL DOMAINS. BECAUSE.....**

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THE STANDARDS ACTUALLY APPEAR TO BE BASED ON CERTAIN CONCEPTS + COGNITIVE PROCESSES....(i.e. "Thinking ability")

IN TURN, PARCC ASSESSMENTS HAVE TO BE ALIGNED WITH THE STANDARDS, NOT CURRICULAR CONTENT.

THEREFORE, BY DEFINITION, PARCC QUESTIONS ALSO HAVE TO BE BASED ON CONCEPTS THAT ENABLE KIDS TO DO SOMETHING WITH THE CONTENT.

AND CONTENT IS NOT LIMITED TO "TEXT."

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### HERE'S THE IRONY:

IN SPITE OF ALL THE GRAPHS, CHARTS, DIAGRAMS AND HUNDREDS OF PAGES OF GUIDELINES, EXEMPLARS, ETC. IN REFERENCE TO COMMON CORE - THE PARCC ITSELF ONLY HAS, ESSENTIALLY, THREE BASIC FORMATS WHICH REQUIRE ONLY A LIMITED NUMBER OF COGNITIVE PROCESSES IN ORDER TO RESPOND ADEQUATELY TO THE PROMPTS.

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### PARCC COGNITIVE PROCESSES

#### THINK

Identify 24  
Describe 12  
Analyze 26  
Summarize  
Support 4  
Compare/Contrast 12  
Determine 3  
Infer 1

#### ABOUT

Theme 5  
Main Idea(s) 15  
(Key) Details 4  
Structure 4  
Claim 0  
Evidence 3  
Meaning 5

The number reflects how many times each term is cited in the NCCAS Visual Art Standards

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**TYPICAL PARCC-ELA PROMPTS:**

- “Which statement best describes the **central idea** of the text?”
- “Which sentence best helps to **develop** the **central idea**?”
- “Choose two **details** that **support** the **main idea** in Part A.”
- “Create a **summary** of the passage.” “Which sentence provides an **accurate summary**,.....”
- “How do paragraphs 9, 12, and 15 contribute to the **structure** of the story?”
- “Select a paragraph that further **develops** the answer to Part A.”
- “Which statement best reflects a **theme** of the passage....”
- “What is the **purpose** of this sentence?”

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**ANALYZE**

**(As a Student Learning Objective - SLOs)**

- DEFINE IT:** Look it up in a dictionary or online “*To break content down into its constituent parts / bring out essential elements.*”
- UNDERSTAND THE CONCEPT** (i.e. meaning): Provide examples from diverse sources: “*Pull apart content in order to see how the parts fit or to derive meaning.*”
- DEMONSTRATE UNDERSTANDING:** Student provides examples from diverse sources in their own cultural/social/artistic context.
- EMPLOY IT:** Student *creates* his or her own examples
- ASSESSMENT:** Before and After: Definitions, understanding, examples
- TRANSFER:** Apply concept in ELA and relevant assessment contexts (e.g. PARCC)

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**GUIDELINES FOR QUALITATIVE PRE-ASSESSMENT**

- UNDERSTAND THE DEFINITION OF “DEFINITION”**  
“*A statement of the meaning or significance of a word.*”
- DISTINGUISH BETWEEN THE COMMON CORE DEFINITION FROM OTHER DICTIONARY REFERENCES**
- DO NOT DEFINE THE TERM USING THE TERM.**  
“*Summary is a summation.*”
- DO NOT USE AN EXAMPLE AS A DEFINITION**
- DO NOT USE A SYNONYM AS A DEFINITION**
- DO NOT USE A VERB AS A DEFINITION**  
“*Conclusion = to conclude.*”
- HAVE STUDENTS DETERMINE THE DIFFERENCE BETWEEN SIMILAR TERMS** (e.g. Infer and interpret)

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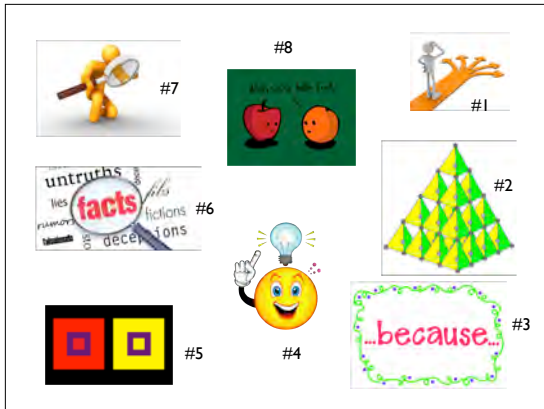
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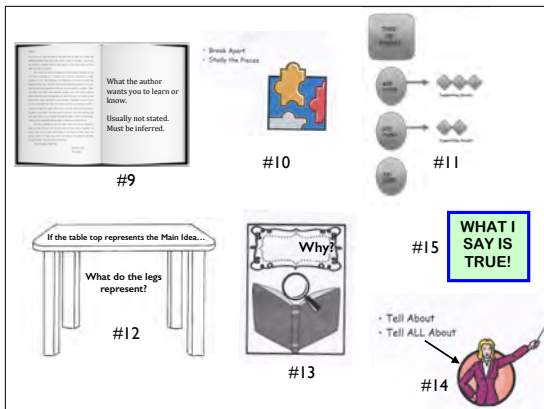
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**#1 = Determine**      **#8 = Compare**  
**#2 = Structure**      **#9 = Theme**  
**#3 = Support**        **#10 = Analyze**  
**#4 = Main Idea**      **#11 = Summary**  
**#5 = Contrast**        **#12 = Key Details**  
**#6 = Evidence**        **#13 = Infer**  
**#7 = Identify**        **#14 = Describe**  
**#15 = Claim**

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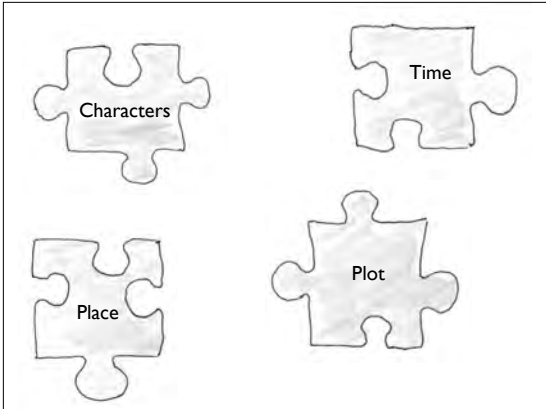
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**KEEP IN MIND WE'RE TEACHING  
CONCEPTS - WAYS OF THINKING  
NOT JUST NEW VOCABULARY  
WORDS**

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*Bruce's  
Epiphany!*

THESE ARE ALL.....

**ARTS CONCEPTS!**

**AND, WITH GUIDED PRACTICE,  
CAN BE TRANSFERRED ACROSS  
OTHER DOMAINS**

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## PRINCIPLES of ARTS INFUSION

Engage the *emotions*

*Respond* appropriately to the unanticipated

Discovery leads to *curiosity*

Provide a *context* that motivates interest

Allow opportunity for creative or personal  
*input*

Create a bridge for an understanding of the  
world and others - leads to *empathy*.

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## SUBSTITUTE “TEXT” WITH “WORK OF ART”

READ = *STUDY* A WORK OF ART

WRITE = *CREATE* A WORK OF ART

SPEAK = *PRESENT/PERFORM* A WORK OF ART

LISTEN = BE AN *AUDIENCE* FOR A WORK OF ART

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## BASIC STRUCTURE OF COMMON CORE E.L.A.:

6 COGNITIVE STRATEGIES

10 ANCHOR STANDARDS in Reading

10 ANCHOR STANDARDS in Writing

3 for Speaking

3 for Listening

These **26** Anchor Standards flow through every  
grade level standard (variations on a theme)

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**Cognitive Strategies for English/Language Arts  
Arts Adapted**

1. **Analyze** how and why individuals, events and ideas develop, interact, and influence the creation of **works of art**.
2. **Integrate and evaluate works of art** presented in diverse formats and media, including visually and quantitatively, as well as in words.
3. **Study and comprehend** complex narrative and informational **works of art** independently and efficiently.
4. **Develop** and strengthen the creation of a **work of art** as needed by planning, revising, editing, rewriting, or trying a new approach.
5. Use technology, including the Internet, to **create works of art** and to **interact** and **collaborate** with others.
6. Conduct short as well as more sustained **research projects** based upon on focused questions, **demonstrating understanding** of a **work of art** under investigation.

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**WHY CAN'T WE HAVE KIDS.....**

- Analyze a piece of music or visual art?**
- Develop an artistic idea or theme?**
- Demonstrate Understanding of an artistic form?**
- Solve a creative problem or challenge?**
- Interpret a work of art?**
- Adapt artistic technique for a specific purpose?**
- Create a narrative through artistic means?**

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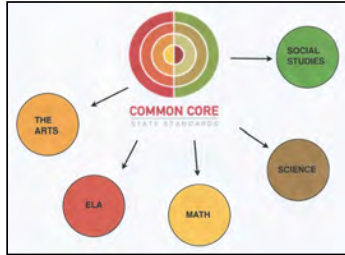
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Complementary Cognitive Constructs



*"Content" - substantive information or creative material viewed in contrast to its actual or potential manner of presentation.*

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**CAN'T THERE BE A SIMPLER WAY TO APPROACH COMMON CORE IN WAYS THAT CAN BE EMBRACED IN THE ARTS?**

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Reading Standards for Literature		Grades 6-8
<p><b>Grade 6</b></p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>Determine a theme or central idea of a text and how it is conveyed through explicit details, as well as a narrator or speaker's explicit comments and judgments.</li> <li>Analyze how a text's major characters, settings, and plot elements interact to develop the text's themes, motifs, and other elements.</li> </ol> <p><b>(WORK OF ART)</b></p>	<p><b>Grade 7</b></p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>Determine a theme or central idea of a text and analyze its development over the course of the text; provide a textual citation for the theme or central idea.</li> <li>Analyze how a text's major characters, settings, and plot elements interact to develop the text's themes, motifs, and other elements.</li> </ol> <p><b>(WORKS OF ART)</b></p>	<p><b>Grade 8</b></p> <p><b>Key Ideas and Details</b></p> <ol style="list-style-type: none"> <li>Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>Determine a theme or central idea of a text and analyze its development over the course of the text; provide a textual citation for the theme or central idea.</li> <li>Analyze how a text's major characters, settings, and plot elements interact to develop the text's themes, motifs, and other elements.</li> </ol> <p><b>(STRONGEST TEXT)</b></p> <p><b>(MOST COMPLEX)</b></p>

Notice a couple of things:

- What are the *really* important words?
- What changes from grade level to grade level?

**VERB = SKILL (to analyze)**  
**NOUN = PRODUCT (an analysis)**  
**MODIFIER = LEVEL OF RIGOR**

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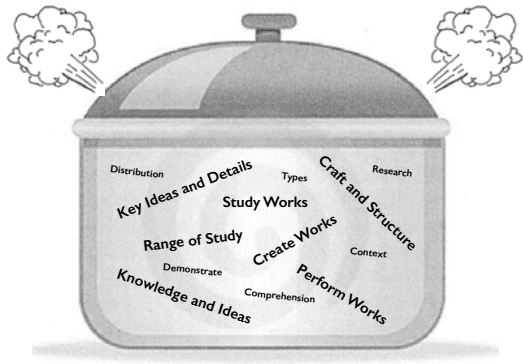
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**BOILED DOWN BASIC SET OF STANDARDS**



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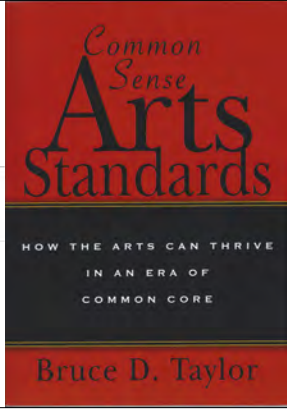
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**Available  
on**



If you get it, please write  
a review on Amazon  
or [goodreads.com](http://goodreads.com)



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**CAN WE ADAPT**

**VTS (visual thinking strategies)**

**or NCCAS**

**TO MORE CLOSELY ALIGN WITH**

**COMMON CORE?**

**(Focus on the “Key Terms”)**

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**Visual Thinking Strategies (VTS)  
Adaptation to Common Core**

**What is going on? (narrative)**

**What makes you say that? (cite  
evidence for interpretation, inference,  
and analysis)**

**What else do you see or hear? (build  
on others' ideas)**

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**NCCAS VISUAL ART STANDARDS FOR 5<sup>TH</sup> GRADE:**  
(Common Core "key terms" in red)

(ELA RELEVANCE: "RESPONDING" = READ = STUDY)

**Responding – Perceive and Analyze Artistic Work**

- a. Compare one's own *interpretation* of a work of art with the *interpretation* of others
- b. *Identify* and *analyze* cultural associations suggested by visual imagery.

**Responding – Interpret Intent and Meaning in Artistic Work**

- a. *Interpret* art by *analyzing* characteristics of form and *structure*, contextual information, subject matter, visual elements, and use of media to *identify ideas* and mood conveyed.

**Responding – Apply Criteria to Evaluate Artistic Work**

- a. Create a convincing and logical argument to *support* an *evaluation* of art

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(ELA RELEVANCE: "CREATING" = WRITE)

**Creating – Generating and Conceptualizing Artistic Ideas and Work**

- a. Combine *ideas* to generate an innovative *idea* for art-making.
- b. *Identify* and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

**Creating – Organize and Develop Artistic Ideas and Work**

- a. Experiment and develop skills in multiple art-making techniques and approaches through practice.
- b. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.
- c. *Identify, describe* and visually document objects of personal significance.

**Creating – Refine and Complete Artistic Work**

- a. Create artist statements using art vocabulary to describe personal choices made in art-making.

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(ELA RELEVANCE: "PRESENTING" = SPEAK & LISTEN)

**Presenting – Analyze, Interpret and Select Artistic Work for Presentation**

- a. Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts and artworks.

**Presenting – Develop and Refine Artistic Techniques and Work for Presentation**

- a. Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork

**Presenting – Convey Meaning through the Presentation of Artistic Work**

- a. *Cite evidence* about how an exhibition in a museum or other venue presents an *idea* and provides information about a specific concept or topic.

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**“Common Sense Arts Standards”**

**Anchor Standards for Artistic Creation** (ELA = Writing)

**Types of Art and Purposes** (ELA = Text Types and Purposes)

**3. Create narrative (from) artistic products to develop imagined experiences and events.**

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**YOUR TURN!**

EXAMINE THE FOLLOWING PAINTING FOR NARRATIVE CONTENT AND BE PREPARED TO ANSWER THE FOLLOWING QUESTIONS.....

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CREATE A NARRATIVE FROM "NIGHTHAWKS" BY EDWARD HOPPER

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**STANDARD PARCC PROMPTS:**

- WHAT IS THE SUBJECT OF THE WORK?
- WHAT IS THE MAIN IDEA?
- WHAT ARE THE SUPPORTING KEY DETAILS?
- WHAT EVIDENCE CAN YOU CITE TO SUPPORT YOUR ANSWERS?
- WHAT IS THE STRUCTURE OF THIS WORK?
- WHAT IS EXPLICIT AND WHAT CAN BE INFERRED?

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RL 2: Determine a **theme** or **central idea**; relationship to the characters, setting, and plot.

RL 1: **Analyze** what content conveys **explicitly** as well as **inferences** drawn from the content

RI 1: Delineate accurately from a work of art (text) what the content conveys **explicitly** and when drawing **inferences** from it.

Can we have students **analyze, interpret, support, etc?**

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## YOUR TURN!

EXAMINE THE FOLLOWING PAINTING  
FOR INFORMATIONAL CONTENT AND BE  
PREPARED TO ANSWER THE FOLLOWING  
QUESTIONS.....

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### **STANDARD PARCC PROMPTS:**

**WHAT IS THE SUBJECT OF THE WORK?**  
**WHAT IS THE MAIN IDEA?**  
**WHAT ARE THE SUPPORTING KEY DETAILS?**  
**WHAT EVIDENCE CAN YOU CITE TO SUPPORT YOUR ANSWERS?**  
**WHAT IS THE STRUCTURE OF THIS WORK?**  
**WHAT IS EXPLICIT AND WHAT CAN BE INFERRED?**

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RH 3: Identify **key elements** in a (work of art's) description of a event related to history/social studies.

RI 7: **Evaluate** the advantages and disadvantages of using different mediums to present a particular topic or idea.

RST 9: **Compare** and **contrast** the information gained from ....visual or multimedia sources with that gained from reading a text on the same topic.

RL 1: **Cite** the **evidence** (i.e. elements of the image) that most strongly supports an **analysis** of what the (content conveys) **explicitly** as well as **inferences** drawn from the content (i.e. the image.)

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How would you teach any of the key terms below using this image?

- Analyze
- Determine
- Infer
- Interpret
- Structure/Composition
- Context
- Key Details
- Contrast/Compare



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How would you teach any of the key terms below using this image?

- Analyze
- Determine
- Infer
- Interpret Meaning
- Structure/Composition
- Context
- Key Details
- Contrast/Compare



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**STANDARD PARCC PROMPTS:**

- WHAT IS THE SUBJECT OF THE WORK?
- WHAT IS THE MAIN IDEA?
- WHAT ARE THE SUPPORTING KEY DETAILS?
- WHAT EVIDENCE CAN YOU CITE TO SUPPORT YOUR ANSWERS?
- WHAT IS THE STRUCTURE OF THIS WORK?
- WHAT IS EXPLICIT AND WHAT CAN BE INFERRED?

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How would you teach any of the key terms below using this image?

- Analyze
- Determine
- Infer
- Interpret Meaning
- Structure/Composition
- Context
- Key Details
- Contrast/Compare



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**THERE ARE WORKS OF ART THAT ILLUSTRATE ASPECTS OF ANY PERIOD IN HISTORY AND THUS BE CONTENT FOR COMMON CORE APPLICATIONS IN SOCIAL STUDIES.**

**(ALSO, WHY NOT USE WORKS OF ART THAT EXIST IN KIDS' CULTURAL AND ARTISTIC WORLDS AS CONTENT?)**

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**CAN'T WE LEVERAGE KIDS' EXISTING ENGAGEMENT WITH THE ARTS TO TEACH COMMON CORE IN AN INCREASINGLY ARTS INFUSED WORLD?**

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**DOES TEACHING TO A TEXTBOOK MAKE YOU A TEACHER?**

**DOES A SET OF STANDARDS CONSTITUTE A RECIPE OR A RESOURCE?**

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**10 YEARS FROM NOW, WE WILL HAVE TO TEACH WHAT COMPUTERS CANNOT:**

**“TO *THINK*: To use one’s mind to actively form connected ideas.”**

**In order to do this, you first have to ask the kid, “What do *you* think?” and then teach them with and from what they tell you.**

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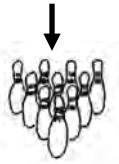
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**PREVIOUS PARADIGM FOR ASSESSMENT**  
(i.e.Trivial Pursuit)

Assessment  
Questions  
&  
Texts



Security  
Protocols



Teacher



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**FIVE LEVELS OF “WHY?”**

**WHY DO YOU SELECT PARTICULAR  
CONTENT TO USE AS PART OF YOUR  
CURRICULUM?**

**THIS EXERCISE HELPS YOU TO AVOID THE  
“SELF-EVIDENT GOOD” SYNDROME**

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ACTION	TARGET
<b>Analyze (146)</b> (To break down into its constituent parts)	<b>Main/Central Idea (188)</b> (The author's most important idea or the cognitive catalyst for the creation of informative content.)
<b>Identify (38)</b> (To recognize or establish as particular by individual features or characteristics)	<b>Key details (107)</b> (The specifics that are explicitly written in a text that support or expand the main/central idea.)
<b>Describe (34)</b> (To tell or show with written or spoken words; facts or details)	<b>Theme (39)</b> (A unifying or dominant idea or motif; what did you point out <i>learn</i> as related through narrative.)
<b>Summarize (12)</b> (To state or express in concise form the essential components of something; usually in chronological order)	<b>Structure (17)</b> (The relationship of component parts that constitutes a whole.)
<b>Support (107)</b> (To back-up, justify with evidence)	<b>Claims (117)</b> (To assert as fact)
<b>Compare (32)</b> (Examine in order to note likenesses)	<b>Evidence (123)</b> (That which proves or disproves)
<b>Contrast (35)</b> (Examine in order to note differences)	
<b>Determine (89)</b> (To decide or conclude through reasoning or observation.)	
<b>Infer (22)</b> (To deduce, conclude, to derive by reasoning; to guess, figure out or surmise from evidence; the answer to, "why is that there?")	

**PARCC PROMPTS: WHAT WORK(S) OF ART WOULD YOU USE TO TEACH ONE OR MORE OF THESE CONCEPTS?**

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**So, isn't there a simpler way to address Common Core?**

**Let's try a "Common Core Equation"**

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**IN CONCLUSION, I BELIEVE:**

**You have the requisite command of the content you teach.**

**You have the imagination and creativity necessary to shift your teaching practice from a focus on predetermined outcomes to teaching kids to THINK!**

**All you need are is an overall understanding of the foundational “key terms” (i.e. thinking) of Common Core and the opportunity to benefit from guided practice on how to apply them in your teaching.**

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**FOR FURTHER INFORMATION:**

**[www.brucedtaylor.com](http://www.brucedtaylor.com)**

**or...**

**TO SCHEDULE A WORKSHOP:**

**[btaylor.commoncore@gmail.com](mailto:btaylor.commoncore@gmail.com)**

**[brutay@mac.com](mailto:brutay@mac.com)**

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