Questions for Creativity: A Guide

**By Raymond Veon (Includes excerpts from his text, Understanding Creativity: A Cognitive Approach)**

**Note: The goal of asking questions is dependent on purpose and timing – a single question can operate in different ways at different times and in different arts subjects**

# Five Core Questions for Creativity Development:

1. What more can you do?
2. How did you take a chance?
3. What can you connect it to? (What more can you add?)
4. What is another way of doing it? Can it be better?
5. Are you letting your personality come through?

## Questions for Creativity

#### Risk and Reframe: Stage 1 Questions

* What processes can be adapted?
* What ideas or parts can be combined?
* Can I combine or recombine its parts’ purposes?
* Can I combine or merge it with other objects?
* What materials could be combined?
* What else can it be used for?
* Can it be used by people other than those it was originally intended for?
* How would a child use it? An older person?
* How would people with different disabilities use it?
* Can I transpose positives and negatives?
* Should I turn it around? Up instead of down? Down instead of up?
* What if I consider it backwards?
* What if I try doing the exact opposite of what I originally intended?
* What ideas were running through your head?
* What images, sounds, movements went through you mind?

#### Question and Connect: Stage 2 Questions

Which is more important and why? How can you tell which is better, good, more important? Given your situation, which works best? If you could change the situation, what would work best? What principles of composition, unity, etc. are you using? Can you use alternative strategies?

Using your judgment, feelings, aesthetic responses, intuition, etc., what doesn’t fit? What is out of place? Does it belong somewhere else? Does it need to be changed or deleted?

Which sets of reasons apply? What is the best way to think about this? What kind of person could solve this problem best? What discipline or subject could help illuminate, expand, or solve the problem best? Who would you go to for the best answer—how do you think they would make a decision? Can you apply their decision making process on your own? How can you decide what is most important? What musicians/artists have faced similar problems? How did they solve them? Why did they solve them that way? What do you think was most important to them? Could their way of solving these problems help you, or is your situation, goal, or intent different?

What are the implications if Option A is the most important consideration? Option B? What is the difference between the two? What does this judgment imply? What does an alternate judgment imply? Which do you prefer?

How can you decide if this is the best solution? Come up with variations and determine the best solution.

#### Creative Stance: Stage 3 Questions

In Stage 3 is centered on the student’s ability to:

* Reflect
* Recognize patterns in past and current work
* Independently formulate objectives
* Choose working methods
* Orchestrate previous skills and learning
* Revise and adjust objectives and working methods
* Make independent decisions
* Complete a coherent body of work
* Write a summative musician’s/artist’s statement\*

Does the past offer any lessons with similar ideas?

* When did your own personality come out?
* Was there a moment that you took ownership and allowed your own ideas to take control?
* What were you aiming for?
* What is the unique process you went through?
* With unlimited resources, what kind of work would you do? What do you want people to understand or experience most through your work? What do you want to understand or experience most? What unusual or surprising thoughts and insights have come to you while working? Is there something that you haven’t been able to capture yet in your work? Do you feel that your medium or working methods sometimes hinder what you really want to say?
* List the characteristics of your work. What occurs over and over again? If we changed \_\_\_\_\_\_\_\_\_\_\_\_\_<FILL IN BLANK WITH ASPECT OF STUDENT’S WORK> would everything change—would it still be “your work”? What can be altered without changing the essence of your work?
* What do you enjoy most and keep coming back to? What keeps you “fired up” the most in your work?
* Pretend that you have one chance to create or say something vital to the world. What would it be? If there was something only you—and no one else--could create, what would it be like? Even if it is only a vague or ambiguous feeling, do your best to describe it in broad, general terms.
* What were you feeling when…? What was going through your mind when…? What drives or excites you? How might this relate to your future work?
* Imagine you are with a group of friends or family members. What are the ideas, comments, insights, or actions you contribute to the group that no one else does?
* What are you best at? What seems like second nature? Do you have a unique way of going about it? Is there a material or instrument that helps you think in ways that nothing else does?
* Why is it important to do it this way instead of that way?
* Think big. If there were no or only a few limitations, what would you really want to do? What kinds of things would you need to know in order to accomplish it?
* What are the options? What areas are unclear? Who or what could help make it clearer? Even if you are not sure which elements you want to use, are there any that you know you don’t? Why?
* \*\*Pick what feels right and use it as a starting point. What do you expect will happen? What do you want to keep the same, and which things do you want to play around with until they are just right? What would it be like in a perfect world? What would its opposite be like? Is there something you can think of that is almost like it?
* Is it important that your work looks/sounds a certain way, and if so, why? What does it mean to do it perfectly, and is it important? Are there other ways of doing it that achieve the same result?
* What can you change to get back on track? Is it working out the way you hoped? If you are dissatisfied, is it a problem with the concept or with its execution? Is it really ready to be presented to the public? Why or why not? Would you present it to your artistic hero?
* Does the venue and way that you are presenting it really match your ambition? What parts will stick out in the viewer’s/audience’s mind as not being integrated? What will make them ask the wrong questions, i.e. the questions you don’t want them to ask? What features of your work will lead them to ask the right questions? What will make their experience of your work perfect? Is their anything that will distract them? Is there any part of your work that is still unresolved, vague, or ambiguous? Is it intentionally ambiguous, or is it something you need to do more work on?
* How does this way of working reflect the way that you think, feel, relate to people, relate to yourself, relate to your home/job/activities? What instruments/sounds/materials help you organize your artistic thoughts best? How do they do this? Why?
* What is guiding you? What ideas are guiding you? What is essential? What criteria have to be met and which are less important? What procedures or processes have to be used—or are they all important? What values, feelings, materials, forms have to be included? What connections or relationships have to be present?

### Identifying attributes, characteristics, relationships, and patterns

What patterns of relationships do you see? Detect? Can you weave these \_\_\_\_\_\_\_\_\_\_\_\_ (things, sounds, ideas, images) into a pattern? Can you organize these insights, products, experiments, ideas, new techniques into a pattern? How strong are the connections that relate or make a pattern out of these things?

What is the justification for relating these things? What is the basis for relating them? Are they related visually, conceptually, on the basis of sound, through feeling, through cultural meaning, through whimsy?

### Establishing (personal) standards – Overlaps with Stage 2: when one questions hierarchies

### of value and logic, it is often out of an existing or emerging set of personal standards or

### world view.

What do your feelings tell you? Is it important what your friends or family would think? Is it important what a stranger would think? Which option makes you happier, more satisfied? Which looks/sounds best to your eye/ear? What values move you? Does it need to be bigger, louder, softer smaller, more exciting, more subdued?

**Stage 3 calls on all of the cognitive skills used in Stages 1 and 2 in addition to the following tasks:**

### Identifying and formulating (synthesizing) essential questions

With unlimited resources, what kind of work would you do? What do you want people to understand or experience most through your work? What do you want to understand or experience most? What unusual or surprising thoughts and insights have come to you while working? Is there something that you haven’t been able to capture yet in your work? Do you feel that your medium or working methods sometimes hinder what you really want to say?

### Identifying conceptual/aesthetic constants, parameters, and variables in past and current work.

List the characteristics of your work. What occurs over and over again? If we changed… would everything change—would it still be “your work”? What can be altered without changing the essence of your work?

### Recognizing conceptual and aesthetic patterns/themes in past and current work.

What do you enjoy most and keep coming back to? What keeps you “fired up” the most in your work?

### Formulating a target or personal creative objective

Pretend that you have one chance to create or say something vital to the world. What would it be? If there was something only you—and no one else--could create, what would it be like? Even if it is only a vague or ambiguous feeling, do your best to describe it in broad, general terms.

Assessing Creativity

**E-scape/Live Assess e-Portfolio**

Based on the work of Dr. Richard Kimbell of Goldsmith’s University and developed by TAG Development/Sherston. Reliability Co-efficient: 0.95

**Cohort Based Assessment of Creativity**

Use the Creativity Instructional Matrix to identify terms that need to be operationally defined within the context of your classroom, school, or district, such as “risk taking,” “novelty/originality,” etc. Since these are terms that will have many definitions depending on whom you ask, the idea is to identify the range of meanings the term has for a given student cohort, and to then gauge student efforts in terms of this range.

*Example*: Construct a rubric that measures imagery on a continuum ranging from unique to cliché.

But what standard?

As compared to a cohort (class, grade level)

How do we develop criteria based on cohort?

**Use an Image Bank:** Compile an image bank of many types of images. Students sort and arrange images on a continuum of familiar to unique to “out of this world.” Time passes; repeat or have kids arrange own work on a continuum; have students compare and look for patterns; have students express in terms of image qualities and develop into a class-generated rubric

Action research using Creativity Instructional Matrix

What are the types and range of images produced by students:

a) in class as part of lessons,

b) at home/alone,

c) with peers

**Stage 1 Assessment:**

The teacher must be clear about the distinction between Stage 1 assessment and Stage 2 assessment. In this early stage of the creative process, assessment should be used as constructive feedback. It should be delivered in ways that encourage 1) imagination and 2) the extension of imaginative ideas into speculative inquiry (in Stage 2). If it is a Stage 1 lesson, assessment should not focus on how well students perform or use materials. In Stage 2, the teacher will be concerned with how well a student can use the language(s) and skills of an arts discipline to articulate ideas.

In Stage 1, exemplary imaginative accomplishment on the part of some students can be used to help set expectations for the rest of the class. Again, although elements of a musical, visual, or kinesthetic language will be used to express imaginative ideas, it should be remembered that the student’s ability to *use* these languages is not being assessedat this stage.

Teachers assess image-formation by developing:

* Rubrics that measure the degree to which a student can apply an operational technique or apply it to a new situation;
* Rubrics that measure the degree of image transformation;
* Rubrics that measure imagery on a continuum ranging from unique to cliché as compared to a cohort (class or grade-level);
* Rubrics that measure the student’s ability to combine elements of disparate images into a new image
* Rubrics that measure the student’s ability to use the unique qualities of different media, tools, or instruments to generate imagery

Teachers assess idea-formation by developing:

* Rubrics that measure the student’s ability to state what the image means or is about;
* Rubrics that measure the idea on a continuum ranging from unique to cliché as compared to a cohort (class or grade-level);
* Rubrics that measure the student’s ability to reason about the implications, or possible contexts, suggested by the use of an operational technique for generating imagery
* Summative rubrics, assessing a finished product, that measure degrees of unity, consistency, and thoroughness evidenced in the idea
* Formative and summative rubrics, assessing both the process and product of imagination, that measure the degree of clarity, suitability, and/or elegance of an idea:
  + Clarity: How clear is the idea? Is it vague, ambiguous, incomplete, vivid, or perfectly expressed?
  + Suitability: How well does the image embody, reflect, or express the intended or stated context? (Again, it is not how well the image is executed—just the degree to which it fits with the students stated intentions). The appropriateness of an image to context, and vice versa, is tricky in the sense that pre-packaged cultural or aesthetic norms of what is appropriate or suitable should not be applied. Either through conversation, critique, or written reflection, the standards and thought processes being used by the student must be ascertained prior to making a determination of suitability. For instance, if a student uses calm, soothing pastel colors in an artwork meant to embody violent or strong emotion, the idea might be that strong emotion is often hidden underneath calm facades; alternatively, the student may not understand the cultural connection between pastel colors and calm emotions. Therefore, assessing Suitability is dependent on assessing Clarity—in this case, clarity of intention or frame of reference. Students should be given the opportunity to explain apparent discrepancies, unusual connections, etc; teachers should avoid imposing pre-packaged norms or standards as criteria for suitability and instead give students a chance to revise and clarify their imagery, intentions, and frame of reference.
  + Elegance: As a criterion, elegance builds on both clarity and suitability. Elegance is here defined as “maximal benefit/effect with minimal means.”[[1]](#footnote-1) Elegance is also related to originality and unity; elegance presupposes unity, with the added characteristic of exquisite efficiency and unique expressive power. Great poetry may provide the best model of elegance: the perfect combination of words, meaning, rhythm, sound, beauty, length, and effect. As a negative example, novel may be formally unified, with the themes, sub-plots, narrative arc, and character development neatly tied together, yet be executed in a heavy-handed, verbose, or clichéd format.

Educational Leadership February 2013 | **Creativity Now!** Pages 28-34 **Assessing Creativity** *Susan M. Brookhart*

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **FIGURE 1. Rubric for Creativity** | **Very Creative** | **Creative** | **Ordinary/Routine** | **Imitative** |
| **Variety of ideas and contexts** | Ideas represent a startling variety of important concepts from different contexts or disciplines. | Ideas represent important concepts from different contexts or disciplines. | Ideas represent important concepts from the same or similar contexts or disciplines. | Ideas do not represent important concepts. |
| **Variety of sources** | Created product draws on a wide variety of sources, including different texts, media, resource persons, or personal experiences. | Created product draws on a variety of sources, including different texts, media, resource persons, or personal experiences. | Created product draws on a limited set of sources and media. | Created product draws on only one source or on sources that are not trustworthy or appropriate. |
| **Combining ideas** | Ideas are combined in original and surprising ways to solve a problem, address an issue, or make something new. | Ideas are combined in original ways to solve a problem, address an issue, or make something new. | Ideas are combined in ways that are derived from the thinking of others (for example, of the authors in sources consulted). | Ideas are copied or restated from the sources consulted. |
| **Communicating something new** | Created product is interesting, new, or helpful, making an original contribution that includes identifying a previously unknown problem, issue, or purpose. | Created product is interesting, new, or helpful, making an original contribution for its intended purpose (for example, solving a problem or addressing an issue). | Created product serves its intended purpose (for example, solving a problem or addressing an issue). | Created product does not serve its intended purpose (for example, solving a problem or addressing an issue). |
| *Source*: From [*How to Create and Use Rubrics for Formative Assessment and Grading*](http://www.ascd.org/Publications/Books/Overview/How-to-Create-and-Use-Rubrics-for-Formative-Assessment-and-Grading.aspx) (p. 54), by [Susan M. Brookhart](http://www.ascd.org/Publications/Authors/Susan-Brookhart.aspx), 2013, Alexandria, VA: ASCD. Copyright 2013 by ASCD. Adapted with permission. | | | | |

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| DANCE: **STAGE 1: RISK AND REFRAM** | **K** | **1** | **2** | **3** | **4** | **5** | **6-8** | **9-12** |
| S1.1 **R** Mentally recalls visual images using kinesthetic movement |  |  |  |  |  |  |  |  |
| S1.2 O Follows movement prompts inherent within the embodiment of the theme (idea) |  |  |  |  |  |  |  |  |
| S1.3 **R** Generates multiple interpretations for an idea through movement |  |  |  |  |  |  |  |  |
| S1.4 **R** Mentally manipulates movement phrases and meaning |  |  |  |  |  |  |  |  |
| S1.5 **R** Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience |  |  |  |  |  |  |  |  |
| S1.6 **R** Makes multiple representations of a single theme using movement approaches |  |  |  |  |  |  |  |  |
| S1.7 **R** Mentally envisions what cannot be directly observed, felt,, and experienced by accessing and altering sense memory, emotional connection, personal beliefs, and convictions through movement |  |  |  |  |  |  |  |  |
| S1.8 **R** Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in movement composition to generate unusual meaning |  |  |  |  |  |  |  |  |
| S1.9 **R** Uses creative strategies, such Lulu Sweigard’s “ideokinesis”, Moshe Fieldencrest,, and Alexander Technique, to alter/generate though and how the movement is manipulated |  |  |  |  |  |  |  |  |
| **STAGE 2: QUESTION AND CONNECT** | **K** | **1** | **2** | **3** | **4** | **5** | **6-8** | **9-12** |
| S2.1 **R** Explains how changing a dance or movement’s elements and form changes its meaning |  |  |  |  |  |  |  |  |
| S2.2 **R** Adapts/uses a movement language to connect one idea to other ideas with a range of strategies, such as metaphor, narrative, irony, appropriation, etc.; seeks/employs visual and conceptual patterns to make connections |  |  |  |  |  |  |  |  |
| S2.3 **R** Conducts ends/means analysis by:   1. S2.3.1 **R**: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for dance works; 2. S2.3.2 **R**: Determining strategies and criteria for investigating them artistically. |  |  |  |  |  |  |  |  |
| S2.4 **R** Develops iterative mindset by consciously forming provisional answers, critical analysis, revisions, etc. |  |  |  |  |  |  |  |  |
| S2.5 **R** Questions hierarchies of value and logic by critiquing and producing dance works. |  |  |  |  |  |  |  |  |
| **STAGE 3: FIND YOUR VOICE AND VISION** | **K** | **1** | **2** | **3** | **4** | **5** | **6 -8** | **9-12** |
| S3.1 **R** Reflects on potfolio/repertoire and identifies patterns to revise or generate new work |  |  |  |  |  |  |  |  |
| S3.2 **R** Generates problems by:   1. S3.2.1 **R**: Setting personal objectives (themes/topics for investigation) 2. S3.2.2 **R**: Identifying personal standards (adapting/going beyond exemplars) 3. S3.2.3 **R**: Identifying personal rationale (interests/passions); 4. S3.2.4 **R**: Identifying preferred resources and working methods; 5. S3.2.5 **R**: Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.) |  |  |  |  |  |  |  |  |

|  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| MUSIC STAGE 1: RISK AND REFRAME | K | | 1 | | 2 | | 3 | | 4 | | 5 | | 6-8 | | 9-12 | |
| S1.1 R Mentally recalls and produces sound images using a variety of materials |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.2 O Follows prompts inherent in the character of music |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.3 R Generates multiple interpretations for a musical idea or aural image |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.4 R Mentally manipulates sound and meaning |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.5 R Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.6 R Makes multiple representations of a single motive or theme using varied materials, instruments and approaches |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.7 R Mentally envisions, audiates, what cannot be directly observed, for example by depicting imaginary events, personal/social values, etc. |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.8 R Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in music to generate unusual meaning |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.9 R Uses strategies to alter/generate aural images, e.g. Cage, Stockhausen to change how they are perceived and interpreted. |  | |  | |  | |  | |  | |  | |  | |  | |
| STAGE 2: QUESTION AND CONNECT | K | | 1 | | 2 | | 3 | | 4 | | 5 | | 6-8 | | 9-12 | |
| S2.1 R Explains how changing the aural language used in music also changes its meaning |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.2 R Adapts and uses an aural language to connect one idea to other ideas using a range of strategies, such as aural analogy, narrative, symbolism, etc.; seeks and employs sound and conceptual patterns to make connections |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.3 R Conducts ends/means analysis by:   1. S2.3.1 R: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for music works; S2.3.2 R: Determining strategies and criteria for investigating them artistically. |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.4 R Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc. |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.5 R Questions hierarchies of value and logic by critiquing and producing music works. |  | |  | |  | |  | |  | |  | |  | |  | |
| STAGE 3: FIND YOUR VOICE AND VISION | K | | 1 | | 2 | | 3 | | 4 | | 5 | | 6 -8 | | 9-12 | |
| S3.1 R Reflects on portfolio and identifies patterns to revise or generate new work |  | |  | |  | |  | |  | |  | |  | |  | |
| 3.2 R Generates problems by:   1. S3.2.1 R: Setting personal objectives (themes/topics for investigation) 2. S3.2.2 R: Identifying personal standards (adapting/going beyond exemplars) 3. S3.2.3 R: Identifying personal rationale (interests/passions); 4. S3.2.4 R: Identifying preferred styles and working methods; 5. S3.2.5 R: Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.) |  | |  | |  | |  | |  | |  | |  | |  | |
| **THEATRE STAGE 1: RISK AND REFRAME** | | | **K** | | **1** | | **2** | | **3** | | **4** | | **5** | | **6-8** | | **9-12** | |
| S1.1 **R** Mentally recalls emotions and actions, and produces them using voice and body. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.2 O Follows prompts inherent in the nature of scripts, costumes, props, and other theatrical conventions. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.3 **R** Generates multiple interpretations for a dramatic character, setting, or event. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.4 **R** Mentally manipulates dramatic characters, settings, or events and their meaning. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.5 **R** Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.6 **R** Makes multiple representations of a single theme using various drama approaches. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.7 **R** Mentally envisions what cannot be directly felt and experienced by accessing and altering sense memory, emotional connections, personal beliefs and convictions, etc. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.8 **R** Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in a dramatic work or experience to generate unusual meaning. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S1.9 **R** Uses strategies, such as Strasberg’s Method, Bogart’s Viewpoints, Meisner Technique, and Process Drama, to alter/generate dramatic moments and how they are perceived. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| **STAGE 2: QUESTION AND CONNECT** | | | **K** | | **1** | | **2** | | **3** | | **4** | | **5** | | **6-8** | | **9-12** | |
| S2.1 **R** Explains how changing a dramatic work’s setting, context, or interpretation changes its meaning. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.2 **R** Adapts/uses a dramatic/emotional language to connect one idea to other ideas with a wide range of strategies, such as metaphor, visual imagery, sound, irony, appropriation, etc.; seeks/employs emotional and conceptual patterns to make connections. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.3 **R** Conducts ends/means analysis by:  1.) S2.3.1 Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for dramatic works;  2.) S2.3.2. Determining strategies and criteria for investigating them artistically. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.4 **R** Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S2.5 **R** Questions hierarchies of value and logic by critiquing and producing dramatic works. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| **STAGE 3: FIND YOUR VOICE AND VISION** | | | **K** | | **1** | | **2** | | **3** | | **4** | | **5** | | **6 -8** | | **9-12** | |
| S3.1 **R** Reflects on body of dramatic work and identifies patterns to revise or generate new work. | | |  | |  | |  | |  | |  | |  | |  | |  | |
| S3.2 **R** Generates problems by:   1. S3.2.1 **R**: Setting personal objectives (themes/topics for investigation) 2. S3.2.2 **R**: Identifying personal standards (adapting/going beyond exemplars) 3. S3.2.3 **R**: Identifying personal rationale (interests/passions); 4. S3.2.4 **R**: Identifying preferred dramatic styles and strategies; 5. S3.2.5 **R**: Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.) | | |  | |  | |  | |  | |  | |  | |  | |  | |

ART\*

|  |  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- | --- |
| **STAGE 1: RISK AND REFRAME** | **K** | **1** | **2** | **3** | **4** | **5** | **6-8** | **9-12** |
| S1.1 **R** Mentally recalls/produces visual images using art materials |  |  |  |  |  |  |  |  |
| S1.2 O Follows prompts inherent in the character of art materials |  |  |  |  |  |  |  |  |
| S1.3 **R** Generates multiple interpretations for an object or image |  |  |  |  |  |  |  |  |
| S1.4 **R** Mentally manipulates images and meaning |  |  |  |  |  |  |  |  |
| S1.5 **R** Improvises in response to unanticipated insights, deviations or teacher-imposed constraints that reframe experience |  |  |  |  |  |  |  |  |
| S1.6 **R** Makes multiple representations of a single theme using varied media and approaches |  |  |  |  |  |  |  |  |
| S1.7 **R** Mentally envisions what cannot be directly observed by depicting imaginary worlds, machines with mysterious functions, embodiments of mythical beings, intangible forces, values, etc |  |  |  |  |  |  |  |  |
| S1.8 **R** Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in an artwork to generate unusual meaning |  |  |  |  |  |  |  |  |
| S1.9 **R** Uses strategies, such as those found in SCAMPER (Eberle, 1996), McKim (1980), Roukes (1984), to alter/generate visual images and how they are perceived. Example from Visual Art: Banksy |  |  |  |  |  |  |  |  |
| **STAGE 2: QUESTION AND CONNECT** | **K** | **1** | **2** | **3** | **4** | **5** | **6-8** | **9-12** |
| S2.1 **R** Explains how changing an artwork’s visual language changes its meaning; see Madden (2005) |  |  |  |  |  |  |  |  |
| S2.2 **R** Adapts/uses a visual language to connect one idea to other ideas using a range of strategies, such as metaphor, narrative, irony, appropriation, etc.; seeks/employs visual and conceptual patterns to make connections |  |  |  |  |  |  |  |  |
| S2.3 **R** Conducts ends/means analysis by:   1. S2.3.1 **R**: Identifying ambiguous, indeterminate, conceptually or emotionally dissonant topics as themes for artworks; 2. S2.3.2 **R**: Determining strategies and criteria for investigating them artistically. |  |  |  |  |  |  |  |  |
| S2.4 **R** Develops iterative mindset by consciously forming provisional answers, testing, revising, testing, etc. |  |  |  |  |  |  |  |  |
| S2.5 **R** Questions hierarchies of value and logic by critiquing and producing artworks. |  |  |  |  |  |  |  |  |
| **STAGE 3: FIND YOUR VOICE AND VISION** | **K** | **1** | **2** | **3** | **4** | **5** | **6 -8** | **9-12** |
| S3.1 **R** Reflects on portfolio and identifies patterns to revise or generate new work |  |  |  |  |  |  |  |  |
| S3.2 **R** Generates problems by:   1. S3.2.1 **R**: Setting personal objectives (themes/topics for investigation) 2. S3.2.2 **R**: Identifying personal standards (adapting/going beyond exemplars) 3. S3.2.3 **R**: Identifying personal rationale (interests/passions); 4. S3.2.4 **R**: Identifying preferred materials and working methods; 5. S3.2.5 **R**: Developing personal viewpoint/context for working (parameters based on beliefs, experiences, emotions, social awareness, personality traits, media, etc.) |  |  |  |  |  |  |  |  |

\*See also:

Veon, R. (2014a). Leading Change: The Art Administrators’ Role in Promoting Creativity. *Art Education*, 67 (1), 20-26

1. I am indebted to Eric Boothe for this formulation of elegance. [↑](#footnote-ref-1)