

Vancouver School of Arts & Academics

**INTEGRATED
CORE
NOTEBOOK**

– November, 2007 –

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Introductory Statement

Fall, 2007

The work in this notebook represents Integrated Core as we know it at this time. It is a fluid document. As we continue to learn how to integrate our six art forms with the academic disciplines and Five Voices it is important to understand the work of defining Core is an on-going process, one for which there are no road maps, and which demands continual discourse and revision to maintain clarity for both veteran and staff new to VSAA, and the students we teach. This document represents the best thinking on the content of Core; it will evolve in response to new information from the arts and academics and as faculty and students participate. We do not intend to mandate expertise but rather hope to assist in scaffolding the delivery and assessment of Core.

David Keckes-Chartrey

Richard Galeno

Margaret Green

Jim Jeffers

Leslie Jessen

Lindsey Karr

Chris McKinney

Ann Medellin

Steve Riihikoski

Jeri Swatosh

Fern Tresvan

Adele White

Statement of Philosophy: *An Introduction to Integrated Core*

The primary hope for Integrated Core is to provide a framework and support system where every student can explore and create informed art that integrates academic disciplines with arts disciplines. It is project-based and uses portfolios, presentations, and self-reflections as a means to show process, product, and growth.

Core Glossary

(operating definitions)

Core, [kohr] *noun* –

“*Core*” is where information and procedures from academic studies – language arts, social studies, math, and science – are applied to real life tasks in interdisciplinary, arts based projects. Students experiment with group collaboration and the creative process; they learn time, task, and materials management; they become adept at communication and problem solving. Core fuses academic knowledge with artistry in a complementary blend of information and art, or research and reflection, and of skills and passion.

Words and terms used in a Core classroom.

Artist’s Statement

What did you do? How did you do it? Why did you do it?

Arts Discipline

Art forms specific to VSAA: Dance, Music, Theatre, Literary Arts, Moving Image Arts, Visual Arts

Audience

Who am I performing for? Talking to? Writing for?
What does their “presence” remind me of when I am forming/creating my work?

Color Team

Middle School: Blue, Green, Purple (6th, 7th, and 8th grade)

High School: Red (9th and 10th grade), Yellow (11th and 12th grade)

Documentation of Process

Time Management
Task and Materials Management
Communication
Expert Help

Five Voices

Natural Scientist
Mathematician
Social Scientist
Writer
Artist

Fundamental Questions

VSAA’s Method of Inquiry

Initial FQs/Final FQs

Evidence: What do you know and how do you know it?

Perspective: From whose viewpoint is this?

Connections: What is this connected to?

Relevance: Why is this important?

Supposition: What if things were different?

Transition: What’s next?

Group Process

How do we work together to accomplish our goal?

Group/Self-Assessment

Self Reflection, Group Reflection, What worked?
What Needs help?

Portfolio

Artist’s Notebook
Artistic Journal

Statement of Intent

Proposal:

What will I do?

How do I imagine I will do it?

Why do I think I want to do it?

How much experience and education do I have in this art form?

Who will I go to for help/advice/feedback/input?

Who will I work with?

What needs do I have to accomplish my goal?

Space, materials, time?

What am I looking for as an outcome?

VSAA Themes

<u>Year</u>	<u>Art Form</u>	<u>US/World</u>	<u>Theme</u>	<u>Aesthetic Principle</u>
1996-97	Visual Art	USA	<i>In The American Grain</i>	Abstract
1997-98	<i>Interdisciplinary</i>	W	Diaspora	
1998-99	Lit Arts	USA	<i>The Good Rain</i>	
1999-00	Theatre	W	Shakespeare/Hamlet	Interpretation
2000-01	MIA	USA	Kubrick Trilogy	
2001-02	Dance	W	<i>Stamping Ground</i>	Essence
2002-03	Music	USA	<i>Long Road To Freedom</i>	Function-Form
2003-04	<i>Interdisciplinary</i>	W	Yo Yo Ma/Collaboration	Collaboration
2004-05	Visual Art	USA	Confluence	
2005-06	Lit Art	W	The Hero's Journey	
2006-07	Theatre	USA	Fourth Wall: American Realism	Aesthetic distance
2007-08	MIA	W	A World of Truth – <i>Planet Earth</i>	Perspective
2008-09	<i>Dance</i>	USA	<i>The Creative Process</i>	
2009-10	<i>Music</i>	W	<i>In The Pocket: Musica De Cuba</i>	

Core Yearly Timeline by Team (Sept.- June)

DRAFT - VSAA Core Yearly Timeline - DRAFT

	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June
Yellow (11-12)	Theme project Mixed groups, group presentations, audience paper		Math/Science Theme project Individual or group project		All core papers		Senior/Junior Project All core papers & Research Paper			
Red (9-10)	Theme project Intro to theme and research & art analysis		Solo Theme project Initial/Final FQ's Voices			Presentation or intro to term II	Science Based Art Project Initial/Final FQ's		Science project continued... ... or Self Portrait Project	
Middle (6-8)	CURRENTLY UNDER CONSTRUCTION.... STAY TUNED...									

Core Scope & Sequence

(what do we do and when do we do it)

Core processes and products by grade level. Students begin with Emerge, advancing to Develop, and finally Show Proficiency. When Document is in the cell, a paper or product is created by the student.

	6-7	8	9	10	11	12
Statement of Intent	Emerge	Emerge, Document	Develop, Document	Develop, Document	Develop, Document	Show Proficiency, Document
Fundamental Questions	Emerge	Emerge	Develop, Document	Develop, Document	Show Proficiency, Document	Show Proficiency, Document
Five Voices	Emerge	Emerge	Emerge	Develop, Document	Develop, Document	Show Proficiency, Document
Documentation of Process	Emerge, Document	Emerge, Document	Emerge, Document	Develop, Document	Develop, Document	Show Proficiency, Document
Artist's Statement	Emerge, Document	Emerge, Document	Develop, Document	Develop, Document	Develop, Document	Show Proficiency, Document
Group/Self-Assessment	Emerge, Document	Emerge, Document	Emerge, Document	Emerge, Document	Develop, Document	Show Proficiency, Document
Portfolio	Emerge, Document	Develop, Document	Develop, Document	Develop, Document	Show Proficiency, Document	Show Proficiency, Document
Audience	Emerge	Emerge	Develop	Develop	Develop, Document	Show Proficiency, Document
Group Process	Emerge	Emerge	Develop, Document	Develop, Document	Develop, Document	Show Proficiency, Document

Art Form Questions

Use these questions for students as a guide for core projects.

Universal Questions:

- What level of [art form] have you had at VSAA?
- What outside experiences in [art form] have you had?
- What are the [art form] experiences of each of your group/presentation members?
- What artists of [art form] are you familiar with?
- What [art form] work or artists have inspired you?
- What students will you work with? What teachers will you work with?
- What equipment is needed for this project?
- Where & how will this project be presented and what equipment will be needed to rehearse and present (*tech, sound, video, electrical needs, space, other equipment, etc.*)?
- What financial needs will your project have? How will you get funds (grants, personal, etc.)?
- If you are not in a core class that has access to [art form] space or [art form] teachers, what is your plan of access?
- What else do you need to complete the work?

Dance:

- What is your style?
- How many dancers will there be?
- What is your choice of accompaniment?
- Can you demo an 8 bar (32 count) phrase in chosen style?
- Where will you rehearse? Final performance?

Literary Arts:

- What form will you write in? (*prose, poetry, script*)
- What experience do you have with the form?
- What writers of this form are you familiar with?
- What are your plans for the finished work? (*post presentation*)

Moving Image Arts

- What genre of MIA will this be? (*narrative, documentary, animation*)
- How long will the finished work be? (*MAX 5 mins*)

(Moving Image cont...)

- Have you edited in Adobe Premiere Pro? If not, how do plan on editing the piece?
- What equipment do you need and how will you get it? (*camera, computer, animation equip., etc.*)
- What will the end format be? (*DVD, VHS, miniDV, flipbook, etc.*)

Music

- Have you ever written or arranged a piece of music?
- How will you document your composition/performance (written, tape recorded)?
- How/when/where will you rehearse your composition?
- What is your experience leading rehearsals?

Theater

- Are you writing a monologue or scene?
- Are you comfortable with character analysis, blocking, intentions, and the other elements you will need to

(Theater cont...)

- address to effectively create a piece of theatre?
- Who will support your work and provide feedback?
- How much rehearsal time do you need? Where will you rehearse?
- What technical elements do you need?
- Have you made arrangements so you know what technical elements will work?

Visual Art

- Where will your work be stored?
- If your work goes beyond painting, drawing, ceramics, photo, and some mixed media who will be your mentor? Where will you complete your work?
- How will your finished work be displayed in the gallery? If out of gallery what is your plan?
- What are your plans for the finished work (*post presentation*)?

Description of Papers

The **Fundamental Questions** were respectfully borrowed from Deborah Meier's book, *The Power of Their Ideas* during VSAA's planning process. The hope was to use the questions regularly in Integrated Core and other classes to help students develop a way to explore ideas with depth and to articulate their learning using specific, informed word choices.

EVIDENCE: What do I know and how do I know it?

PERSPECTIVE: From whose viewpoint is this?

CONNECTIONS: What else is this connected to?

SUPPOSITION: What if things were different?

RELEVANCE: Why is this important?

In our first year we added a sixth question:

TRANSITION: What's next?

The **Voices** serve as a companion to the Fundamental Questions. They provide the vocabulary of each discipline to explore and articulate the learning on a given project and/or assignment.

- ◆ **Mathematician**
- ◆ **Social Scientist**
- ◆ **Natural Scientist**
- ◆ **Writer**
- ◆ **Artist**

The **Documentation of Process** shows the minutia of the project. It might be made up of music, sketches, drafts of papers, documentation of time used, recordings, photos, etc. Document your use of time (brainstorming, discussing, producing, revising, rehearsing presentations, etc...). Document your inspiration (sketches, words, reflections, image clippings, music, movement, etc...). Document your work (storyboard, floor plan, studies, drafts and revisions, interviews, building forms and meetings/discussions, etc...).

Students will work on **Group Process** through creating group agreements as to how they will function to best work together on a regular basis, how they will divide the responsibilities of the project, and how they will approach problem solving when problems arise.

The **Artist's Statement** accompanies all art work. It expresses the intent of the art as well as the specific choices and vocabulary within the art forms used in the piece. What did you do? How did you do it? Why did you do it?

The **Portfolio** shows the student's journey through the project through the papers and documentation of process. It is organized with a table of contents to help the reader understand the student's project.

The **Audience Paper** helps the students to think through what they hope to communicate to the audience through their art. It considers the direct audience (who will be seeing the presentation), the indirect audience (someone who may come into the room where the presentation is occurring and see all or part of it), the invisible audience (those who do not see or hear the presentation but hear about it), and the ideal audience (in a perfect world, who would the student want to see their presentation and why).

The **Self-Assessment** is the last paper written in a Core project. It reflects on both the process of learning, researching, and creating the project, as well as the product of the final piece, the portfolio, and the presentation. If the project was in a group, then there is also a component of **Group Assessment** that articulates the division of responsibilities and how each member functioned in the process and product.

Student Guide* to the Fundamental Questions:

What do you know and how do you know it? - Your art should be coming from an informed place. What is your art about? What research did you complete on your topic? What piece of knowledge inspired your art? How much do you know about the art form you are working in? How does your art form represent your topic?

From whose viewpoint is this being presented? - Your art form should have a viewpoint attached to it. Even neutrality is a viewpoint. How does your art represent your topic? Are there conflicting ideas on your topic? Which side does your art represent? Is it a neutral display of all ideas? If so, why are you neutral? From what level is your art approaching your topic; from a personal level? From a local level? From a national level? From an international level? Examine the viewpoint you've focused on, who it affects, and most importantly, explain why you've chosen to represent it the way you did.

How is this connected to anything else? - Your art is connected to your topic, but are there further levels you can examine? What does your topic affect? Who does your art affect? For example, if your project is about endangered species, it is also about overpopulation of a species because the delicate balance of ecosystems can connect the two. Can you consider other viewpoints? If your art is from a person level, examine it from a local, national, or international level and then examine how the viewpoints differ. What about your project: is your physical project connected to something else? The easiest way to connect your project to something else is to consider a cause and effect relationship. Think about your topic or your art, and list things that they affect. For example, if you've created ceramic vase with designs symbolizing the effects of pollution, your project also connects to the ancient art of pottery. You could stop there, or go further - pottery then connects directly to dated cultures using the natural earth and land in daily life. Their appreciation and respect for the land connects back to a viewpoint on pollution, which was your topic to begin with.

What if things were different? - Nothing is set in stone. Both your topic and your artistic process could have taken alternative routes. Was there a catalyst that brought your topic to the foreground?

What if that catalyst never happened? Was there a conflict within your topic that was resolved? What if society had not resolved the conflict? Or if there has been continuous conflict, what if the conflict were resolved? Is there a solution to the problem? Is there a problem with the solution? What technological advancements do we have now that we didn't have back then - how would things have been different? Consider a point in your project where you had to make an important decision about your art - what if you had picked another option? What if your group had not agreed on something? What if your group were different - what would your project look like?

Why is this important? - Your art should have a purpose. DO NOT write that the purpose is to get a grade, because we already know that. How does your topic impact society? Why is it so important? Is this only important to you, or to everyone? Why? Did you make your art to support a particular point of view? To raise awareness of your topic? To entertain? Ignoring the fact that you are graded for your work, why did you make your art? If you disagree with the viewpoint you've chosen to represent, defend your stance. Don't strain to find why your project is important if it genuinely isn't though. If you can assure yourself that not a single person would care about the topic your project is on, then explain why they wouldn't. Support yourself well, because this is usually harder than just assessing what importance your project does have.

What's next? - Have you completed your project, or does it still need to be finished? Do you think your art will make an impact later? What will you do with your artwork once you've finished it? Has your topic interested you to research it further? How has this project changed you as a person? Has your viewpoint changed? Will you continue to practice the art form you explored? Will you make improvements to your art later? Do you think the state of your topic will change? For example, if you did a project about poverty, do you think the poverty will become more or less apparent in the future? For an easy template, look at where your art and your topic will be one day after you present, then a year after you've presented, then five years after you've presented. How much will change in each span of time? Why do you predict this?

**(these insights largely based on Live Journal writings from Anthony Baney, VSAA class of '06)*

Fundamental Questions

An Overview

The FQ's	The information/content	The art/process	Initial vs. Final
What do I know and how do I know it? Evidence	Articulate the specifics of what you know about the content of your project.	Articulate the specifics of the art form(s) you plan to use or are using, your reasons for using them, and your experience and expertise with them.	<i>You may ask some questions in your Initial FQ's as well as state what you know.</i> The Final FQ's will build on your knowledge and explain it with specifics and examples as well as more fully articulate your artistic choices.
From whose viewpoint is this? Perspective	This can be written together with FQ #1 in that is helps you to clarify how you gained the knowledge you expressed in FQ #1	Who did you learn your art discipline from? Do you adhere to a particular philosophy, technique, or approach? Articulate those ideas here.	As you gain expertise in the content and art process of your project will inherently have more to articulate. Sometimes you already have a lot of expertise and are able to express that the in the Initial FQ's.
What else is this connected to? Connections	Consider school, local, community, national, and global connections as well as to the voices.	Consider the ideas presented at left, but also consider how the art specifically connects and expressed the content/research of the project.	Authentic connections occur for different people at different point in a project.
What if things were different? Supposition	Stay specific. Consider event, people, dates, etc.	Stay specific. Consider the art form(s) and this process specifically.	You will likely know a lot more specifics to consider for this question so you can avoid general and ineffective questions.
Why is this important? Relevance	What did you choose this as the focus of your project?	Why did you choose these art forms to express your learning?	This question may or may not evolve over the course of your learning, but it likely will.
What's next? Transition	Very open, use it practically, philosophically, or any other helpful way.	Very open, use it practically, philosophically, or any other helpful way.	<i>The Initial FQ's will tend to be more practical than the Final FQ's, but it depends on the project.</i>

Initial / Final Fundamental Questions RUBRIC

	4	3	2	1
1.) What do you know and how do you know it? Evidence	<ul style="list-style-type: none"> • Many examples/details • Clearly connects art and content • Thoroughly explained 	<ul style="list-style-type: none"> • Some examples/details • Some connection between art and content • Reasoning is explained 	<ul style="list-style-type: none"> • Some insight • General • Lacking specifics 	Question is minimally answered
2.) From whose viewpoint is this? Perspective	<ul style="list-style-type: none"> • Multiple perspectives • Clear personal perspectives • Details on how perspectives/ views/ techniques were gained 	<ul style="list-style-type: none"> • Explains personal perspective • Explains how personal perspective was gained 	<ul style="list-style-type: none"> • Some insight • General • Lacking specifics 	Question is minimally answered
3.) What else is this connected to? Connections	<ul style="list-style-type: none"> • 2 or more meaningful connections to the 5 voices • 2 or more specific supporting examples/details 	<ul style="list-style-type: none"> • 1 meaningful connection to the 5 voices • 1 specific supporting example/detail 	<ul style="list-style-type: none"> • Some insight • General • Lacking specifics 	Question is minimally answered
4.) What if things were different? Supposition	<ul style="list-style-type: none"> • 2 or more changed aspects • In depth examples and effects of changes • Beyond the obvious 	<ul style="list-style-type: none"> • 1 - 2 changed aspects • Effects of changes • Beyond the obvious 	<ul style="list-style-type: none"> • Some insight • General • Lacking specifics 	Question is minimally answered
5.) Why is this important? Relevance	<ul style="list-style-type: none"> • Convincing explanation of art/topic • Meaningful supporting examples 	<ul style="list-style-type: none"> • Explains relevance of art/topic • General supporting examples 	<ul style="list-style-type: none"> • Some insight • General • Lacking specifics 	Question is minimally answered
6.) What's next? Transition	<ul style="list-style-type: none"> • Explains 3 or more relevant ideas / tasks 	<ul style="list-style-type: none"> • Explains 2 relevant ideas/ tasks 	<ul style="list-style-type: none"> • Explains 1 relevant idea/task 	Question is minimally answered

TOTAL _____ ÷ 6 = _____

Student Guide* to the Voices

Natural Scientist - The natural scientist deals with all things in science. Try considering how your project affects, is affected by, or represents any of these branches of science: Chemistry, Physics, Anatomy, Biology Astronomy, and Ecology. There are others, but the previous six will be most appealing in the writing, since they are all offered classes within the middle school/high school levels. It's usually best to write according to the science class you are in this year, but is never frowned upon to examine other levels of science as long as it is not more elementary than the science class you are taking this year. Even if you are sure of your connection to the science voice, double-check and make sure you've used the proper vocabulary. Not only is your teacher looking for the connection, but they are also looking for evidence that you know what you are talking about and can express it clearly.

Social Scientist - Opposing the natural scientist is the Social Scientist. This is not connected to laboratory science and thus usually has a much more general connection. For example, how your project or your topic is influenced by people or society. Another thing to think about is how the general public might react to your project or topic. Just try to focus on how your topic and project connect to people. Historical, philosophical, moralistic, and religious connections are often very effective. If you use one of those, however, be careful that you don't end up aligning yourself with one side or another. As much as social science is about people and the way they work, it's not about whether they are right or wrong. Also look through the lens of a historian. How has this topic occurred or been dealt with in history.

Mathematician - Many people make the mistake of using numbers as a math voice; just because you measured something out 10 inches does not mean there is a math voice. You have to have actually used calculations. If your math voice is sketchy and unclear, try adding in a paragraph about how different your project would have been without math. If you can prove that the integrity of your project and the final result relied on math (however elementary it might be), then any math voice can be valid. Consider data collection and interpretation as part of math as well as your science voice. Also consider mathematical relationships and concepts: patterns, topography, etc.

Writer - This voice can be easy in some art forms and hard in others. Literary art pieces have an obvious writer's voice, and the writer's voice has a connection to the artist's voice (explaining the connections between voices in your projects proves that your project is a single entity rather than a disjointed combination of pieces, so add this in when you are unsure of your project's integrity). However visual art and dance, for example, don't often have such strong connection to writing. So instead of looking through the project for this voice, look through your process. Did you do research on your topic? Did you take notes? Did you employ any organizational techniques regarding our notes or research? Did you do much written editing of your project? Did you script out your presentation? Often times, in order to understand any particular project, a well formulated explanation of it is required. Which words did you choose and why were they the most helpful in explaining your project? Word choice in an artist statement or presentation is a good example of a writer's voice where there is no writing at all.

Artist - Never say that the artist's voice is your own voice because you are the artist. Yes, you are the artist, but everyone knows that. Avoid being redundant. What sort of artistic concepts did you use? Examine all the art forms and identify the concepts that your project represents. For example, if you did a painting for your project, some concepts of visual art you used may include shading, shape, contrast et cetera. If you did a dance, are your movements smooth or jerky? Sharp or fluid? Big or small? why? Essentially, look at the decisions you made as an artist and explain why those decisions represent your art form, and by association, your project. Use the vocabulary of the art form to articulate your choices.

The point of writing the five voices out is to prove that they exist within your project, so remember to support yourself with EVIDENCE! Additionally, if the project itself does not strongly represent the voice you are writing about, remember that it's not just the project that can have the voices; look within the topic you did your project on and look within the process of your project. Every well made project will have all of the 5 voices in at least one of those three places.

**(these insights largely based on Live Journal writings from Anthony Baney, VSAA class of '06)*

Voice Paper RUBRIC

	4	3	2	1
Each Voice	<ul style="list-style-type: none"> • Strong, convincing and meaningful connection • Abundance of details and examples • Thoroughly explained 	<ul style="list-style-type: none"> • Meaningful connections • Enough details and examples to fully support connection • Adequately explained 	<ul style="list-style-type: none"> • Connections present, but may be somewhat obvious • A few details/ examples • Adequately explained 	<ul style="list-style-type: none"> • Connections are present, but obvious and un- researched • Lacking examples & details • Inadequately explained
MLA format (no sources cited = 0)	<ul style="list-style-type: none"> • Sources cited correctly • Double spaced • 1 inch margins • 3+ sources 	1-2 errors	3-4 errors	5 or more errors

TOTAL _____ ÷ 2 = _____

Audience Paper RUBRIC

	4	3	2	1
Direct Audience	<ul style="list-style-type: none"> • Audience is specifically identified • Specifically and clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Audience is clearly identified. • Clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Audience is identified • Vaguely describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Audience is not clearly identified. • No clear description of expectations and hopes for audience impact.
Indirect Audience	<ul style="list-style-type: none"> • 2+ strong & specific ideas of unintended guest perceptions • Specifically and clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • 1-2 strong ideas of unintended guest perception. • Clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Vague awareness of unintended guest perception. • Vaguely describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Minimal awareness of unintended guest perception. • No clear description of expectations and hopes for audience impact.
Invisible Audience	<ul style="list-style-type: none"> • 2+ strong and specific ideas of project/presentation aspects that may be shared with others. • Specifically and clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • 1-2 strong ideas of project/ presentation aspects that may be shared with others. • Clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Vague awareness of project/ presentation aspects that may be shared with others. • Vaguely describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Minimal awareness of project/ presentation aspects that may be shared with others. • No clear description of expectations and hopes for audience impact.
Ideal Audience	<ul style="list-style-type: none"> • Audience description and reasons for choices are significant and relevant to project specifics. • Specifically and clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Audience description and reasons for choices are relevant to project specifics. • Clearly describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Audience description and reasons for choices are related project. • Vaguely describes expectations and hopes for audience impact. 	<ul style="list-style-type: none"> • Audience description and reasons for choices are vaguely related to project • No clear description of expectations and hopes for audience impact.

TOTAL _____ ÷ 4 = _____

Student Guide* to the Audience Paper:

There are **four** separate audiences you should address in your audience paper. The paper should answer the question, "How would they react to my art?" for all of these audiences?

Direct audience - These are the people that see your presentation. They will hear you explain your artistic choices and you will be able to answer their questions. How will these people react, considering they have the context to your art?

Indirect audience - These people may not see your entire presentation, or may not listen to your presentation at all. They may just see your art. They are the audience that you did not intend for. Maybe it's a teacher that walks into the class during the middle of the presentation, or a student who's attention you've grabbed for one reason or another. It's possible they'll hear a small part of your presentation, because they don't have the context of hearing your artistic choices in your art, they will only be able to judge it off what they see. Be sure to remember that your indirect audience may make assumptions about your art since you weren't there to explain it to them. How will people react without the context of your presentation?

Invisible audience - You don't have any control over this audience. People who have seen your art might tell friends or family about the art. The invisible audience may not ever see your project, but they know of it through word of mouth or through advertisement of your presentation, or even just eavesdropping into a conversation about your art. This group of people will not only lack the context of your presentation, but they will also most likely lack the pleasure of seeing your art at all. Whatever your direct and indirect audiences have taken with them regarding your art is what they'll share with your invisible audience, so consider what impacts you've made on your direct and indirect audiences to estimate exactly how much of your project your invisible audience will know about. How will this affect their opinion on your art? How do you expect your invisible audience to react to your art?

Ideal audience - If you could manipulate the conditions to anything you wanted, who would you want watching your presentation or viewing your art? Why? Is it a large group of people, or just one person? How close is your ideal audience to any of your other audiences? How would you want your ideal audience to react, and why?

**(these insights largely based on Live Journal writings from Anthony Baney, VSAA class of '06)*

Artist Statement Description

The **Artist's Statement** accompanies all art work. It is a public document available to your audience. It expresses the intent of the art as well as the specific choices and vocabulary within the art forms used in the piece. What did you do? How did you do it? Why did you do it?

Artist Statement RUBRIC

	4	3	2	1
What did you do?	<ul style="list-style-type: none"> • Beyond the obvious • All aspects of project explained • Theme/purpose is clear • Thorough clear explanations and vocabulary of your chosen art form 	<ul style="list-style-type: none"> • Beyond the obvious • Most aspects of project explained • Theme/purpose is clear • Explanation using the vocabulary of your chosen art form 	<ul style="list-style-type: none"> • Somewhat obvious • Some aspects of project explained • Theme/purpose is present • Explanation using some vocabulary of your chosen art form 	<ul style="list-style-type: none"> • General & obvious • Minimal thought • Major aspects of project are missing • Theme/purpose is inadequate
How did you do it?	<ul style="list-style-type: none"> • Beyond the obvious • Techniques, materials and processes carefully explained 	<ul style="list-style-type: none"> • Beyond the obvious • Most techniques, materials and processes explained 	<ul style="list-style-type: none"> • Somewhat obvious • Some techniques, materials or processes are missing 	<ul style="list-style-type: none"> • General & obvious • Minimal thought • Techniques, processes and materials are missing
Why did you do it?	<ul style="list-style-type: none"> • Beyond the obvious • Intent is thorough and clear • Thorough explanations using the vocabulary of your chosen art form 	<ul style="list-style-type: none"> • Beyond the obvious • Intent is clear • Sufficient explanation using the vocabulary of your chosen art form 	<ul style="list-style-type: none"> • Somewhat obvious • Intent is present, but vague 	<ul style="list-style-type: none"> • General & obvious • Minimal thought • Intent is missing
Writing Quality	<ul style="list-style-type: none"> • Significant effort and depth of thought • Little to no grammar errors. • Clear organization 	<ul style="list-style-type: none"> • Effort and thought are clearly shown • Some grammatical errors • Clear organization 	<ul style="list-style-type: none"> • Some effort and thought • Grammar errors are distracting • Some organization 	<ul style="list-style-type: none"> • Minimal thought and quality • Grammar makes it difficult to read • Disorganized

TOTAL _____ ÷ 4 = _____

Self Assessment Guidelines

Writing worksheet

	What worked? Where did you have success? Growth? Why?	What could have worked better? Individually and if you worked in a group, consider each group member as well. Why?
Process: Honestly reflect on your use of work time, writing papers, researching, rehearsing, creating, compiling a process notebook, group dynamics, accessing expertise and support, preparing for your presentation		
Product: Honestly reflect on the quality of your actual product/art piece. Was it created with integrity, and willingness to stretch.		
Portfolio: Honestly reflect on your final portfolio and its content and appearance What about your writings... effort, completeness, quality? How did they help your process?		
Presentation: Honestly reflect on your presentation and its content and delivery. Were you practiced and prepared?		

Self Assessment RUBRIC

	4	3	2	1
Process Reflect on the quality of your process, work habits, and willingness to stretch. What went well? What could have gone better?	<ul style="list-style-type: none"> • Reflects deeply and thoughtfully with integrity • 3+ details/specifics explained 	<ul style="list-style-type: none"> • Reflects thoughtfully • 2-3 details and specifics explained 	<ul style="list-style-type: none"> • Reflects • 1-2 details/specifics explained 	<ul style="list-style-type: none"> • Minimal thought and reflection • General... no specifics
Product: Reflect on the quality of your actual project, integrity, and willingness to stretch. What went well? What could have gone better?	<ul style="list-style-type: none"> • Reflects deeply and thoughtfully with integrity • 3+ details/specifics explained 	<ul style="list-style-type: none"> • Reflects thoughtfully • 2-3 details and specifics explained 	<ul style="list-style-type: none"> • Reflects • 1-2 details/specifics explained 	<ul style="list-style-type: none"> • Minimal thought and reflection • General... no specifics
Portfolio: Reflect on your writings... effort, completeness, quality. How did they help your process? What went well? What could have gone better?	<ul style="list-style-type: none"> • Reflects deeply and thoughtfully with integrity • 3+ details/specifics explained 	<ul style="list-style-type: none"> • Reflects thoughtfully • 2-3 details and specifics explained 	<ul style="list-style-type: none"> • Reflects • 1-2 details/specifics explained 	<ul style="list-style-type: none"> • Minimal thought and reflection • General... no specifics
Presentation: Reflect on the quality of your presentation. What went well? What could have gone better?	<ul style="list-style-type: none"> • Reflects deeply and thoughtfully with integrity • 3+ details/specifics explained 	<ul style="list-style-type: none"> • Reflects thoughtfully • 2-3 details and specifics explained 	<ul style="list-style-type: none"> • Reflects • 1-2 details/specifics explained 	<ul style="list-style-type: none"> • Minimal thought and reflection • General... no specifics
Growth: How effectively has your project served as a culminating experience for you time in high school? Reflect on your academic / artistic growth. What you see in your future as a result of this project?	<ul style="list-style-type: none"> • Reflects deeply and thoughtfully with integrity • 3+ details/specifics explained 	<ul style="list-style-type: none"> • Reflects thoughtfully • 2-3 details and specifics explained 	<ul style="list-style-type: none"> • Reflects • 1-2 details/specifics explained 	<ul style="list-style-type: none"> • Minimal thought and reflection • General... no specifics
What grade do you think you deserve? Why?	<ul style="list-style-type: none"> • Reasoning is clearly justified with thought and sincerity • Grade is reasonable 	<ul style="list-style-type: none"> • Reasoning is clearly justified with sincerity • Grade is reasonable 	<ul style="list-style-type: none"> • Reasoning is justified • Grade is somewhat reasonable 	<ul style="list-style-type: none"> • Minimal explanation • Grade is somewhat reasonable
Writing quality	<ul style="list-style-type: none"> • Significant effort and depth of thought • Little to no grammar errors. • Clear organization 	<ul style="list-style-type: none"> • Effort and thought are clearly shown • Some grammatical errors • Clear organization 	<ul style="list-style-type: none"> • Some effort and thought • Grammar errors are distracting • Some organization 	<ul style="list-style-type: none"> • Minimal thought and quality • Grammar makes it difficult to read • Disorganized

TOTAL _____ ÷ 7 = _____