

# ART and the COMMON Core





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## Art and the Common Core

### Expert Presenters:

**Susan M. Riley**, expert in arts integration, curriculum innovation and resource development specialist, Anne Arundel County public schools, Md.

**Lynne Munson**, president and executive director, Common Core


**An on-demand archive of this  
webinar will be available at  
[www.edweek.org/go/webinar](http://www.edweek.org/go/webinar)  
in less than 24 hrs.**

# The Common Core State Standards and the Arts

*Lynne Munson*  
*President and Executive Director*

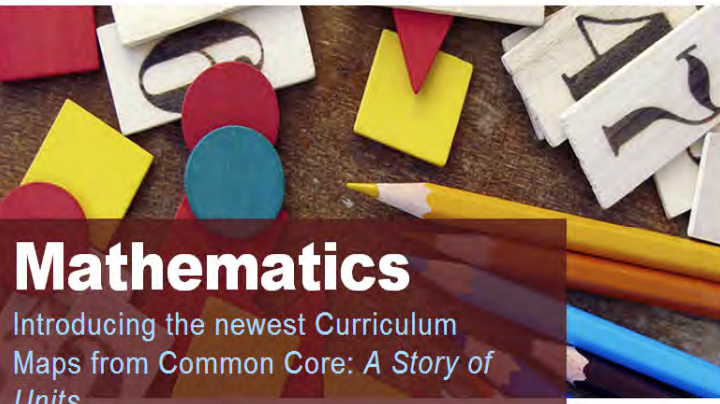


# What Is Common Core?



COMMON CORE

Who We Are | What We Do | Our Reports | Advocacy | Our Picks | Liberal Arts | News | Careers | Support Us | Contact Us



## Mathematics

Introducing the newest Curriculum Maps from Common Core: A Story of Units

If the success of our [Curriculum Maps in English Language Arts](#) has demonstrated anything, it's the profound need for equivalent materials in mathematics. We are delighted to announce that exemplars of Common Core's upcoming Math Maps are **now available for free download**.

11	12	12	8	12	10	12	6	10	10	8	12	11	11	12	15
30	30	33	35	28	32	33	35	30	32	32	10	32	27	36	30
9	8	6	7	10	8	7	10	8	10	10	28	7	10	10	14
10	10	10	10	10	10	10	12	10	10	10	10	10	10	10	14

### Grade 2 Exemplar

A 25-day unit on "Place Value, Counting, and Comparison of Numbers to 1000"

### Grade 5 Exemplar

A 22-day unit on "Addition and Subtraction of Fractions"


Over the past year, our teacher-writers have been collaborating with distinguished mathematicians to

## The Maps

The Common Core Curriculum Maps in ELA

→ [Visit Site](#)

### WANTED



### Truant from School: History, Science, & Art

A Panel Discussion

[Blog](#)

[News](#)

**December 17** • Check out Education Week's article "Arts Education Seen as Common-Core Partner." [Education Week](#)

**July 18** • Common Core has announced that the New York State Department of Education has awarded the organization a

[www.commoncore.org](http://www.commoncore.org)

Common Core is a non-profit organization working to keep the full range of liberal arts and sciences in our public schools.

We create content-rich curriculum maps in ELA and Mathematics based on the CCSS, and are preparing to release maps in U.S. and World History this spring. The arts are up next.

# The CCSS + Content = Curriculum

[W]hile the Standards make reference to some particular forms of content, including mythology, foundational U.S. documents, and Shakespeare, they do not – indeed, cannot – enumerate all or even most of the content that students should learn. **The Standards must therefore be complemented by a well-developed, content-rich curriculum** consistent with the expectations laid out in this document.

*-Common Core State Standards, page 6*





# Content in CC's ELA Maps for K-5

COMMON  
CORE



# Art at the Heart of CCSS

The great news is that the standards call on so many things the arts do well. The tradition of careful observation, attention to evidence and artists' choices, the love of taking an artist's work seriously lies at the heart of these standards.

**-David Coleman**, CCSS architect,  
president, College Board

[ARTSblog, 17 September 2013](#)



# Not Just “Any Art” Will Do

It matters WHAT art students look at, just as it matters what books they read and discuss.

Art must be selected as carefully as texts in order for the work to be an effective and engaging tool for meeting the CCSS.

Use the titles in Appendix B of the CCSS as guidance for creating criteria for selection of art.



# Art Selection Criteria Used by Common Core

CC studied this question and here's the criteria we came up with:

- ✓ Art, not illustration
- ✓ High quality
- ✓ Enduring interest
- ✓ Accessible subject matter

Will it reward the act of *looking, looking, and more looking?*



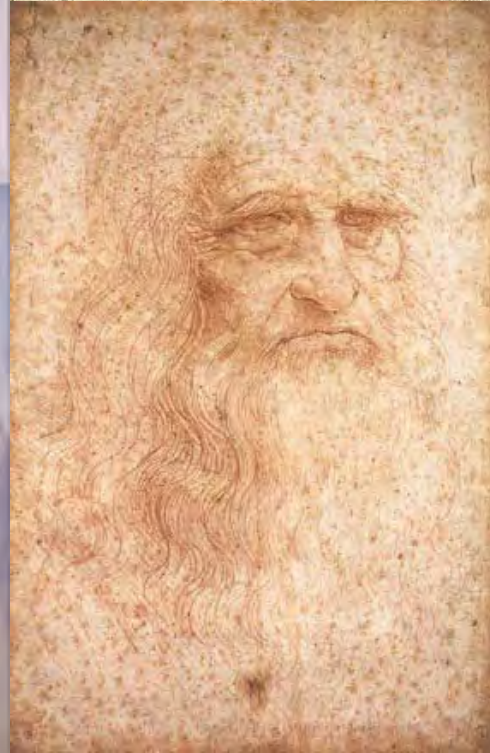
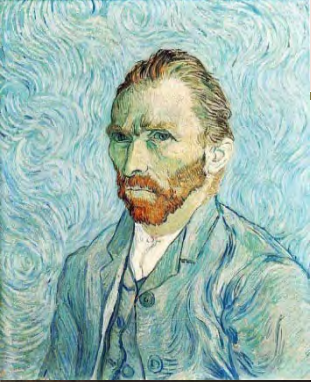
Grade 9 ► Unit 6

## Literary Nonfiction— Reflection (the Memoir, the Essay, and the Speech)

This unit, the last of six, focuses on three kinds of literary nonfiction: the memoir, the essay, and the speech, with “reflection” as the common aspect of these genres.









# Let's Try to "Read" Works of Art

## Like a Detective...

### A DRAFT Art Map based on the CCSS-ELA (a work in progress)

This DRAFT art map compares ***Self Portrait (The Desperate Man)*** (1843-44) by the French painter Gustave Courbet with ***Self Portrait with Dark Coat*** (1994) by the Icelandic painter Louisa Matthíasdóttir.

- The format is a series ("cascade") of text-dependent questions (TDQs) based on the works, followed by two performance assessments.
- Sample student responses appear in roman, notes to the teacher appear in italics.
- This map was written to a high school level.
- CCSS-ELA standards are cited throughout.



# Meet Courbet and Matthíasdóttir



Ask students to examine the paintings closely, taking each in as a whole. Do not provide students with any information about the works yet.



What genre of painting is this? (RL.5)

They are both portraits.

- *Explain that these portraits are of the artists themselves, so we call them self-portraits.*
- *You can draw a parallel with biography and auto-biography, but also indicate that writers and visual artists do not always make themselves the subject of their work for the same reasons.*
- *Provide the artists' names.*

Which painting do you think was painted first?

- *Students may speculate based on the subjects' clothing, but the answer is not readily apparent, and the question is worth keeping in mind as the lesson proceeds.*
- *Courbet's was painted between 1843-45, 150 years before Matthiasdottir's in 1994.*

Do these self-portraits strike you as having a lot or a little in common? (RL.1, 3, 5, and/or 7)

- They appear very different—in scale, scope, even color.

What adjectives or metaphors would you use to describe the appearance of each artist? (RL.3 and 4; L.5)

- Matthíasdóttir looks reserved and stable—an immovable pillar.
- Courbet looks emotional and out of control—as if he were being blown back by a wind.

Now let's survey the elements of each work to better understand the decisions each artist made in order to achieve the effect they did. What color palette did each use? (RL.1)

- Each used a limited palette, but employed rather stark dark/light contrast.
- They both chose red as a highlight and applied it near their face—on Courbet's lips and cheeks and on the scarf around Matthiasdottir's neck.



How did each artist position him or herself with respect to the viewer? (RL.3, 5, and 6)

- Matthíasdóttir is far away—we can see her entire body.
- Courbet's portrait is a close-up—we can see just his upper body.
- *Matthíasdóttir's self-portrait is life-sized, at nearly six feet tall (She was tall!).*
- *Courbet's work measures just 17 ¾" by 21 5/8", but because of its close-up focus the figure is still nearly life-sized.*

To what extent did each artist choose to make his or her face a focus in the self-portrait? (RL.1, 2, 3, and 5)

- Courbet's face takes up large amount of the painting and is positioned at the center—it pops right out of the painting.
- You have to search for Matthíasdóttir's face.
- Both subjects look directly at the viewer.
- Both painters used light and shadow to shape their face and to call attention to it. Both used red only on or near the face.



## How did the artists use their arms and hands as elements in their portraits?

(RL.1)

- Courbet's are bent and thrown atop his head; his hands almost appear to be helping to hold his head on to his body.
- Matthíasdóttir's are folded, resting atop an umbrella.

## How did the artists use their clothes? (RL.1)

- Courbet's clothes are unbuttoned, untucked, and appear almost to be blowing off of him.
- Matthíasdóttir's are layered, neat, and fully visible. The coat almost appears to be wearing her.
- Nearly all of Matthíasdóttir's skin is covered up, whereas we can see most of Courbet's forearms.



What do you see in the environment around each subject? (RL.1)

- Each artist chose to use the background in only subtle ways—supporting but not distracting from the focus on the figure.
- The column on the wall behind Matthíasdóttir seems almost to be connected to her, pulling her back in to space, and deepening the solidity of her appearance.
- There is little background visible around Courbet. He set himself in a shallow space, in front of a dramatically lit flat wall. This pushes his figure forward toward the viewer.
- Whereas the air around Matthíasdóttir appears to be completely still—Courbet could be in a windstorm.

Consider that these self-portraits were painted more than 150 years apart by painters of the opposite sex and living in different countries—France and Iceland. What does your survey of the elements in each work tell you about the kind of techniques painters use and the kind of decisions painters make about how to use those techniques? (RL.4, 5, 6)

- They used the same techniques but, in most cases, used them quite differently.
- The different decisions each artist made resulted in self-portraits with different dramatic intensity.

Read the title each artist gave to their portrait.

What do the titles suggest about the extent to which each artist considered this work to be an accurate depiction of their state of mind?

- Courbet's title labels the emotional state he depicted, suggesting he did not want the viewer be uncertain about what was being depicted.
- Matthíasdóttir's title suggests a desire to call the viewer's attention to the inanimate object that consumes the majority of the canvas—her coat.
- Both titles seem to suggest that these works were part of a series. Courbet indeed created a series of self-portraits throughout the 1840s depicting himself in other emotional and physical states.
- Matthíasdóttir painted self-portraits throughout her long career and would typically name them after what she wore (e.g. **Self Portrait in Long Striped Sweater** from 1993).

Are you convinced of Courbet's desperation? And of Matthíasdóttir's stoicism? Why or why not? (SL.1 and 4; W.1—if a writing assignment)

- Courbet's desperation appears exaggerated, as if it is a still from the dramatic climax of a film.
- The intensity of Matthíasdóttir's calm appears similarly impossible—as though she is an inanimate object.

Do you think Courbet and Matthíasdóttir were trying to paint themselves and their state of mind accurately? Or were they using themselves as a “canvas” to paint characters? (SL.1 and 4; W.1—if a writing assignment)

- The high drama of Courbet's self-portrait and unreal calm of Matthíasdóttir's suggests the artists were not solely, nor perhaps chiefly, concerned with truthful depiction of their own appearance.



Would you say a self-portrait is more like a memoir or a poem? Why or why not? Cite evidence from the works to support your opinion. (SL.1 and 4; W.1—if a writing assignment)

- Any painted self-portrait contains a mix of truth and fiction. Each one needs to be studied closely to attempt to determine, on balance, whether it is more like poem or a memoir.

Why might painters paint themselves? Is it always to capture how they looked and felt? (SL.1 and 4; W.1—if a writing assignment)

- Artists, like any of us, sometimes want to capture who we are or how we felt at a given time. Self is a convenient subject for a visual artist. You do not have to pay yourself to pose—and you are available all of the time.
- We should not assume that a self-portrait's primary purpose is to accurately depict the artist. The chief difference between artmaking and illustration or journalistic photography is that art seeks to capture more about a subject than merely what is seen.

*The questions below are suggested performance assessments.*

- Do these self-portraits seem as different now as they did when you first saw them? Why or why not? Write a 1-2 page argumentative essay that draws on evidence from the works and what you have learned about the decisions artists make. (W.1 and 9)
- Having studied their self-portraits closely, do you think you know more about one of these artists than the other? If so, which and why? Write an argumentative essay in which you answer the question with evidence from the works. (W.1 and 9)

(SL.9-10.1, SL.9-10.2, SL.9-10.5)

# More Art from Common Core

We are currently seeking support to create a CCSS-based curriculum mapping tool based exclusively on the arts.

These maps would provide teachers with sets of text-dependent questions, sample answers, and assessments based on dozens of works of art, architecture, music, dance, drama, and film.

Contact [info@commoncore.org](mailto:info@commoncore.org) for more information.



# Chapter 1: Getting to Know You

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**Susan Riley**

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Anne Arundel County Public Schools



# Anne Arundel County Public Schools

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- County public school system in Maryland serving over 77,000 students and over 5,000 employees.
- Dr. Kevin Maxwell, Superintendent of Schools
- Currently there are 6 Arts Integration Pilot Elementary Schools in the county and 2 Performing/Visual Arts Magnets.
- Comprehensive approach to integrating the arts in and through the curriculum.

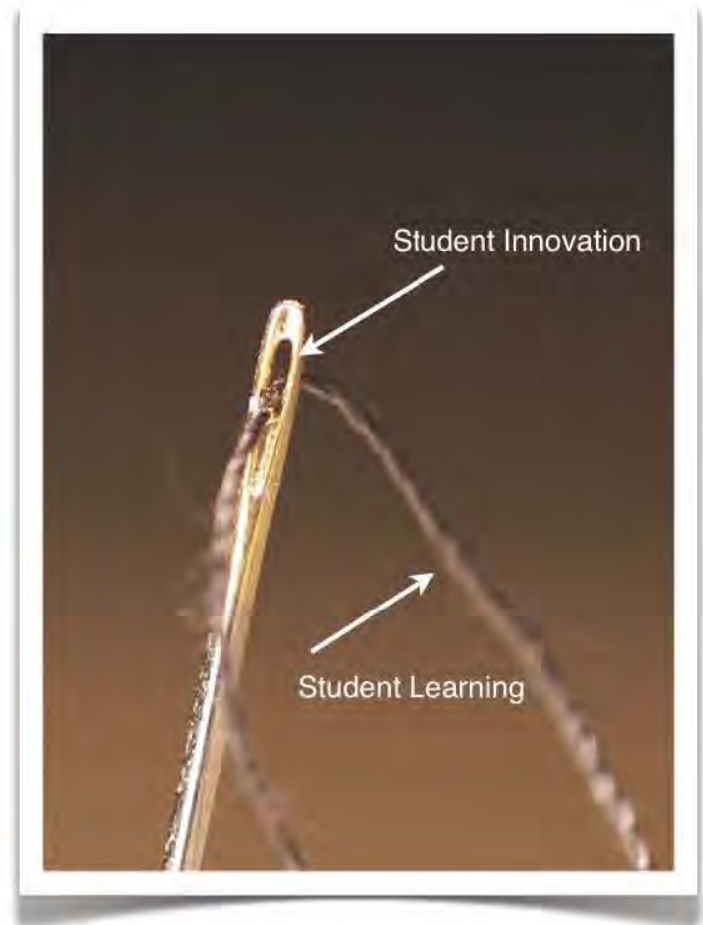




# Chapter 2: Threading the Needle

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- Common Core and the Arts work from the same mold.
- Inquiry-based learning
- Process AND Product
- The puzzle: BIG picture and little pieces



# The AACPS Approach

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## **Diversified investment with Intensive Focus**

- Full-time Arts Integration Specialist
- Live and Online PD
- Integrated Elementary Curriculum
- High-quality Arts Programs
- EdCamp AI



# Chapter 3: Aligned Resources

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Enduring Understanding Question	Skills Focus	Vocabulary	Arts Elements Connections to Skills Focus
Who is a part of your family?	Listening Comprehension	Opposites	Listening Skills
What do you like to do with your friends?	Make Predictions/Recognize Structure	Same and Different	Structure, Form, Setting, Texture
How did you travel to school today?	Compare/Contrast	Color Words	Compare/Contrast, Form, Value
What kind of food do you like?	Story Structure, Character	Shape words, sound words	Story songs, cultural understanding
Where do some animals live?	Summarize/Sequence	Season words	Form, Improvise, patterns
What is your neighborhood like?	Predictions, Structure, Classify	Position words	Patterns, form, classify
What is the weather like today?	Summarize, Main Idea/Details	Sequence Words, Compare words	Cultural understanding, Parts and Whole
What do plants need to grow?	Main Idea/Details, Fantasy/Reality	Sound words, words that compare	Structure, Setting, Listening, Compare
What are some unusual creatures you have seen?	Sequence of Events, Retell, Plot	Position words	Dynamics, structure, form
What makes someone special?	Classify/Categorize	Opposites	Identification, compare
	Cause and effect, use illustrations	Sound words, number words	Cause and effect, visual thinking

# Reading the Art - Robinson Crusoe

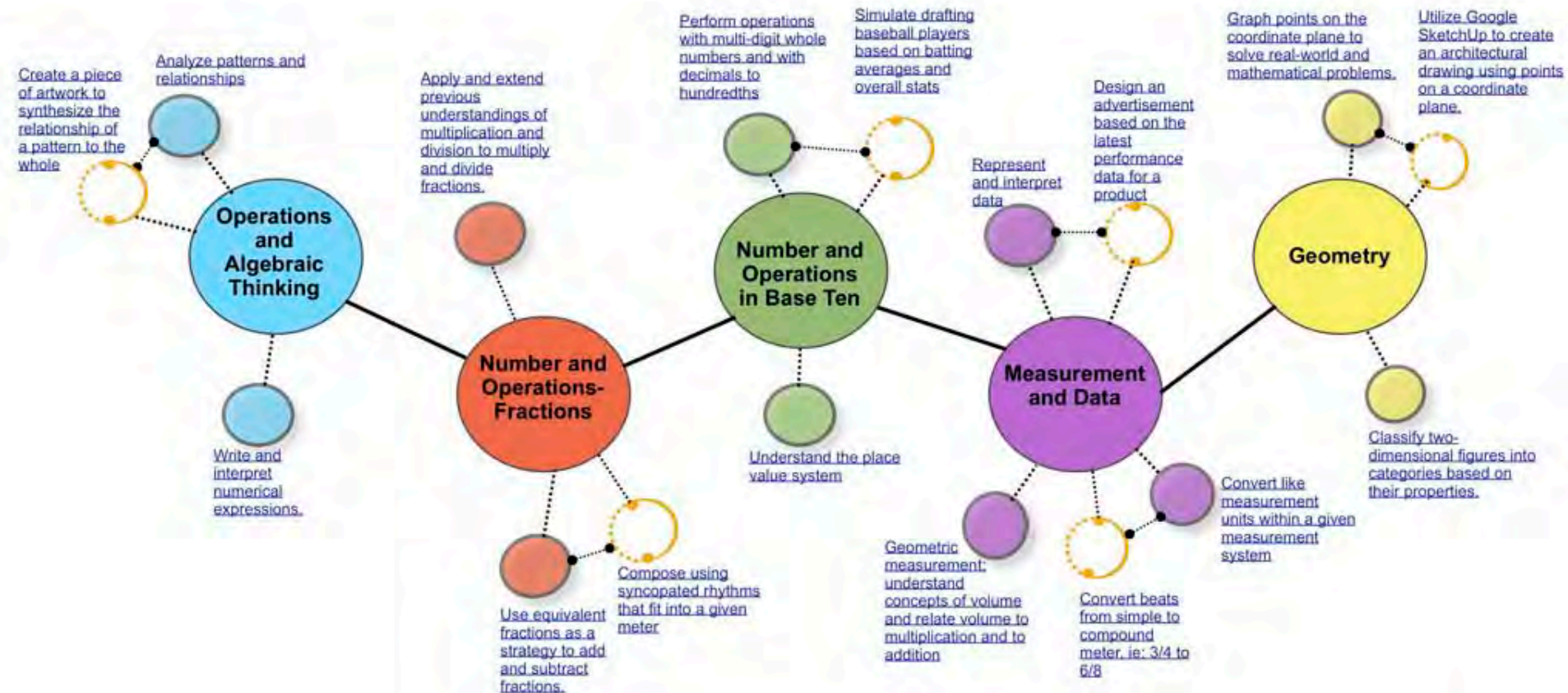
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- CCSS.ELA Literacy.RL. 4.1, 4.2, 4.3, 4.6, 4.7
- Visual Art: 2.1 and 2.4
- Guided reading and decoding of both the text and the art.
- Comparison of textual nuances (phrasing, word choice and voice) and shading, texture and color used in the illustration.
- Alternate Point-of-View.





# 5th Grade Arts Integrated Math Touchpoints



# Chapter 4: Lesson Compositions

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## Kandinsky, Dance and Angles

### CCSS Math 5.G.1, 5.G.2, 5.G.3:

Use a pair of perpendicular number lines, called axes, to define a coordinate system.

Represent real world mathematical problems by graphing.

Understand that attributes belonging to a category of two-dimensional figures also belong to all subcategories of that category.

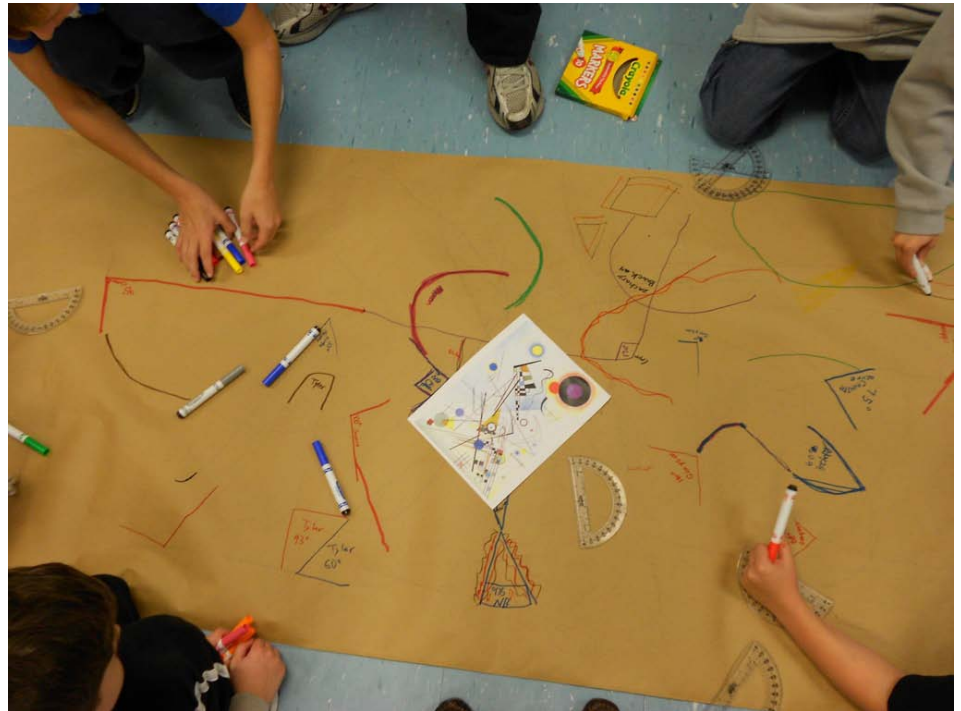
### MD Visual Art 5.3.1.C, 5.3.2.B

Create artworks that explore the uses of the elements of art and selected principles of design.

Identify and describe the elements of art and selected principles of design.

### MD Dance 5.1.1.B

Demonstrate accurately movement sequences that use the elements of dance to interpret literal ideas



# Custom Color and Ratio

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## CCSS Math 6.RP.2, 6.RP.3.a

Understand the concept of a unit rate  $a/b$  associated with a ratio.

Make tables of equivalent ratios relating quantities with whole-number measurements.

## MD Visual Arts 6.3.1.a, 6.3.2.a

Demonstrate fluency and originality in generating visual ideas by investigating media, processes, and techniques

Experiment with visual ideas and concepts by manipulating the elements of art in visual compositions





# Get in Touch!

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# Q&A

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## Art and the Common Core

### Required Reading from *Education Week*:

#### [Arts Education Seen as Common-Core Partner](#)

As educators nationwide seek to help students meet the demands of the common core in English/language arts and mathematics, many arts education advocates are making the case that the arts can be a valuable partner. And in some cases, they're identifying ways to make the links explicit.

EDUCATION WEEK LEADERSHIP FORUMS

#edweeklive 

# Road Maps to **COMMON CORE** Success

REGISTRATION NOW OPEN!

**INDIANAPOLIS**

March 11, 2013

**WHITE PLAINS**

March 21, 2013

[www.edweekevents.org/common-core-success](http://www.edweekevents.org/common-core-success)

