Artistic Ways of Knowing
Arts Talent Identification

Joanne Haroutounian
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The Arts in your School System

- Specialists in the arts - elementary through high school - music and visual arts
- Frequency of instruction?
- Specialized arts classes for differentiation?
- Identification - begins at grade 3
- Any arts integration - STEAM approach?
Talent Identification in the Arts

• Performing and visual arts are largely neglected in the gifted/talented identification process in the U. S.

• Emphasis is only on academic identification

• Decrease in arts programs in U.S. schools

• Lack of identification instruments that contain research-based arts-specific criteria
Effective Arts Talent Identification

• Realizes the current role of the arts in the schools

• Provides a pragmatic process that is easy to implement

• Arts are taught in specialized arts and general classrooms – all students learn to think as artists and teachers observe potential talent through specialized curriculum based on learning through the artistic process
# Comparison of Identification Procedures

<table>
<thead>
<tr>
<th>Academically Gifted and Talented</th>
<th>Artistically Gifted and Talented</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nomination:</strong></td>
<td></td>
</tr>
<tr>
<td>• Observational checklists and rating scales</td>
<td>• Observational checklists and rating scales should contain valid criteria in individual arts areas based on research and gifted arts literature. Avoid generalized arts rating scales (Hausmann, 1995a, 1995b, 2002).</td>
</tr>
<tr>
<td>• Recognize developing potential as well as demonstrated talent, utilizing artists or teachers who have expertise in the recognition of developing artistic talent (ArtsConnection, 1992; Clark &amp; Zimmerman, 1992; Hausmann, 2002, 2009a; Khanna, 1982; Oreck, 2005).</td>
<td></td>
</tr>
<tr>
<td>• Nomination from multiple sources</td>
<td>• Nomination from multiple sources: Collect data concerning student abilities and background in the school, home, and community. Arts activities and instruction often extend beyond the school (Bloom, 1985; Hausmann, 1995a, 1995b, 2006c, 2009; Kay, 2008; Richen, 1983).</td>
</tr>
<tr>
<td>• Identification procedures at fixed grade levels</td>
<td>• Provide flexibility for identification of emerging artistic talent at different ages, dependent on the child’s physical and emotional development (Bloom, 1985; Davidson &amp; Scripp, 1994; Sloboda &amp; Howe, 1991a, 1991b; Warburton, 2006).</td>
</tr>
<tr>
<td>• Identification of underserved populations</td>
<td>• Recognize multiple talent areas and genes within each arts discipline (Hausmann, 1995b, 2002; Usiele, 1990).</td>
</tr>
<tr>
<td>• Include the identification of artistic talent in underserved populations (ArtsConnection, 1992; Clark &amp; Zimmerman, 1992; Frasier, Garcia, &amp; Passow, 1995; Johnsen, 2004; Kay &amp; Subotnick, 1994).</td>
<td></td>
</tr>
<tr>
<td><strong>Achievement:</strong></td>
<td></td>
</tr>
<tr>
<td>• Grades</td>
<td>• Include the assessment of student behavior and performance in the process of developing artistic work (ArtsConnection, 1992; Clark &amp; Zimmerman, 1992; Hausmann, 1995b, 2002, 2009a; Landy, 2006; Oreck, 2004; Warburton, 2002; Worley, 1998).</td>
</tr>
<tr>
<td>• Tests – IQ, achievement</td>
<td>• Assess student behavior and performance while engaged in artistic activities that involve perceptual discrimination and metacognition (Hamburger, 1995; Gorden, 1987; Hausmann, 1995b, 2002; Taylor, 2006; Webster, 1950, 1992).</td>
</tr>
<tr>
<td>• Avoid the use of standardized testing of intelligence or achievement as a basis for artistic talent identification (Abell, Callahan, &amp; Hausmann, 1994; Clark &amp; Zimmerman, 1992; Gardner, 1990).</td>
<td></td>
</tr>
<tr>
<td>• Include specific testing in arts areas where available that offers objective data for identification (Clark, 1980; Clark &amp; Zimmerman, 1992; Gorden, 1987; Hausmann, 1995a, 1995b, 2002, 2009a).</td>
<td></td>
</tr>
<tr>
<td><strong>Creativity:</strong></td>
<td></td>
</tr>
<tr>
<td>• Tests – Torrance</td>
<td>• Avoid the use of general creativity testing as a basis for artistic talent identification (Clark &amp; Zimmerman, 1992; Hausmann, 2002).</td>
</tr>
<tr>
<td>• Performance assessment of creative problem solving</td>
<td>• Assessment of artistic performance/product should include creative experimentation (such as improvisation, artwork) and creative interpretation (the development of music, dramatic, or dance performance; listening and critiquing) (Clark &amp; Zimmerman, 1992; Hausmann, 2002, 2009a; Landy, 2006; Landy, Luck, Connor, &amp; McMullen, 2003; Taylor, 2006).</td>
</tr>
<tr>
<td>• Use balanced forms that reflect art-specific talent criteria for performance or portfolio assessment during the process of developing artistic works. Avoid screening with a singular audition (Hausmann, 2002; Oreck, Owen, &amp; Baum, 2003; Schumann, 1997; Warburton, 2006).</td>
<td></td>
</tr>
</tbody>
</table>
Arts Talent ID

• Based on *Artistic Ways of Knowing* – the perceptual and cognitive process inherent in working through the arts

• Arts specific criteria based on analysis of identification and performance assessment forms used by arts specialists and gifted arts programs across the country.

• Provides cohesive framework and criteria grids that include all arts domains.

• Emphasis on observing behaviors while engaged in the creative artistic process

• User-friendly to arts specialists
Artistic Ways of Knowing

• **Artistic Ways of Knowing: How to Think Like an Artist**
  • Describes how artists create through the artistic process – music, visual arts, dance, theater
  • Includes short arts experiences for professional development to better understand artistic knowing.

• **Artistic Ways of Knowing: A Curriculum for the Artist within EVERY Student**
  • Set of model “sparkler” lessons based on learning through Artistic Ways of Knowing
  • 11 lessons in each art form and six 3-lesson units that combine arts, and integrate arts with academic content.
Artistic Ways of Knowing

Perceptual Awareness and Discrimination
To perceive through the senses with acute awareness
differentiate to a higher level of complexity in perception of sounds, images, motions, concentration

Metaperception
To internally manipulate perceptions and emotions while making interpretive decisions
differentiate through tasks that require more subtle, abstract decision-making, with multiple choices for interpretation

Creative Interpretation
To rework and refine interpretive decisions, using elements of perceptual discrimination and metaperception
differentiate by expanding exploratory experiences, encouraging reworking and refinement of interpretive ideas

Dynamic of Behavior & Performance/Product
to communicate a creative interpretation aesthetically through reaction to arts, performance (music, dance, drama) or artistic product (visual arts)
differentiate through student-guided rehearsals towards performance, repeated performances, or reworking of art or written product for further refinement.

Critiquing
To evaluate oneself and others with artistic discrimination
differentiate by “fine-tuning” discrimination through vocabulary, level of artistic work critiqued, detailed communication of perceptions.

Developed by Joanne Haroutounian 1995
Perceptual Awareness and Discrimination

• To perceive through the senses with acute awareness

• For Gifted/Talented: Differentiate to a higher level of complexity in perception of sounds, images, motions, and concentration
Metaperception

• The artistic counterpart to *metacognition*
• The cognitive/perceptual functioning of any performing or visual artist while making interpretive decisions.
• Intermingling of perceptual and expressive elements.

• Metacognition – thinking about thinking
• Metaperception – perceiving/thinking about artistic intent
Metaperception

• To internally manipulate cognition, perception, and emotions while making interpretive decisions.

• Gifted/Talented: Differentiate through tasks that require more subtle, abstract decision-making, with multiple choices for interpretation.
Creative Interpretation

• To rework and refine interpretive decisions using elements of perceptual discrimination and metaperception.

• Gifted/Talented: Differentiate by expanding exploratory experiences, encouraging reworking and refinement of interpretive ideas.
Dynamic of Behavior & Performance/Product

- To communicate a creative interpretation aesthetically through reaction to arts, performance (music, drama, dance) or artistic product (visual arts).

Gifted/Talented: Differentiate through student-guided rehearsals towards performance, repeated performances or reworking of art or written product for further refinement.
Mirror Exercise
Critiquing

• To evaluate oneself and others with artistic discrimination

• Gifted/Talented: Differentiate by “fine-tuning” discrimination through vocabulary, level of artistic work critiqued, detailed communication of perceptions.
Student Reflection & Critique

Reflections

Student Name: ___________________________
Sparkler Lesson: _______________________  Arts Domain: _______________________

Reflections: What did you learn from this lesson? Include possible challenges, ideas for future learning related to the lesson.

Self-Critique:
What did you do well?

What needs more improvement?

Which Artistic Ways of Knowing were used in this lesson? (check all that apply – how used?)

- Perceptual Awareness and Discrimination
- Metaperception and Creative Interpretation
- Dynamic of Performance/Produit
- Commitment & Critique

How well do you think you did in the tasks in this lesson? (circle number)

<table>
<thead>
<tr>
<th>Poor</th>
<th>Fair</th>
<th>Satisfactory</th>
<th>Above Average</th>
<th>Excellent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
Arts Talent ID

• Potential Talent Criteria – reflects criteria found in research of arts/gifted identification and audition forms
• Based on Artistic Ways of Knowing – behaviors recognized through the artistic process
• Similar criteria across the arts
• Expands beyond performance/product
• Includes commitment criteria
# Arts Talent ID

## Potential Talent Criteria in the Arts

<table>
<thead>
<tr>
<th>Perceptual Awareness and Discrimination</th>
<th>Creative Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MUSIC</strong></td>
<td><strong>VISUAL ARTS</strong></td>
</tr>
<tr>
<td>1. Is keenly aware of sounds; listens with focused concentration to music and the environment</td>
<td>2. Can remember melodies and rhythms and can repeat them accurately (audition)</td>
</tr>
<tr>
<td>2. Can recall images from memory (visualization)</td>
<td>3. Senses a rhythmic pulse in a fluid manner and responds to subtle changes in rhythm and tempo</td>
</tr>
<tr>
<td>4. Can hear slight differences in melodies, rhythms, and sounds</td>
<td>5. Enjoys experimenting with sounds; extends, manipulates, and improvises in imaginative ways</td>
</tr>
<tr>
<td>6. Shows sensitivity to aesthetic elements of music in performance, appreciation, and critique: mood, dynamics, style, instrumental timbre</td>
<td>7. Works thoughtfully and perceivingly while practicing and revising musical ideas (metaperception)</td>
</tr>
<tr>
<td>8. Performs and reacts to music with personal expression; shows intensity and involvement with the music</td>
<td>9. Communicates and performs with personal expression and sensitivity; shows intensity and immediacy in a dramatic role or activity</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>DANCE/MOVEMENT</strong></th>
<th><strong>THEATER/DRAMA</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Is keenly aware of movement; shows spatial awareness of body position in relation to objects, people, and surroundings</td>
<td>2. Can effectively mimic the way people speak, walk, or move (mimicry)</td>
</tr>
<tr>
<td>3. Senses a rhythmic pulse in a fluid manner through movement and responds to subtle changes in tempo</td>
<td>4. Is sensitive to details in the environment and the feelings and expressions of others</td>
</tr>
<tr>
<td>5. Enjoys improvising through movement and spontaneously manipulating the body in imaginative ways</td>
<td>6. Shows sensitivity to aesthetic elements of drama in performance, appreciation, and critique: characterization, physical/vocal flexibility, believable performance</td>
</tr>
<tr>
<td>7. Works thoughtfully and perceivingly while practicing and revising movement ideas (metaperception)</td>
<td>8. Communicates and performs with personal expression and sensitivity; shows intensity and immediacy in a dramatic role or activity</td>
</tr>
<tr>
<td>MUSIC</td>
<td>VISUAL ARTS</td>
</tr>
<tr>
<td>-------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>Behavior and Performance</strong></td>
<td><strong>Behavior and Product</strong></td>
</tr>
<tr>
<td>10. Shows a natural physical ease and rhythmic security in musical performance</td>
<td>10. Displays effective use of different media in artistic work with natural ease</td>
</tr>
<tr>
<td>11. Learns quickly and strives to improve physical/technical musical skills</td>
<td>11. Learns quickly and strives to improve technical artistic skills</td>
</tr>
<tr>
<td>12. Performs with musical expression and abilities beyond age or grade level</td>
<td>12. Produces artwork with expressive and imaginative abilities beyond age or grade level</td>
</tr>
<tr>
<td>13. Captures the attention of listeners when performing</td>
<td>13. Artwork captures the attention of observers when performing</td>
</tr>
<tr>
<td><strong>Commitment and Critique</strong></td>
<td><strong>Commitment and Critique</strong></td>
</tr>
<tr>
<td>14. Shows perseverance in musical tasks; works with focused concentration, energy, and internal motivation</td>
<td>14. Shows perseverance in artistic tasks; works with focused concentration, energy, and internal motivation</td>
</tr>
<tr>
<td>15. Strives to refine musical ideas; shows self-confidence, is a risk-taker, and sets high goals</td>
<td>15. Strives to refine artistic ideas; shows self-confidence, is a risk-taker, and sets high goals</td>
</tr>
<tr>
<td>16. Constructively critiques the musical work of others and self</td>
<td>16. Constructively critiques the artistic work of others and self</td>
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</table>
Nomination Forms:
Referral by teacher
parent
Student peer
community

Parent p. 16
Ratings reflect arts talent criteria pertinent to parent observations

Part A (to be completed by the parent or guardian): We want to learn more about what your child is doing outside of school and what type of activities and interests in the arts you have observed at home. Please provide the following information:

In which arts area(s) do you feel your child shows interest and potential?

☐ Music  ☐ Visual Arts  ☐ Dance  ☐ Theater/Drama

Circle the number that you feel most closely represents how often you observe your child working in this arts area in the following ways:

1. Looks and listens with focused concentration; is keenly aware of details in surroundings and people
2. Can remember details in arts area and can repeat them accurately (melodies, images, movements, behaviors)
3. Enjoys experimenting and making up things in the arts area (songs, drawings, dances, stories)
4. Works in arts area with focus and involvement when practicing or revising work
5. Performs with expression or produces artwork showing expression
6. Captures the attention of listeners or observers when performing or showing artwork
7. Shows perseverance while working in the arts area, demonstrating energy and internal motivation
8. Has self-confidence and sets high goals for self

Describe arts activities your child enjoys outside of school, including religious and community groups, lessons, and family activities:

List additional information that you feel describes your child’s potential talent in the arts area:
Student (self) Information and Nomination Form

Includes checklist pertinent to arts talent criteria and personal information to help develop a student profile
Teachers notice students with potential talent at the end of each Sparkler Lesson. They jot down names, specific behaviors, aspects of Artistic Ways of Knowing observed. They transfer these observations to Sparkler Note Pad.
Jot down student names and behaviors you notice showing strength in the following areas of potential talent. Follow up by completing the Indicators of Potential Talent Observation Rating Scale in the appropriate arts area as part of the G/T talent identification process.

<table>
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<td>Commitment and Critique:</td>
</tr>
</tbody>
</table>
Criteria reflects arts talent grid. 5 point Likert scale reflects how often behavior has been observed.
Behavior and Performance
9. The student communicates interpretive sensitivity in listening to and evaluating music.  1 2 3 4 5
10. The student shows a natural physical ease and rhythmic security in musical performance.  1 2 3 4 5
11. The student learns quickly and strives to improve physical/technical musical skills.  1 2 3 4 5
12. The student performs with musical expression and abilities beyond age or grade level.  1 2 3 4 5
13. The student captures the attention of listeners when performing.  1 2 3 4 5

Commitment and Critique
14. The student shows perseverance in musical tasks and works with focused concentration, energy, and internal motivation.  1 2 3 4 5
15. The student strives to refine musical ideas and shows self-confidence, is a risk-taker, and sets high goals.  1 2 3 4 5
16. The student constructively critiques the musical work of others and self.  1 2 3 4 5

Column Total: □□□□□
Multiply by Weight: 1 2 3 4 5
Weighted Column Total: □□□□□

TOTAL RATING:

Please clarify your opinion of this student for admittance to a gifted/talented program in music:
☐ Highly recommend  ☐ Recommend  ☐ Possible entry  ☐ Needs further development

Please provide further comments below and on the reverse describing specific strengths and weaknesses of this student to help determine the student’s potential talent and acceptance into gifted/talented programming in music.
### Visual Art Observation Rating Scale

#### Student Information
- **Student Name:**
- **Age:**
- **Grade:**
- **School:**
- **Type of Class:**
- **Person Completing Form:**
- **Title:**
- **Phone:**
- **You have known the student:**
- **Date:**

#### Observation Rating Scale

Please indicate how often the student listed above has shown the following behaviors by circling the appropriate number:

1. **Perceptual Awareness and Discrimination**
   1. The student is keenly aware of visual images and perceives and depicts visual images from the environment and within art.
   2. The student can recall and create images from memory (visualization).
   3. The student effectively conveys detail and a sense of compositional design through drawings or artwork.
   4. The student can discriminate subtle details and complexities in artwork.

2. **Creative Interpretation**
   5. The student enjoys experimenting with artistic ideas and displays fluency and flexibility of imaginative ideas.
   6. The student shows sensitivity to aesthetic elements of art in production, appreciation, and critique: composition, balance, line, texture, design, space.
   7. The student works thoughtfully and perceptively while practicing and revising artistic ideas (metaperception).
   8. The student produces unique and unusual artwork that shows originality, personal expression, and imagination.
### Behavior and Production

9. The student communicates interpretive sensitivity in observing and evaluating artwork.  
   1 2 3 4 5

10. The student displays effective use of different media in artistic work with natural ease.  
    1 2 3 4 5

11. The student learns quickly and strives to improve technical artistic skills.  
    1 2 3 4 5

12. The student produces artwork with expressive and imaginative abilities beyond age or grade level.  
    1 2 3 4 5

13. The student’s artwork captures the attention of observers.  
    1 2 3 4 5

### Commitment and Critique

14. The student shows perseverance in artistic tasks and works with focused concentration, energy, and internal motivation.  
    1 2 3 4 5

15. The student strives to refine artistic ideas and shows self-confidence, is a risk-taker, and sets high goals.  
    1 2 3 4 5

16. The student constructively critiques the artistic work of others and self.  
    1 2 3 4 5

| Column Total: |  
| Multiply by Weight: |  
| Weighted Column Total: |  

**TOTAL RATING:**

---

Please clarify your opinion of this student for admittance to a gifted/talented program in visual arts:

- [ ] Highly recommend
- [ ] Recommend
- [ ] Possible entry
- [ ] Needs further development

Please provide further comments below and on the reverse describing specific strengths and weaknesses of this student to help determine the student’s potential talent and acceptance into gifted/talented programming in visual arts:
Performance/Portfolio Assessment

• Assessment based on criteria reflecting Artistic Ways of Knowing
• Includes performance/production skills pertinent to each arts area
• Commitment and critique determined by interview questions following the performance or presentation
• Assessment form offers room for qualitative input as well as quantitative ratings reflecting potential talent criteria
## Arts Talent ID
Performance/Portfolio Assessment Criteria

<table>
<thead>
<tr>
<th>MUSIC</th>
<th>VISUAL ARTS</th>
<th>DANCE/MOVEMENT</th>
<th>THEATER/DRAMA</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Performance Skills</strong></td>
<td><strong>Production Skills</strong></td>
<td><strong>Performance Skills</strong></td>
<td><strong>Performance Skills</strong></td>
</tr>
<tr>
<td>1. Performs with physical ease and rhythmic security</td>
<td>1. Work shows strong overall composition: design, balance, space</td>
<td>1. Performs with physical ease and a sense of rhythmic pulse</td>
<td>1. Performs with physical ease in body and vocal control</td>
</tr>
<tr>
<td>2. Plays accurately: notes, rhythm, articulation</td>
<td>2. Exhibits sensitive use of line and shape</td>
<td>2. Demonstrates a sense of space, balance, body alignment</td>
<td>2. Displays agile use of gestures, facial expressions, nonverbal behaviors</td>
</tr>
<tr>
<td>5. Performs by memory with confidence</td>
<td>5. Shows appropriate use of texture</td>
<td>5. Shows poise and discipline in body mastery</td>
<td>5. Portrays a believable understanding of character</td>
</tr>
</tbody>
</table>

**Creative Interpretation**

| **Performance Skills** | **Production Skills** | **Performance Skills** | **Performance Skills** |
| 8. Shows originality and unique, imaginative musical ideas | 8. Shows originality and unique, imaginative artistic ideas | 8. Shows originality and unique, imaginative movement ideas | 8. Shows originality and unique, imaginative dramatic ideas |
| 9. Captures the attention of the audience when performing | 9. Artwork captures the attention of observers | 9. Captures the attention of the audience when performing | 9. Captures the attention of the audience when performing |

**Commitment**

| **Performance Skills** | **Production Skills** | **Performance Skills** | **Performance Skills** |
| 11. Interview: Perseverance, internal motivation, high goals | 11. Interview: Perseverance, internal motivation, high goals | 11. Interview: Perseverance, internal motivation, high goals | 11. Interview: Perseverance, internal motivation, high goals |
Includes quantitative assessment of performance and room to write qualitative comments
INTERVIEW QUESTIONS:
1. When did you first get interested in music? Tell us a bit about your background.
2. What are your personal goals in your musical studies?
3. What are you most proud of in your musical accomplishments?
4. What composition was your favorite in today’s performance? Why?
5. How do you think you performed today? Describe both strong points and possible problems.

Interview Evaluation: Commitment and Critique
11. The student communicates perseverance, internal motivation, high goals. 1 2 3 4 5
12. The student constructively self-critiques musical work. 1 2 3 4 5

Interview Rating Total: ___________________________
Performance Assessment Total: _______________________
ASSESSMENT TOTAL (MAX 60): _______________________

Please clarify your opinion of this student for admittance to a gifted/talented program in music:
Q: Highly recommend  Q: Recommend  Q: Possible entry  Q: Needs further development
Date: __________________________ Signature: __________________________
Phone: __________________________ email: __________________________
# Arts Talent ID
## Portfolio Assessment Form – Visual Arts

<table>
<thead>
<tr>
<th>Student Name:</th>
<th>Age:</th>
<th>Grade:</th>
</tr>
</thead>
<tbody>
<tr>
<td>School:</td>
<td>Teacher:</td>
<td></td>
</tr>
<tr>
<td>Performance Information:</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Please assess each product by assigning ratings for each item, with a written critique on page two of the assessment form.

For each item, rate the student as follows:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>poor</td>
<td>below average</td>
<td>average</td>
<td>excellent</td>
<td>outstanding</td>
</tr>
</tbody>
</table>

**Artistic Skill**
1. The student’s work shows strong overall composition: design, balance, space.
   - 1 2 3 4 5
2. The student exhibits sensitive use of line and shape.
   - 1 2 3 4 5
3. The student displays complexity, detail, and elaboration.
   - 1 2 3 4 5
4. The student demonstrates sensitive use of color.
   - 1 2 3 4 5
5. The student shows appropriate use of texture.
   - 1 2 3 4 5

**Creative Interpretation**
6. The student projects personal expression, artistic freedom, sensitivity, involvement.
   - 1 2 3 4 5
7. The student is aware of aesthetic details (style, mood, fluidity).
   - 1 2 3 4 5
8. The student shows originality and unique, imaginative artistic ideas.
   - 1 2 3 4 5
9. The student’s artwork captures the attention of observers.
   - 1 2 3 4 5

**Commitment**
10. The student has self-confidence in his or her portfolio presentation.
    - 1 2 3 4 5

Column Total: □□□□□
Multiply by Weight: □□□□□
Weighted Column Total: □□□□□
Portfolio Assessment Total: ____________
INTERVIEW QUESTIONS:
1. When did you first get interested in art? Tell us a bit about your background.
2. What are your personal goals in your art studies?
3. What are you most proud of in your art accomplishments?
4. What is your favorite piece in your art portfolio? Why?
5. How do you evaluate the quality of your work? Describe both strong points and possible problems.

Interview Evaluation: Commitment and Critique
11. The student communicates perseverance, internal motivation, high goals. 1 2 3 4 5
12. The student constructively self-critiques artistic work. 1 2 3 4 5

Interview Rating Total: 
Performance Assessment Total: 
ASSESSMENT TOTAL (MAX 60):

Please clarify your opinion of this student for admittance to a gifted/talented program in visual arts:
☐ Highly recommend  ☐ Recommend  ☐ Possible entry  ☐ Needs further development
Date: ____________________________ Signature: ____________________________
Phone: ____________________________ email: ____________________________
Assessment Procedures

• Procedures (p. 48-50) developed from analysis of audition and portfolio procedures used in specialized arts schools, gifted/arts programs, Governors’ Schools, Conservatories, etc.

• Arts Activity Grid (p. 45-47) served as a starting point for the Artistic Ways of Knowing Curriculum.
Artistic Ways of Knowing Curriculum

• Goal of the curriculum – to bring learning through the arts to ALL students while highlighting those with potential talent.
• To provide lessons that teach Artistic Ways of Knowing to all students.
• To merge Artistic Ways of Knowing with academic content in a substantive way.
• To offer differentiated opportunities for students showing potential talent in the arts.
National Core Arts Standards

A Conceptual Framework for Arts Learning

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www.nationalartstandards.org
Visual Arts Sparkler Lesson
Artistic Focus: Perceptual Awareness & Discrimination, Metaperception

Observer & Artist: Visual Description & Visualization

Objective: To develop visual/verbal description skills by observing and verbally describing details of an object to a partner who draws only from this description. The exercise expands to include visualization skills, realizing objects metaperceptively.

Materials: Paper and pencil
          Interpretive Visual Art Elements

Location: Classroom

Visual Arts
Elements: Visual perception, visualization, imaging, list of elements for description

Introduction:
This lesson can serve as a starting point to fine-tune visual perception of details in an object as well as visualization of an object through memory. Project the Interpretive Visual Arts Elements at the front of the class and have students review these basic descriptors of art before they begin partner work.

Visual Description:
A. Students work as partners, an “observer” and an “artist.” The artist is equipped with pencil and paper and they sit at a table across from each other.
B. The “observer” finds an object in the room that his/her partner cannot see. The observer then describes the object by shape, details in texture, color, size, etc. but cannot use his/her hands at all. The observer provides ideas and details piece by piece to the “artist” partner who draws from these descriptions. The “observer” to notices how the verbal descriptions match the drawing on paper and provides more description.
C. When the artist partner has correctly guessed the object, partners switch roles, describing a new object in the room through sight and drawing from detailed description.
D. Students share the different descriptive words they used in this activity, writing these words on the board to realize the expanse of vocabulary used spurred by a focus on the visual sense.

Visualization:
E. The observer again chooses an object in the room not seen by his/her partner. The observer looks carefully at the object for at least one minute, then closes his/her eyes. (No peeking—blindfolds might be fun to use)
F. The observer describes the object verbally to his/her partner, who does NOT draw, but imagines the object internally through partner descriptions. (This partner may choose to close eyes as well to concentrate better)
G. If descriptions are not clear enough to imagine, the “artist” can ask questions to further define the descriptions. Again, students exchange roles when the object is guessed.
Questions to guide the lesson:

1. What are the basic elements that can describe visual art?
2. How can you describe the object in detail, piece by piece, to help your partner draw it?
3. What descriptive words were helpful for the “artist” partner to draw the object?
4. What was the difference in describing an object from memory rather than from sight?
5. How did the concept of visualization and metaperception play a role in this lesson?

*Sparklers: Note students that show the following signs of potential talent in visual arts:

- Shows fine-tuned perception of details from visual observation
- As “artist,” can translate verbal descriptions into artistic ideas
- Obviously internalizes visual images and describes them with verbal clarity
- Shares insightful verbal vocabulary that describes visual details

<table>
<thead>
<tr>
<th>Artistic Ways of Knowing</th>
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<td><strong>Perceptual Awareness &amp; Discrimination:</strong></td>
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<td>Observing details in visual perception and description of objects as well as drawing objects from these verbal descriptions</td>
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<td><strong>Metaperception:</strong></td>
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<td>Internalizing details of objects through imagery and describing them verbally from this internalization</td>
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<td><strong>Creative Interpretation:</strong></td>
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<td>Interpreting details through drawing from verbal descriptions</td>
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<td><strong>Dynamic of Performance &amp; Product:</strong></td>
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<td>Creating drawings from verbal descriptions</td>
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<td><strong>Critique:</strong></td>
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<td>Sharing ideas about visual description language and the experience of visualization</td>
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Suggestions for further differentiation

Sparkler Notes and Reflection

What Core Arts Standards were used in the lesson

Extend: Optional differentiated extensions to this lesson:

- *What Do You See?* uses the painting, *A Sunday Morning on the Island of the Grande Jatte* as a basis for detailed observation and interpretive drawing. (*Artistic Ways of Knowing: How to Think Like an Artist*, p. 16)

- *Keen Observer* is a drama activity that reinforces carefully detailed observation of a partner to improve perceptual awareness and discrimination. (*Artistic Ways of Knowing: How to Think Like an Artist*, p. 24)

- *Haiku Visions* (p. ) connects the study of Haiku with the creation of a watercolor work inspired by Asian artwork.

- *Artist’s Journal of a Day* (p. ) offers students the opportunity to sketch visual images seen throughout the day, journaling with words and pictures.

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**Sparkler Notes & Reflections**

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**ARTS: Cr 1; Pr 4; Re 7, 9**
Differentiated Curriculum Brainstorming Map
Differentiate through the Arts

11 Anchor Standards

- **Breadth - Expanding Ideas**
  - 11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

- **Pacing - Acceleration**
  - 3. Higher level of refinement in completing artistic work
  - 5. Higher level of development and refinement of artistic work for presentation

- **Depth - Complexity**
  - 4. Analyze, interpret, and select artistic work for presentation.
  - 7. Perceive and analyze artistic work
  - 9. Apply criteria to evaluate artistic work
  - 10. Synthesize and relate knowledge and personal experiences to make art.

- **Creative Interpretation**
  - 1. Generate & conceptualize artistic ideas and work.
  - 2. Organize and develop artistic ideas and work
  - 6. Convey meaning through the presentation of artistic work
  - 8. Interpret intent and meaning in artistic work

**NATIONAL CORE ARTS STANDARDS**
Differentiated Lesson

Pr = Process

C = Content

Pr = Product or Performance
Differentiated Unit

**Breadth - Expanding Ideas**
- Exploring Japanese arts forms - silkscreen, water color
- Interpreting Haiku beyond narrative to include movement, art, music
- Impressionistic music as an inspiration for creating Haiku

**Pacing - Intensity**
- Expand by creating a silkscreen or exploring Japanese calligraphy
- Expand by combining movement, narrative, artwork backdrop and music for a presentation
- Expand by creating a video of students narrating their Haiku with appropriate background, music

**HAiku UNIT**
- Visions - Art
- Reflections - Dance
- Expressive
- Messages - Drama
- Sound Impressions - Music

**Depth - Complexity**
- Learn the skill and technique of water color
- Analyze ancient Haiku poetry for movement depicted in words
- Learn about vocal qualities and character connected to narrating poetry
- Developing a sound impression project combining poetry and music

**Creative Interpretation**
- Interpret poetry through watercolor in Japanese style
- Create Haiku poems inspired by arts interpretations
- Express the descriptive words of Haiku through movement
- Use music as an inspiration to create a Haiku poem
Talent Development in the Arts

• Requires differentiation that may extend beyond the school

• Community resources for training, mentorships, and apprenticeships

• Flexibility in scheduling – especially for secondary/high school students

• Independent study options providing academic credit for outside arts training.
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