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[rveon@atlantapublicschool.us](mailto:rveon@atlantapublicschool.us) copy [micaafellow@aol.com](mailto:micaafellow@aol.com); [rveon@gsu.edu](mailto:rveon@gsu.edu)

Table 1. K-12 Matrix of Instructional Objectives for Creativity  
 I = When a skill is introduced (to be developed in subsequent grades).

<b>STAGE 1: IDEA-FORMATION SKILLS</b> <b>Stage 1 Assessment: Image + Context = Idea</b> <b>Did you Risk and Reframe?</b> <b>The student...</b>	<b>K</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6-8</b>	<b>9-12</b>
Mentally recalls and produces visual images using a variety of materials	I							
Explores and states the meaning of visual imagery by critiquing and producing artworks	I							
Attends to and follows prompts inherent in the character of art materials when producing artworks	I							
Recognizes and discusses how a single visual image can be assigned multiple meanings; Generates multiple interpretations for an object or image		I						
Demonstrates mental visualization (the ability to mentally manipulate images and meaning) by predicting how changes made to a visual image will change its meaning(s)		I						
Improvises in response to unanticipated insights, deviations or teacher-imposed constraints/challenges that reframe experience		I						
Produces visual images in response to open-ended prompts, themes, and narratives without the teacher providing a visual model			I					
Plans artworks by making preliminary variations; also, makes multiple representations of a single theme/topic using varied media and approaches			I					
Mentally envisions what cannot be directly observed, for example, by producing artworks depicting imaginary worlds, machines with mysterious functions, and embodiments of mythical beings, intangible forces, personal/social values, etc			I					
Produces new images and meaning by using visual analogy and metaphorical thinking (seeing the properties of one thing as representing or standing for the properties, structure, or function of something else)			I					
Recognizes that interpretation relies on context (the implicit and explicit cues/clues that suggest how we should assign meaning to something); combines cues/clues from disparate contexts in planning or producing an artwork to generate unusual meaning				I				
Uses strategies to alter and generate visual images, such as SCAMPER (Eberle, 1996) or those found in McKim (1980) and Roukes (1984), to change how they are perceived and interpreted				I				
Self-monitors to reflect on and guide the artistic process; identifies what they do not yet know and strategies for discovering/learning it				I				

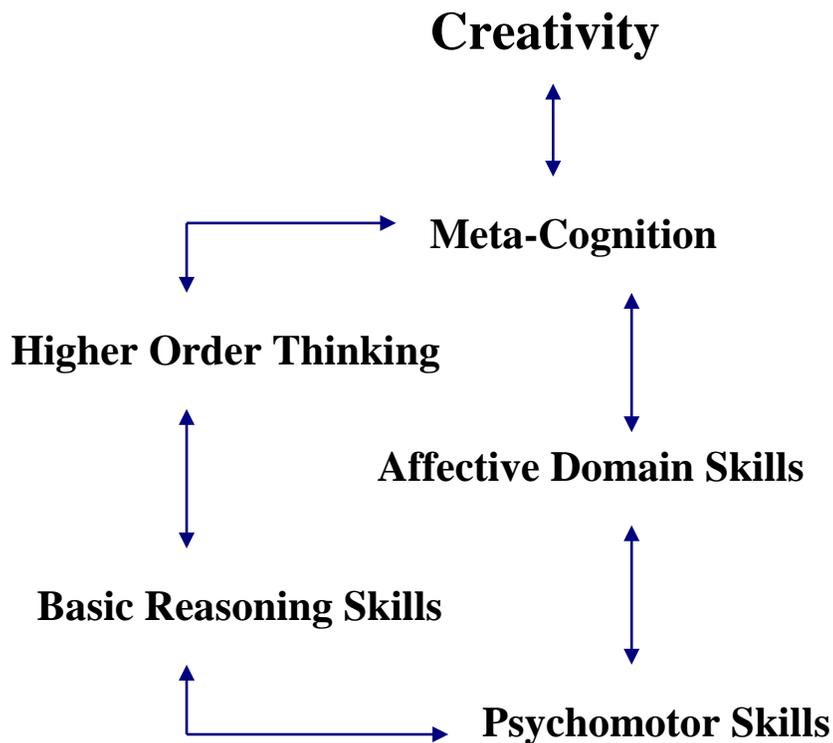


## Five Questions For The Future:

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Following a suggestion by Periklis Pagratis (Savannah College of Art and Design), we might ask: Is there a single set of questions which develop the qualities of a creative mindset that are valid for every grade level—that can serve as a thread through each grade level for developing creativity over the long term? These questions could help students refocus and re-experience what it means to think creatively at each stage of developmental readiness. This suggestion could lead to a useful tool for helping ensure vertical alignment as students spiral upward through the curriculum. The idea is to challenge students by asking them to reframe their experience so they consistently encounter the unfamiliar and the unknown, thereby reconsidering what they know and can do by orchestrating different constellations of skills and concepts. The following list, then, are suggestions—prompts for developing an inquiry-based, creative mindset through each grade level.

- 1) What more can you do?
- 2) What else can you connect it to? (What more can you add?)
- 3) What other ways can it be done? (How might someone else do it or see it?)
- 4) Can it mean more than that?
- 5) What does it lead to (what's next)?



A model of the creative process (adapted from Ludvigsen, 1980)

# The Creative Process

