



DANCE - Grades 5, 6, 7, 8

Academic Readiness for 2020

Dear Center City Families,

In this challenging time, Center City staff is doing our best to ensure that your child is academically prepared to return to school in the Fall of 2020 with minimal learning loss. We have created this packet of academic materials that expand on foundational content that was covered this school year. Your child should complete this work to be ready for school once the academic year starts again in the fall.

This packet includes approximately four weeks of work. **Between May 4th and 22nd, teachers will schedule virtual check-ins with students centered around the content of this packet. Please return the completed packet to your home campus no later than June 5, 2020.**

Inside this packet, you will find:

- A table of contents that shows page numbers for each included activity
- A calendar that shows, day by day, which activities students should complete
- A copy of every activity and assignment that students will need to complete

Your child's teachers will be reaching out via text, email, phone, or Class Dojo to let you know when they are available and how they will monitor student progress on academic work through May 22nd.

There are a number of ways you can support the academic growth of your child during this time and throughout the summer:

- If possible, provide them with a quiet, comfortable place in which to complete their work.
- Please encourage them to read a book or magazine for pleasure. You can find books and resources online at www.dclibrary.org.
- Encourage children to keep a diary or journal for recording their thoughts, observations, or drawings.
- Get outside for an hour or two as weather permits.
- Reach out to the teacher if your child has any questions about the work in this packet.

We thank you for your patience and flexibility during these unprecedented times. If you have any questions or concerns, please do not hesitate to reach out to your campus team. In the meantime, we encourage everyone to stay safe and healthy by following the social distancing protocols that Mayor Bowser has put into place.

Sincerely,

The Center City Team



DANCE - Grades 5, 6, 7, 8

Preparación Académica para 2020

Queridas Familias de Center City,

Durante este tiempo difícil, el personal de Center City está haciendo nuestro mejor para asegurar que su hijo está académicamente preparado para regresar a la escuela en el otoño de 2020 con una pérdida mínima de aprendizaje. Hemos creado este paquete de materiales académicos que amplían en el contenido fundacional que estaba cubierto este año escolar. Su hijo debe cumplir este trabajo para estar listo una vez el año académico empiece otra vez en el otoño.

Este paquete incluye aproximadamente cuatro semanas de trabajo. **Entre el 4 y el 22 de mayo, los maestros van a programar conversaciones virtuales con los estudiantes para hablar sobre el contenido de este paquete. Por favor entreguen el paquete cumplido a su campus no más tarde que el 5 de junio, 2020.**

Adentro este paquete, van a encontrar:

- Una tabla de contenido que muestra el número de página para cada actividad incluida
- Un calendario que muestra, día por día, cuáles actividades los estudiantes deben cumplir
- Una copia de cada actividad y trabajo que los estudiantes necesitan cumplir

Los maestros de su hijo van a estar en contacto por texto, correo electrónico, teléfono, o Class Dojo para notificarles cuando están disponibles y cómo van a monitorizar el progreso de su estudiante en el trabajo académico hasta el 22 de mayo.

Hay una variedad de maneras que usted puede apoyar el crecimiento académico de su hijo durante este tiempo y durante el verano:

- Si posible, proporcione su estudiante un lugar tranquilo y cómodo donde puede cumplir su trabajo.
- Por favor animalo a leer un libro o revista para diversión. Puede encontrar libros y recursos en línea a www.dclibrary.org.
- Anime los niños a escribir un diario con sus pensamientos, observaciones, o dibujos.
- Salgan afuera por una hora o dos si el tiempo lo permite
- Hable con el maestro si su hijo tiene alguna pregunta sobre el trabajo en este paquete.

Les agradecemos su paciencia y flexibilidad durante esta época sin precedentes. Si tiene preguntas o preocupaciones, por favor no duden en ponerse en contacto con el equipo de su campus. Mientras tanto, animamos a todos a mantenerse seguros y saludables por seguir los protocolos de distanciamiento social que la alcaldesa Bowser ha implementado.

Sinceramente,

El Equipo de Center City



ትምህርታዊ ዝግጁነት ለ 2020 **DANCE - Grades 5, 6, 7, 8**

የተከበራቸው የሴንተር ሲቲ ወላጆች

በዚህ ፈታኝ ወቅት የሴንተር ሲቲ ስራተኞች ልጅዎ በ 2020 መገባደጃ ላይ ወደ ት / ቤት ሲመለስ በትምህርቱ ዝግጁ መሆኑን ለማረጋገጥ የተቻለንን ሁሉ እያደረጉ ነው። በዚህ የትምህርት ዓመት የተሸፈኑ መሠረታዊ ደብዳቤ ላይ የሚያተኩር ደህንን የትምህርት ቁሳቁስ የያዘ ፓኬጅ ፈጥረናል። የትምህርት ዓመቱ በበልግ ወቅት/ፎል እንደገና ከተጀመረ ልጅዎ ለትምህርት ቤት ዝግጁ ለመሆን ደህንን ስራ መሙላት/መስራት አለበት።

ደህ ፓኬት በግምት የአራት ሳምንታት ሥራን ያካትታል። ከግንቦት/ሚያ 4 እስከ 22 ፍው ባለው ጊዜ መምህራን በዚህ ፓኬጅ ደዘት ዙሪያ እተኩረው ከተማሪዎች ጋር በቮርቹሞል/ባኪንተርንት ለሚደረግ ትምህርት መርሃ ግብር ያዘጋጃሉ። እባክዎን የተጠናቀቀውን እሽግ ከጁን 5 2020 ዓ.ም. በፊት ወደ ትምህርት ጣቢያ/ ካምፓስ ይመልሱ።

በዚህ እሽግ ውስጥ የሚከተሉትን ያገኛሉ፡

- ለእያንዳንዱ ስራዎች የገጽ ቁጥሮችን የሚያሳይ የደዘት ሠንጠረዥ
- ተማሪዎች በየቀኑ ማጠናቀቅ የሚጠበቅባቸውን ስራዎች የሚያሳይ የቀን መቁጠሪያ
- ተማሪዎች ማጠናቀቅ የሚያስፈልጓቸውን የእያንዳንዱ እንቅስቃሴ ቅጽ/ኮፒ

የልጅዎ አስተማሪዎች እስከ ሜይ 22 ባለው ግዜ መቼ እንደሚገኙ እና እንዴት በአካዳሚክ ሥራ ላይ የተማሪዎን እድገት እንዴት እንደሚቆጣጠሩ ለማሳወቅ በጽሑፍ ፣ በኢሜል ፣ በስልክ ወይም በክፍል ጾጁ/ በኩል ለማድረስ ጥረት ያደርጋሉ።

በአሁኑ ሰዓት እንዲሁም እስከ ሰመር ባለው ጊዜ የልጅዎን የትምህርት እድገት ለመደገፍ በርካታ መንገዶች አሉ፡

- የሚቻል ከሆነ ሥራቸውን የሚያጠናቅቁበት ጸጥተኛና ምቹ የሆነ ቦታ አዘጋጁላቸው።
- እባክዎን ለመደሰት መፅሃፍ ወይም መጽሔትን እንዲያነቡ ያበረታቷቸው። መጽሔቶችን እና የተለያዩ ጽሁፎችን በ www.dclibrary.org ማግኘት ይቻላል።
- ሀሳቦቻቸውን ፣ ምልከታዎቻቸውን ፣ ወይም ስዕሎቻቸውን ለመገልበጥ ልጆች ማስታወሻ ደብተር ወይም ማስታወሻ እንዲይዙ ያበረታቷቸው።
- የአየር ሁኔታ እንደሚፈቅድ ለአንድ ወይም ለሁለት ሰዓት ወደ ደጅ የዘዋቸው ይውጡ።
- ልጅዎ በዚህ ፓኬት ውስጥ ስላለው ሥራ ጥያቄ ካለዎት ከአስተማሪው ጋር ይገናኙ።

በእነዚህ ባልተለመዱ ጊዜያት ስለትዕግስት እና እናመሰግናለን። ማናቸውም ጥያቄዎች ወይም ስጋቶች ካሉዎት እባክዎን ወደ የካምፓስ ቡድንዎን ለመገናኘት አያመንቱ። ደህ በእንዲህ እንዳለ ከንቲባ ባውዘር ያስቀመጠቻቸውን ማህበራዊ ልዩነትን /ተራርቆ የመቆየት ፕሮቶኮሎችን በመከተል ሁሉም ሰው ደህንነቱ የተጠበቀ እና ጤናማ ሆኖ እንዲቆይ እናበረታታለን።

ከሠላምታ ጋር፡

የሴንተር ሲቲ ቡድን

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Dancing at a Distance!

Dance Assignments for Grades 5-8



Hi Families!

Below is a calendar of assignments. If you have any questions about what the assignment is, please reach out to your dance teacher!

Ms. Weissler's Email: hweissler@centercitypcs.org

Ms. Weissler's phone number: 224-383-5149

Ms. Jordan's Email: jdaugherty@centercitypcs.org

Ms. Jordan's phone: 502-930-9192

Ms. Malloy's Email: amalloy@centercitypcs.org

Ms. Malloy's phone: 301-852-1007

May Dance Calendar

Week of May 4-8

I can statement:

I can learn Jazz dance techniques & terminologies and use it as a form of exercise which includes stretching, strengthening and cardiovascular components.

May 4	May 5	May 6	May 7	May 8
<p>Follow along with the warm-up with a family member: https://www.youtube.com/watch?v=mgba3anFxkg</p> <p>What did you notice about your body before the warm-up as opposed to after the warm-up?</p> <p>Journal Entry 1 page 15 Record your response in a Journal and discuss it with a family member</p>	<p>Do the Moving warm-up on page 6 of the packet:</p> <p>What was your favorite part of the warm-up exercise?</p> <p>What was the most difficult part of the warm-up?</p> <p>Journal Entry 1 page 16 Record your response in a Journal and discuss it with a family member</p>	<p>Complete the Stretching and Strengthening exercise Part 1 & 2 on page 7& 8 of the packet</p> <p>Journal Entry 3 Page 17 Explain how the stretches become easier each time that you performed them. How did these stretches affect your muscles during physical activities completed after stretching?</p> <p>Discuss it with a family member</p>	<p>Complete the Stretching and Strengthening exercise Part 3 on page 9 of the packet</p> <p>Journal Entry 3 Page 18 Based on your workout, what muscles do you think are the strongest and which muscles need the most work? Explain your answer to a family member</p>	<p>Family Fun Friday</p> <p>Try these fun activities outside with your family!</p> <p>https://www.youtube.com/watch?v=tgqT24sA9wQ</p>

Week of May 11-15

I can statement:

I can analyze the forms and patterns in a variety of Jazz dances.

Monday	Tuesday	Wednesday	Thursday	Friday
<p>The Creative Path Read/ Listen to the Video: https://www.readworks.org/article/The-Creative-Path/914925f8-66e4-4e86-99d0-3646735d9e96#!vocabularySection:expression/questionsetsSection:473/articleTab:content/</p> <p>Or read pages 19-22</p> <p>Answer/ Discuss questions 1-3 Pages 10 & 11 of the packet</p>	<p>Answer/ Discuss questions 4-6</p> <p>Pages 11-12 of the packet</p>	<p>Answer/ Discuss questions 7-8</p> <p>Pages 12-13</p>	<p>Answer/ Discuss question 9</p> <p>Page 13</p>	<p>Answer/ Discuss question 10</p> <p>Pages 13-14</p>

Week of May 18-22

I can statement:

I can improvise and create dances.

May 18	May 19	May 20	May 21	May 22
<p>Mind/body meditation and centering</p> <p>Follow along with the video to find complete body/mind balance.</p>	<p>Name Game: Create a gesture that describes who you are and how you currently feel. Create 4 counts of movement based on this feeling. With your Family, combine in any order the 4 count</p>	<p>Twittering Inspired by twitter, dancers will walk around the room to eventually meet up with another person. When they</p>	<p>Multiple Followers: To develop exercise 3 further, add the element of multiple followers. The dancers will continue walking</p>	<p>Connectivity Everyone write down, on a piece of paper, a phrase they think they would see tweeted or would twitter themselves. The phrase needs to have an action word, qualitative word, and directional</p>

<p>https://www.youtube.com/watch?v=E3-GzHzklT4</p> <p>Discuss how you felt (Physically & emotionally) before, during and after the guided meditation session.</p>	<p>phrases of each dancer to end up with a long group movement.</p> <p>Perform your combine piece with your family and the song of your choice.</p>	<p>meet, one person will 'tweet' with movement what they are feeling, seeing, or hearing. The other person will then reply with their own 'tweet'. Repeat this exercise with different family members for a few minutes.</p>	<p>through the space, but when they find a person they want to follow, they will do just that. They repeat one or two movement(s) as much or as little as they'd like then leave and find another person to follow or perhaps begin developing their own tweet for someone else to follow. Keep this exercise going, but instead of just walking, add the element of moving through the space perhaps exploring different levels, energy qualities, speed, etc.</p>	<p>word. Mix-up the phrases and pass them out to the dancers. Each dancer will have one tweet to use as movement motivation and will set 24 counts worth of movement. After movement is set, each dancer will show their phrase and the audience will guess if to see if it was their 'tweet'.</p>
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Week of May 26-29

I can statement:

I can create and perform dance sequences individually and as a group.

May 26	May 27	May 28	May 29
<p>Review the vocabulary: Lyrical Jazz https://www.youtube.com/watch?v=OK33ZEIlgGCM</p> <p>Create a Short 16 count dance sequence in the style of Lyrical Jazz.</p> <p>Perform and reflect (discuss the emotional intent portrayed by the performers as well as the intent of the choreographer)</p>	<p>Continuation of dance sequence in the style of Lyrical Jazz</p> <p>Improvisation – things that unfold and grow</p> <p>Perform and reflect (discuss effectiveness of emotions and steps in both the pre - choreographed and improvised sections of the dance.)</p>	<p>Continuation of dance sequence in the style of Lyrical Jazz</p> <p>Spatial design- with your family, create formations for a segment of the learnt dance and contrast in levels between dancers in different positions.</p> <p>Perform, video and playback video to analyze work (discuss effectiveness of spatial design and teamwork portrayed).</p>	<p>Perform Lyrical Jazz composition, video and playback video to analyze work (discuss effectiveness of spatial design and teamwork portrayed).</p>

Week of May 4-8

Moving Warm-up

- A. Head Movement Walks
1. Students nod head "yes" while walking in a specified direction of travel.
 - a. Forward
 - b. Backward
 - c. To the right
 - d. To the left
 2. Students shake head "no" while walking in a specified direction of travel.
 - a. Forward
 - b. Backward
 - c. To the right
 - d. To the left
- B. Shoulder Movement Walks
1. Students lift shoulders to ears and lower as far as possible while walking in the following directions
 - a. Forward
 - b. Backward
 - c. To the right
 - d. To the left
 2. Students press shoulders forward and then retract them while walking in the following directions.
 - a. Forward
 - b. Backward
 - c. To the right
 - d. To the left
- C. Arm Movements
1. Students circle the arms from front to back while walking in the directions of
 - a. Forward
 - b. Backward
 - c. To the right
 - d. To the left
 2. Students circle the arms from back to front while walking in the directions of
 - a. Forward
 - b. Backward
 - c. To the right
 - d. To the left

Stretching and Strengthening Part 1

Spinal Articulation

Begin in parallel 2nd position standing tall.

Counts	Movement
1-8	Beginning with the head, roll down through the spine 1 vertebra at a time.
1-4	Plie' the legs.
5-8	Stretch the legs.
1-8	Repeat the plie' and stretch.
1-8	Roll up through the spine, beginning with pulling the tailbone down towards the floor and then re-stacking each vertebra one at a time.
1-4	Repeat the roll down.
5-6	Plie' the legs.
7-8	Stretch the legs.
1-4	Repeat the plie'
5-8	Roll up as described above.
1-8, 1-8	Repeat the series

Hamstring

You will need a chair for each student or pair of students or long benches of about the same height as the chairs.

Stand facing the chair or bench with the feet in parallel 1st position.

Place one leg on the seat of the chair or bench with the leg still parallel and foot flexed towards the ceiling.

The standing leg remains parallel.

Without changing the alignment of the hips, hinge forward from the greater trochanter and maintain a flat back). The movement forward is only as far as the hip alignment can remain neutral.

Hold this position for 60 seconds using the breath to stretch. Every time an exhale is made, allow the breath to deepen the stretch.

Roll up to standing and change sides.



Stretching and Strengthening Part 2

Quadriceps

If a student feels anything in their knee joint during this stretch have them stop immediately.

Standing upright holding onto a chair back or wall with one hand for support, shift the weight onto the foot closest to the support.

Bend the other knee and hold onto the ankle with the arm of the same body side. You should be holding the front side of the ankle.

Align the pelvis so that it is in neutral position and not tilting forward (anteriorly). This will require use of abdominal muscles to maintain this posture.

Without shifting the pelvis, the idea is to have the knee pointing directly to the floor and the foot of the stretching side coming towards the center of the buttocks.

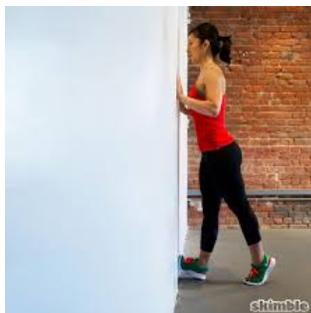
The knee should be as straight down as possible – if it is opening to the side (abducting) the TFL is showing tightness and pulling it. The student should now be stretching both the quads and the TFL.

Hold this stretch for 60 seconds on each side.

Calf

Have the students stand facing a wall. Their hands should be able to touch the wall with their elbows bent at a 90 degree angle.

Have the students bend one knee and stretch the other leg back behind them. The knee of the stretched leg should be fully extended and the ball of the foot on the floor. Have them stretch the heel down towards the wall to lengthen the calf and help release the Achilles tendon.



Stretching and Strengthening Part 3

Abdominals

Begin lying on your back, knees bent and feet flat on the floor hip width apart.

Arms are down by your sides, at shoulder height (not resting on the floor).

Inhale and bring the chin towards the chest without touching the two points.

Exhale and slide the ribs down towards the hips, using the abdominal muscles to create the movement. The shoulders should lift off the floor and the hands should stretch forward towards the outside of the thighs.

The stomach should not pooch or bulge up, but instead flatten into the floor without tucking the bottom under.

Inhale and maintain this position.

Exhale and return to your starting position

Upper Body / Arms

Begin standing up straight.

Roll down through the spine and walk hands out to a plank position.

Hold for 10 seconds.

Walk hand over hand to face the wall $\frac{1}{4}$ of a turn on the right. The legs remain in place although the feet will pivot to adjust the facing.

Hold 10 seconds.

Repeat this 2 more times until you are back where you started.

Walk the feet into the hands.

Soften the knees and roll up.

Repeat this series to the left.



Week of May 11-15

The Creative Path

Read or Listen to the passage and complete and discuss the Comprehension Questions

Answer

1. How does the author in this passage define “an artist”?

- A. a person whose path to success is straightforward
- B. a professional upon whom society depends
- C. a person who crafts expressions that inspire others
- D. a person who paints and draws

2. The passage examines artistry through the perspective of two artists.

How is the perspective of the two artists provided in the passage?

- A. The artists write mini essays about art which are included in the passage.
- B. The artists answer questions asked by the author of the passage.
- C. The artists interview each other and the text of this interview is included in the passage.
- D. The author includes full biographies of each artist.

3. Read the following sentences, spoken by choreographer Hadar Ahuvia: “When I was sixteen I said to myself, okay, if after this summer I don't like dancing, I'll quit. I had a great summer dancing, and I'm still dancing, so I decided to keep going. Then I made a bunch of other decisions about how I wanted to dance. Soon I was arranging my life around it. It was becoming a larger piece of my identity; still it's only one of many.”

Based on this evidence, what conclusion can be made?

- A. Ahuvia thinks that one cannot choose to be an artist.
- B. Ahuvia thinks that only dancers are artists.
- C. Ahuvia thinks that becoming an artist involved many decisions.
- D. Ahuvia thinks that being an artist is not important.

4. When asked, “Why is making art important?” Hadar Ahuvia answers by quoting choreographer Martha Graham. Based on this evidence, what conclusion can be made about what Hadar Ahuvia thinks about Martha Graham's quote?

- A. Hadar Ahuvia disagrees with Martha Graham's quote.
- B. Hadar Ahuvia agrees with Martha Graham's quote.
- C. Hadar Ahuvia thinks Martha Graham's quote is unclear.
- D. Hadar Ahuvia thinks Martha Graham's quote is complex.

5. What is this passage mainly about?

- A. the differences between doctors and artists
- B. the struggles of an up-and-coming choreographer
- C. the moment Paul McLean became an artist
- D. how two artists approached the creative path

6. What is true about the questions the author posed to both artists?

- A. The author asked them different questions.
- B. The author asked them the same questions.
- C. The author asked them questions about their childhood.
- D. The author asked them questions about painting.

7. Choose the answer that best completes the sentence below.

The author of this passage wanted to get an insider's perspective on the topic of becoming an artist; _____, the author interviewed two artists, choreographer and dancer Hadar Ahuvia and painter Paul McLean.

- A. therefore
- B. meanwhile
- C. however

D. finally

8. According to Hadar Ahuvia, what makes someone an artist?

9. According to Paul McLean, what is “the most important drive” an artist can have?

10. In the passage, Paul McLean says that “it doesn't appear that an artist conforms to any patterning or template, in a one-size-fits-all or machine sort of construct.” How does the author’s interview with the two artists support this conclusion? Use evidence from the text to support your answer.

The Creative Path

For many careers, the path to success is straightforward. Go to good schools, get degrees, work hard, and everything else will take care of itself. There's an almost alphabetical nature to the process due to the demand of most professions' skills. Do A, then B; then C, the end.

Doctors, engineers, teachers, business people and scientists are always needed, and therefore always valued because there are endless amounts of sick people who need treatment, information or construction that needs building, products that need to be sold, children who need to learn, and problems that need to be understood.

Simply put, our society depends on these and other professionals to perform their duties, or it will stop working.

Enter the artist. A person who crafts expressions that inspire others.

While most people can name plenty of their favorite artists, ask someone what makes an artist great, and you'll likely get a different answer from each person you ask. Try to compare the greatness of different artists and you might start an argument.

That's because feeling connected to a work of art is an incredibly personal experience. The same piece of work may affect two people in very different ways, ranging from delight to indifference to disgust. Some works of art end up in the trash, some incite riots, and some are put on the cover of magazines. Still, the art that ends up in the trash could be discovered years later, while the art on the magazine cover can end up forgotten.

No matter what happens to the art, as long as it exists, it always has the potential to inspire others.

Some artists are also "forgotten" about for hundreds of years, until their work is "rediscovered" by someone who brings new understanding to why their work should be considered important.

It's all very complicated, and nobody seems to have anything more concrete to say than the tired idiom, "Beauty is in the eye of the beholder."

So if you're an artist, or want to be an artist, how do you know if you're successful? How do you even know if you're an artist?

To get an insider's perspective, I posed these questions and more to two very different New York City artists.

Choreographer/Dancer, Hadar Ahuvia:

What makes someone an artist?

The decision to be an artist. I believe everyone is inherently creative, some of us have a knack for one thing or another, but one can be artful through almost any media or activity. You decide to be part of an artistic community.

How did you know you were an artist?

I sometimes still wonder if I'm an artist, and have to refer to what I wrote above. But I've felt several times in my life that I made a decision. When I was sixteen I said to myself, okay, if after this summer I don't like dancing, I'll quit. I had a great summer dancing, and I'm still dancing, so I decided to keep going. Then I made a bunch of other decisions about how I wanted to dance. Soon I was arranging my life around it. It was becoming a larger piece of my identity; still it's only one of many.

What was the first project that made you feel proud of your work?

I used to draw in high school. I drew a picture of my sleeping adopted sister. It was both realistic, but because the blanket covered half of her face, it was a bit mysterious. It was the best realistic drawing I had ever done. I wasn't sure how it happened. Until then I had mostly drawn hands, but this drawing seemed to tell a story in a way the hands did not.

What makes something a work of art?

A work of art or a work of Art? A *good* work of art or a work of art?

When I am feeling doubtful, I would say privilege, capital, education or framing. When I'm feeling inspired, I would say the specificity of an endeavor that yields a universality.

Why is making art important?

"There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. You do not even have to believe in

yourself or your work. You have to keep yourself open and aware to the urges that motivate you. Keep the channel open..."

-Choreographer, Martha Graham

What does it mean to you to be a successful artist today?

It means I decided today to express myself to the world, and that maybe I'll choose to do the same tomorrow.

Painter, Paul McLean:

What makes someone an artist?

I don't believe it's possible to "make" an artist, although I do believe any healthy society will encourage its people to try art. To be an artist involves a diverse set of capabilities and drives. The most important drive is an unbreakable resolve to make art. A definition of art is helpful to answer the questions of what an artist is and does, what she or he makes.

Becoming an artist is, I would assert, a more dimensional proposition and the process is faceted, durational, convergent, and so on. Internal and external factors come into play. It doesn't appear that an artist conforms to any patterning or template, in a one-size-fits-all or machine sort of construct.

In actuality, perhaps more the opposite is true. I would suggest that artist development is something that has commonalities with how Dungeons & Dragons characters can be designed and then evolve, in terms of identity, role-playing, abilities, and so forth.

In the end, in a largely flawed and irrational system such as the one that governs or manages contemporary art at the macro level, the meaning of being an artist is made *fungible*, which causes much confusion, and generates terrible waste and failed aspiration. For some reason, this question causes me to reflect on Bob Ross and a hundred other weird, inspiring and abominable examples of people navigating through the topology in search of success as an artist.

How did you know you were an artist?

The first moment came when I etched a Cyclops into the wet ink on a silkscreen. It happened very fast. I'd never seen anything quite like it. The Cyclops returned my stare. No one was around. I was in the basement of the Notre Dame University [a university in the United States] art building. I immediately realized this was It.

With several important exceptions, every other aspiration I'd entertained in short order shifted into a lesser position with respect to art. I was hooked. I called it "getting bitten."

What was the first project that made you feel proud of your work?

My guerrilla senior show at Notre Dame University in the art building's Isis gallery.

What makes something a work of art?

Until fairly recently, the discussion of defined art was simple: painting and sculpture. Mostly, the qualities desirable in art were at stake.

A conceptual flip-flop of these dynamics has occurred over the past two centuries. Now, art is a term applied to anything and everything. All one has to do is Google "the art of" to get a picture of this phenomenon.

The question is *what does civilization lose, when art ceases to be specific?*

As long as producing art is seen as irrational and exclusive, programs like the BRAVO reality show competition "Work of Art: The Next Great Artist" will be a kind of answer we are force-fed. It's helpful, speaking for myself, to return to the cave paintings at Chauvet and Lascaux in France, to be reminded that art is central to the human experience.

Why is making art important?

It is one of the best means for humans to engage with time, for memorializing the estimable, for celebrating the beautiful and the experience of living in the world. It also embodies a form of service that is worthy of one's time.

What does it mean to you to be a successful artist today?

Everything. To be Nobody. One-hundred things.