

ARKANSAS FINE ARTS
ACADEMIC STANDARDS

VISUAL ART



DIVISION OF ELEMENTARY
& SECONDARY EDUCATION

2020

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The Arkansas Department of Education's Vision for Teaching and Learning

The Arkansas Department of Education's Vision for Excellence in Education is transforming Arkansas to lead the nation in student-focused education. Implementation of this vision drives significant changes as the department identifies student learning to be a defining characteristic of effective teaching.

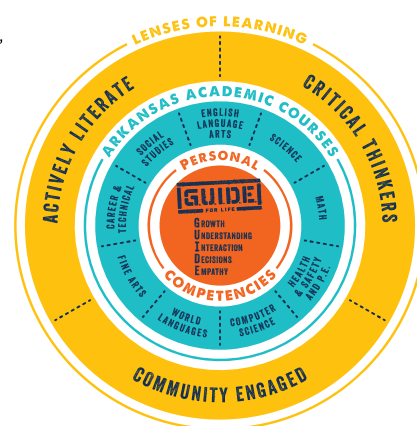
Arkansas is committed to students exhibiting evidence of learning through three lenses of application that move students toward competency in multiple disciplines. In order for Arkansas students to graduate college and be career ready, they must be **actively literate**, **critical thinkers**, and **engaged in the community**. The ADE Lenses of Learning outline how students exhibit evidence of their learning and how teachers provide opportunities for students to demonstrate their learning.

At the core of all instruction are content-based academic standards. These standards set the bar for what each student should know and be able to do. In an effort to encourage student-focused outcomes and allow teachers flexibility to meet students where they are in their learning, the ADE has updated the design and presentation of the Arkansas Academic Standards. The Standards are divided into domains which represent clusters of big ideas. In some instances, the domains are organized across K-12, while in other cases they are arranged across smaller grade-bands, depending on the age-appropriateness of the content. The revised format allows districts that are transitioning to a competency-based system to more easily move students through the levels of learning as they master grade-level expectations.

In order to be successful, students will also need a strong foundation of life skills – those intangible abilities that help people interact with others, communicate well, and make positive contributions in the workplace and beyond. These skills are critical to students building and maintaining a strong foundation in

academic knowledge and personal competencies. ADE has created the **G.U.I.D.E. for Life**, a set of personal competency standards, to develop the requisite skills for outstanding job performance and successful personal relationships.

ADE's Vision for Teaching and Learning exemplifies the commitment to student-focused education through its bold development of the ADE Lenses of Learning, reimagined academic standards, and the G.U.I.D.E. for Life. Outside-the-box thinking has led to the creation and implementation of these innovative tools, which can now be used as levers to realize Arkansas' transformational vision to lead the nation in student-focused education.



Arkansas Fine Arts Academic Standards

The Arkansas Department of Education Division of Elementary and Secondary Education's (DESE's) Vision for Excellence is to transform Arkansas to lead the nation in student-focused education. The DESE offers these Arkansas Fine Arts Academic Standards to outline learning expectations for students in the study of fine arts. The standards encourage student-focused outcomes and the flexibility to identify where students are in their learning. In arts education, personalized experiences help all our students grow, regardless of their chosen field. A student's unique creativity, a product of student-focused arts education, develops the ability to understand a problem, think of multiple solutions, evaluate the best idea, and then implement it. This ability leads students to become creative change agents in the future.


The Arkansas Fine Arts Academic Standards set the expectations for all schools in the state for teaching and learning in the artistic disciplines of **dance, theatre, visual art, and music**. The revised standards are presented in four volumes, one for each of these artistic disciplines. Additionally, opportunities and resources are provided for teachers to address both DESE's Vision for Teaching and Learning and DESE's G.U.I.D.E. for Life and other related programs as they apply to the study of fine arts.

The Arkansas Fine Arts Academic Standards allow students to participate in the four artistic processes, both cognitive and physical, with which artists in every discipline learn and make art: **creating, performing or presenting, responding, and connecting**. These are the basis of the four domains that stretch across all disciplines, grade levels, and courses in the standards.

The Arkansas Fine Arts Academic Standards were prepared by a diverse committee of educators from all over the state. DESE commends

them for their expertise and thanks them for the effort that will benefit the students of Arkansas for years to come.

The Rules Governing Standards for Accreditation require that students receive instruction in fine arts. For grades K-8, all students must receive instruction annually in visual art and music. In grades 7-8, all students must receive instruction annually in either visual art or a performing art. As part of the minimum graduation requirements, all students must successfully complete one-half credit of fine arts.

 CR	 PR	 RE	 CN
CREATING	PERFORMING/ PRESENTING	RESPONDING	CONNECTING
Anchor Standard 1 Generate and conceptualize artistic ideas and work.	Anchor Standard 4 Select, analyze and interpret artistic work for presentation.	Anchor Standard 7 Perceive and analyze artistic work.	Anchor Standard 10 Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard 2 Organize and develop artistic ideas and work.	Anchor Standard 5 Develop and refine artistic techniques and work for presentation.	Anchor Standard 8 Interpret intent and meaning in artistic work.	Anchor Standard 11 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard 3 Refine and complete artistic work.	Anchor Standard 6 Convey meaning through the presentation of artistic work.	Anchor Standard 9 Apply criteria to evaluate artistic work.	

Philosophical Foundations and Lifelong Goals of Arts Education

According to the [National Core Arts Standards](#), the philosophical foundations and lifelong goals of a rich arts education establish the basis for the academic standards and illuminate artistic literacy by expressing the overarching common values and expectations for learning in arts education. The philosophical foundations represent the core principles on which the standards are based; the lifelong goals represent knowledge and skill outcomes that a quality arts education will produce over a lifetime.

PHILOSOPHICAL FOUNDATION	LIFELONG GOALS
THE ARTS AS COMMUNICATION	
In today's multimedia society, the arts are the media, and therefore provide powerful and essential means of communication. The arts provide unique symbol systems and metaphors that convey and inform life experience (i.e., the arts are ways of knowing).	Artistically literate citizens use a variety of artistic media, symbols, and metaphors to independently create and perform work that expresses and communicates their own ideas, and are able to respond by analyzing and interpreting the artistic communications of others.
THE ARTS AS CREATIVE PERSONAL REALIZATION	
Participation in each of the arts as creators, performers, and audience members enables individuals to discover and develop their own creative capacity, thereby providing a source of lifelong satisfaction.	Artistically literate citizens find at least one arts discipline in which they develop sufficient competence to continue active involvement in creating, performing, and responding to art as an adult.
THE ARTS AS CULTURE, HISTORY, AND CONNECTORS	
Throughout history the arts have provided essential means for individuals and communities to express their ideas, experiences, feelings, and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access, express, and integrate meaning across a variety of content areas.	Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality/significance. They also seek to understand relationships among the arts, and cultivate habits of searching for and identifying patterns and relationships between the arts and other knowledge.
THE ARTS AS MEANS TO WELLBEING	
Participation in the arts as creators, performers, and audience members (responders) enhances mental, physical, and emotional wellbeing.	Artistically literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in all of the arts.
THE ARTS AS COMMUNITY ENGAGEMENT	
The arts provide means for individuals to collaborate and connect with others in an enjoyable, inclusive environment as they create, prepare, and share artwork that brings communities together.	Artistically literate citizens seek artistic experiences and support the arts in their local, state, national, and global communities.

G.U.I.D.E. for Life and the Arts

The Division of Elementary and Secondary Education has identified five guiding principles that support educators, business leaders, communities, and students in their efforts to help all Arkansans develop these critical skills. The principles represent skills needed to thrive at home, school, on the job, and in the community:

Growth (manage yourself); **Understanding** (know yourself); **Interaction** (build relationships); **Decisions** (make responsible choices); and **Empathy** (be aware of others). Research shows that learning in and through the arts offers rich opportunities for students and teachers to interact in unique ways that develop these essential life skills.



Growth: Manage Yourself

- Develop problem-solving skills.
- Practice mindfulness.
- Persevere.

Growth: The Goals

- As an Arkansas graduate, I am:
- Reflective about my personal needs and manage my emotions effectively.
 - An effective choice-maker and able to demonstrate increasing levels of independence in setting goals and achieving them for college, career, and community engagement.
 - Able to manage time in order to set tasks and goals and achieve them.

Growth as a product of arts education:

Arts students develop the ability to solve problems by participating in the artistic process of creating as they source ideas, collaborate to make artistic choices, and organize their artistic work. In the artistic process of performing or presenting, art students learn to persevere by practicing technical skills, revising, and rehearsing until a final product is polished and ready to share with a viewer or audience.



Understanding: Know Yourself

- Increase self-awareness.
- Know your strengths and weaknesses.
- Develop critical thinking skills.

Understanding: The Goals

- As an Arkansas graduate, I am:
- Able to clearly articulate information I want to share.
 - Growth-minded, curious, and inquisitive.
 - Reflective.
 - Resourceful.

Understanding as a product of arts education:

The arts provide a natural place to develop characteristics associated with self-awareness. As students participate in art making, they experiment and grapple with new ideas and are asked to communicate both their strengths and weaknesses with the confidence that understanding themselves as an artist and a person will be the result. In the artistic process of responding, arts students apply critical thinking to evaluate their own artistic work and that of others.



Interaction: Build Relationships

- Treat others with respect.
- Communicate effectively.
- Seek out and offer help when needed.

Interaction: The Goals

As an Arkansas graduate, I am:

- An effective cross-cultural communicator.
- An active listener.
- A supporter of others.

Interaction as a product of arts education:

In the arts, students work as part of a creative team and support the artistic work of peers in the artistic processes of creating and performing. Through the artistic processes of responding and connecting, students respectfully observe, consider, and comment on the artistic work of their peers and of other cultures. They are given the opportunity to offer, receive, and apply constructive criticism and practice open discussion and collaboration with peers in both creating and revising their artistic work.



Decisions: Make Responsible Choices

- Consider personal beliefs, safety, and the situation.
- Think through potential consequences.
- Put your best self forward.

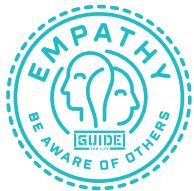
Decisions: The Goals

As an Arkansas graduate, I am:

- A self-directed learner.
- A responsible citizen.
- Able to identify, set, and accomplish goals.

Decision-making as a product of arts education:

As they refine artistic techniques in the artistic process of performing, art students must make responsible choices in the selection, use, and care of the materials needed for their craft. The art student must also make lifestyle choices that allow him or her to remain healthy, manage time, and work hard to become a better practitioner of an artistic discipline. Additionally, art students are required to identify, set, and accomplish goals for every art work or performance.



Empathy: Be Aware of Others

- See other perspectives.
- Value the feelings of others.
- Appreciate diversity.

Empathy: The Goals

As an Arkansas graduate, I am:

- Empathetic to others' feelings.
- Socially aware of cultural issues and differences.
- A collaborative team player.

Empathy as a product of arts education:

The arts are intertwined with feelings and emotions. In the artistic processes of creating and responding to art, students strive to understand the feelings and emotions of the audience, and to generate that understanding in the audience as well. This relationship requires the ability to interpret the needs of another person. Learning about cultural diversity is at the heart of every artistic discipline, and is the foundation of the artistic process of connecting.

RESOURCES:

- [PlayEQ Education 2020](#)
- [Engaging Empathy \(Crystal Bridges Museum of American Art\)](#)
- More information about the G.U.I.D.E. for Life can also be found on the [DESE website](#).

Community Service Learning and the Arts

Community Service Learning (CSL) in Arkansas is specific to the implementation of Act 648 of 1993 which combines service to the community with student learning in a way that improves both the student and the community. CSL is best defined as volunteering or serving in a worthwhile capacity in the community while making a conscious effort to reflect, through some thoughtfully designed method, on what is learned from the service experience. CSL is an approach to

teaching and learning in which students use academic knowledge and skills to address genuine community needs. It fosters civic responsibility and benefits the community in some way.

Act 648 of 1993 states that beginning with the 1996-97 school year, “a student who has completed a minimum of seventy-five (75) clock hours of documented community service in grades nine (9) through twelve (12), at any certified service agency or a part of a service-learning school program shall be eligible to receive one (1) academic credit that may be applied toward graduation.”

Community Service Learning is one indicator of a school district's School Quality and Student Success. **To establish a CSL program, school districts are asked to complete a district plan and submit it to the DESE through the Course Approval System.**

For a list of nonprofit arts organizations and other community-based organizations that might be interested in partnering with your district in a CSL program, see the [Arkansas Arts Council's list of nonprofit organizations](#). These organizations provide opportunities and resources statewide, regionally, and locally. Before partnering with any organization, be sure you have secured local board approval. Once local board approval is secured, please submit a partner site application if students are not working under the supervision of licensed district personnel.

[More information about Community Service Learning can be found on the DESE website.](#)



ESSA and the Arts

The Every Student Succeeds Act (ESSA) requires a well-rounded education for every student, and the arts are integral to a well-rounded education.

ESSA and Well-Rounded Education: Title VIII, Section 8002 - Definition

“(52) WELL-ROUNDED EDUCATION.—The term ‘well-rounded education’ means courses, activities, and programming such as English, reading or language arts, writing, science, technology, engineering, mathematics, foreign languages, civics and government, economics, **arts**, history, geography, computer science, **music**, career and technical education, health, physical education, and any other subject, as determined by the State or local education agency, with the purpose of providing all students access to an enriched curriculum and educational experience.”

ESSA AND FUNDING FOR THE ARTS

Title IV Part A is ESSA’s “well-rounded funding” and is especially supportive of arts education. Title IV Part A funds educational technology, safe and healthy students, and a well-rounded education. It is distributed annually by each state to each district through a funding formula.

To learn about Title IV Part A funding and the arts, familiarize yourself with your district’s guidelines for federal funding. Consult with district leadership for options for Title IV Part A funding that might include arts program needs such as sheet music, art supplies, artist residencies, or subject-specific professional development for fine arts teachers. Develop a funding request that clearly explains how the requested funds will address the needs of your students, your program, and your school.

RESOURCES:

- [Title IV Part A Technical Assistance Center](#)
- [Everything ESSA \(National Association for Music Educators\)](#)
- [EdTA's Guide to Theatre Education Opportunities \(Educational Theatre Association\)](#)
- [Review of Evidence: Arts Education Through the Lens of ESSA](#)
- More information about ESSA can be found on the [U.S. Department of Education website](#).



INTRODUCTION TO VISUAL ART STANDARDS

“Every child is an artist. The problem is how to remain an artist once we grow up.”

- *Pablo Picasso*

“Visual arts education provides every student opportunities to develop the essential skills of communication, collaboration, creativity, critical thinking and problem solving. Visual art education provides richness and complexity to learning by engaging students in the authentic study of artistic processes, the construction of knowledge, and critical reflection while making meaningful connections with other disciplines.”

- *[National Art Education Association](#)*

Introduction to Visual Art Standards

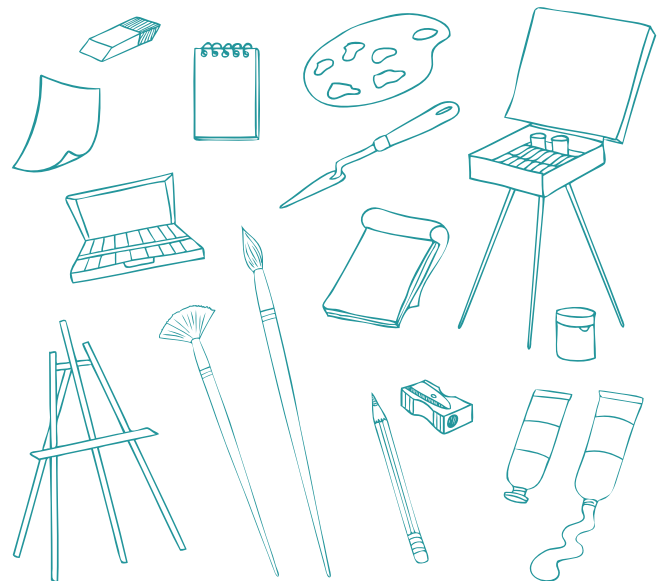
The Arkansas Visual Art Academic Standards provide a comprehensive, sequential education that describes student learning in visual art. The standards structure students' learning experiences to develop age-appropriate knowledge and skills, practice collaboration frequently, and become adept in the use of the artistic tools, processes, and materials necessary for their craft. The standards promote a rich understanding of the diversity of human experiences and understanding of the world. They lead to artistically literate citizens, preparing students not only for college, career, and community engagement, but also for a lifetime enhanced in and through the arts.

ARTISTIC, VISUAL, AND TEXTUAL LITERACY

Arkansas visual arts educators can look to these standards for guidance in the development of three specific areas of literacy: artistic, visual, and textual literacy. Artistic literacy is defined in the [National Coalition for Core Arts Standards: A Conceptual Framework for Arts Learning \(2014\)](#) as follows: "...artistic literacy is the knowledge and understanding required to participate authentically in the arts. It is embodied in specific lifelong goals that enable an artistically literate person to transfer visual arts knowledge, skills, and capacities to other subjects, settings, and contexts."

A basic definition of visual literacy is the ability to understand, produce, and engage with visual images. More than just about art and design, visual literacy is about communication and how we receive information and exchange ideas in our complex world through visual means. These visual arts academic standards are aimed at producing adults who can be thoughtful consumers and producers of visual images.

Textual literacy is a term that has traditionally been used to describe reading, writing, and analyzing written text. However, analyzing an artwork requires similar skills. When building textual literacy, it is common to ask students to cite evidence within the text to support inferences to meaning, mood, and purpose or to analyze the impact of context on the written work. This is similar to asking students to cite evidence within visual images to support inferences to meaning, mood, and purpose or to consider context. The use of artwork as text is an effective strategy to build literacy skills that cross over from visual art to reading and writing.



The Four Artistic Processes for Visual Art

The Arkansas Visual Art Academic Standards draw heavily on the National Core Arts Standards (NCAS) and, like NCAS and the Arkansas standards in other artistic disciplines are organized around the four artistic processes in which every artist works: **creating**, **performing** or **presenting**, **responding**, and **connecting**. Creating artwork involves conceiving and developing new artistic ideas and work, relying on imagination, collaboration, and self-reflection. In the artistic process of performing, the art student realizes artistic ideas and shares artwork through presentation to an audience. Responding to one's own work and the work of others guides the art student in understanding and evaluating how artwork conveys meaning. In the connecting process, artistic ideas and work relate to personal meaning and external contexts such as society, culture, or history.

Greater emphasis is placed on some standards and less on others depending on the specific nature of the discipline or the course. In music, theatre, and dance, the process of performing is the focus of the discipline. In art making courses, however, the process of creating takes precedence and the artistic process of presenting (as opposed to performing in other disciplines), generally receives less emphasis than the more important process of creating. An art history or art appreciation teacher may find the processes of responding and connecting to be more important. The visual art teacher will have the flexibility to determine how much time and emphasis to give each process. These artistic processes occur simultaneously in art making, and ideally multiple processes are combined in one learning activity.

CR CREATING ART IDEAS

- CR.1 Generating ART IDEAS
- CR.2 Forming ART IDEAS
- CR.3 Refining ART IDEAS

CREATING WORDS

- CR.1 Sketch, Imagine, Doodle, Explore, Brainstorm, Experiment, Conceptualize, Play, Visualize, Depict, Combine, Illustrate
- CR.2 Draw, Shade, Compose, Design, Reuse, Contour, Collaborate, Conserve, Form, Record, Structure, Balance, Render, Texture, Wash, Blend, Paint
- CR.3 Revise, Reflect, Assess, Modify, Voice, Embellish, Enhance, Rework

PR PRESENTING ARTWORK

- PR.4 Selecting ART
- PR.5 Sharing ART with others
- PR.6 Expressing meaning with ART

PRESENTING WORDS

- PR.4 Curate, Process, Collect, Choose, Classify
- PR.5 Exhibit, Plan, Display, Photograph, Archive, Prepare, Preserve, Assemble, Mount, Frame, Install, Mat, Stage, Hang
- PR.6 Express, Refine, Demonstrate, Communicate, Cultivate, Influence, Show/Tell

RE RESPONDING TO ARTWORK

- RE.7 Analyzing ART
- RE.8 Interpreting intent in ART
- RE.9 Evaluating ART

RESPONDING WORDS

- RE.7 View, Attribute, Explain, Scrutinize, Observe, Compare, Group, Differentiate, Research
- RE.8 Discern, Distinguish, Specify, Appreciate, Recognize, Contextualize, Defend
- RE.9 Critique, Defend, Justify, Establish

CN CONNECTING ARTWORK

- CN.10 Bringing knowledge and personal experience to ARTWORK
- CN.11 Relating ARTWORK to a variety of contexts

CONNECTING WORDS

- CN.10 Personalize, Internalize, Motivate, Inspire, Remember, Self-express
- CN.11 Empathize, Understand, Share, Characterize, Link, Associate

The Eleven Anchor Standards

Under the **artistic processes** are eleven **anchor standards** that indicate the goal for student learning by the end of Grade 12. In some courses, **enduring understandings** introduce big ideas that students will explore and revisit over the course of their artistic study, beyond K-12 education, and into their lives as artistically literate citizens. All courses include overarching **essential questions** that teachers can use to guide student learning when they are designing lessons or planning activities. These questions are open-ended and meant to be revisited several times and explored in many ways. The artistic processes, anchor standards, enduring understandings, and essential questions are drawn from the [National Core Arts Standards](#) and parallel visual art education across the United States.

The Arkansas Visual Art Academic Standards have been designed as a continuum of student achievement and learning, rather than as a fixed set of student learning expectations. The idea behind this continuum is that most emerging artists are on a path of continuous growth and learning that is mutually exclusive from their grade level. The continuum model accounts for the differences between school districts or the students' prior exposure to art. The focus on the level of educational attainment for students shifts from when a concept should be taught in the art classroom to the students' ability to demonstrate evidence of their own artistic knowledge and skills, regardless of their grade level. The grade or year, designation, and/or level of learning in the continuum bands provide a guide for approximating when students should reach learning expectations while giving the teacher the flexibility to meet students at their current level. The **student learning objectives**, written as "I can" statements, are provided for each level of learning.

Also provided is **teacher guidance** in the form of "For example, students might" statements that could be used to inspire ideas when creating lessons for a standard. Additional online resources are suggested

to support teachers with planning ideas. These instructional examples and resources are not required as part of the curriculum but provide educators with various ways for students to demonstrate their understanding or competency. It is important to note that anchor standards and student learning objectives ("I can") are required to be taught, whereas the teacher guidance statements ("For example, students might") are offered only as suggestions to spark ideas for instructional strategies.

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	Anchor Standard	Enduring Understanding	Essential Question
Artistic Process	CR.1	Creating	Students will generate and conceptualize artistic ideas and work.
Grade or Year and Designation	K-12	CR.1	Creativity and innovative thinking are essential life skills that SHOULD be developed.
Level of Learning	K-2: BEGINNER	3-5: EMERGING	E-12: INTERMEDIATE
Student Learning Objective	<p>Level A: K-1 Explore and experiment with drawing and painting.</p> <p>Level B: K-2 Explore and create art that is responsive to life.</p> <p>For example, students might:</p> <ul style="list-style-type: none"> use drawing and painting to create a picture. draw with pens from a story, poem, and make a scene of a landscape, scene, and figure. create a picture from the lines, shapes, and colors suggested by a story, poem, scene of a landscape, scene, and figure. 	<p>Level C: 3-4 Explore and create art that is responsive to life.</p> <p>Level D: 5 Explore and create art that is responsive to life.</p> <p>For example, students might:</p> <ul style="list-style-type: none"> create a scene of a landscape, scene, and figure. use a pencil to draw a scene of a landscape, scene, and figure. use a pencil to draw a scene of a landscape, scene, and figure. 	<p>Level E: 6-8 Explore and create art that is responsive to life.</p> <p>Level F: 9-12 Explore and create art that is responsive to life.</p> <p>For example, students might:</p> <ul style="list-style-type: none"> draw a scene of a landscape, scene, and figure. use a pencil to draw a scene of a landscape, scene, and figure. use a pencil to draw a scene of a landscape, scene, and figure.
Teacher Guidance			

Overview of Visual Art Anchor Standards and Essential Questions

CR CREATING

Conceiving and developing new artistic ideas and work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- CR.1 Students will generate and conceptualize artistic ideas and work.**
What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?
- CR.2 Students will organize and develop artistic ideas and work.**
How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?
- CR.3 Students will refine and complete artistic work.**
What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

PR PRESENTING

Interpreting and sharing artistic work.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- PR.4 Students will analyze, interpret, and select artistic work for presentation.**
What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation?
- PR.5 Students will develop and refine artistic techniques and work for presentation.**
What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?
- PR.6 Students will convey meaning through the presentation of artistic work.**
How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

RE RESPONDING

Understanding and evaluating how the arts convey meaning.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- RE.7 Students will perceive and analyze artistic work.**
How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?
- RE.8 Students will interpret intent and meaning in artistic work.**
What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?
- RE.9 Students will apply criteria to evaluate artistic work.**
How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

CN CONNECTING

Relating artistic ideas and work with personal meaning and external context.

ANCHOR STANDARDS & ESSENTIAL QUESTIONS

- CN.10 Students will synthesize and relate knowledge and personal experiences to make art.**
How does engaging in creating art enrich people’s lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?
- CN.11 Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.**
How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?



VISUAL ART K-8 STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Visual Art K-8
Course/Unit Credit:	N/A
Course Number:	Grade 5: 355510, Grade 6: 366510, Grade 7: 377510, Grade 8: 388510
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	K-8
Prerequisites:	No prerequisites are required for Visual Art K-8.

Visual Art K-8 fulfills the Standards of Accreditation requirement that students have 40 minutes of instruction per week (or its equivalent over the course of the school year) in music and art in Grades 1-6 and annual instruction in visual art or performing art in Grades 7-8 (\$6-16-130),

Division of Elementary and Secondary Education approval is not required for Visual Art K-8.

Course Description: Visual Art K-8

The Arkansas Visual Art Standards provide a rigorous yet flexible approach to teaching visual art. It gives Arkansas students the opportunity to delve deeply into the elements of art and principles of design, while giving their teachers

the latitude to create an instructional program that demonstrates student learning over time in varied dimensions. The standards support multiple modes of learning and assessment for the diverse needs of students. The overarching

goal of the Visual Art Standards is to grant Arkansas students a lifetime enriched by appreciation of art and art making.

CR.1

ARTISTIC PROCESS

Creating

ANCHOR STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL QUESTION

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources and criteria are needed to formulate artistic investigations?

K-2: BEGINNER

A

I can use my imagination to play with materials.

I can use observation to plan my work.

B

I can share my ideas and materials with others to reach an artistic solution.

I can plan and create art that is interesting to me.

For example, students might

- use materials in art stations to create a self-portrait.
- discuss with peers how to use clay, paint, and various visual art tools to create lines and texture.
- create and present to the class a painting or drawing inspired by a favorite poem, piece of music, story, or song lyrics.

3-5: EMERGING

C

I can add details to an imaginative idea.

I can use what I know and what I have to create art.

D

I can combine ideas to create an original idea for art making.

I can identify and demonstrate different ways to plan and begin a work of art.

For example, students might

- construct several approaches to completing an original work of art.
- use wood, found objects, wire, paper, or clay-based materials to construct a three-dimensional representation based on an original work.
- use a journal to brainstorm ideas for works of art and reflect upon the creation of visual artworks.

6-8: INTERMEDIATE

E

I can work with others to produce ideas for creating art.

I can develop and plan a work of art that relates to me personally or meets a specific goal.

F

I can persevere to solve creative problems and document my creative process.

I can gather information from a variety of sources to create artworks and develop a personal portfolio.

For example, students might

- through journaling or preliminary sketching, develop and apply problem-solving and perseverance in order to plan a work of art.
- use the elements of art and principles of design to create art that depicts emotion and/or mood.
- collaborate with other students to create a project such as a mural, legacy piece, or community-based poster.
- investigate how self-portraiture and social media selfies are similar and how they are different.

CR.2

ARTISTIC PROCESS

Creating

ANCHOR STANDARD

Students will organize and develop artistic ideas and work.

ENDURING UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL QUESTION

How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

K-2: BEGINNER

A

I can safely experiment with materials and tools.

I can make art by looking at the world around me.

B

I can improve my art skills by safely using materials and tools.

I can reuse objects to make something new.

For example, students might

- use clay, paint, and other media to create textures and patterns.
- show respect for self and others while making and viewing art.
- after taking part in a class nature walk, create a non-representational work of art based upon what one saw, heard, smelled, and tasted.

3-5: EMERGING

C

I can create meaningful art, using many techniques and materials responsibly.

I can create an artwork of a place I know by myself or with others.

D

I can develop my craftsmanship by experimenting and practicing different techniques.

I can make an art piece that shows an important place.

For example, students might

- use torn paper scraps to create a portrait or landscape.
- collaborate as a group to demonstrate the proper use of tools and materials.
- create works of visual art to communicate ideas and feelings for a specific purpose, such as designing a unique shoe.

6-8: INTERMEDIATE

E

I can plan and safely develop a work of art that relates to me personally.

I can demonstrate knowledge of composition by revising based on feedback and self-reflection.

F

I can be safe, responsible, and ethical when posting and sharing images or materials with others.

I can demonstrate a willingness to experiment.

For example, students might

- create an artwork that explores new techniques while understanding that the piece is experimental and temporary.
- after exploring various artworks or genres, write a short reflection highlighting the importance of process over product.

CR.3

ARTISTIC PROCESS

Creating

ANCHOR STANDARD

Students will refine and complete artistic work.

ENDURING UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL QUESTION

What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

K-2: BEGINNER

A

I can use art words to explain how I could change my art.

B

I can use art vocabulary to talk or write about how I made my art and how I could revise it.

For example, students might

- participate in small group discussion about a personal art piece and use peer suggestions to revise.
- revisit and revise a work of art based on a completed self-assessment rubric or checklist.

3-5: EMERGING

C

I can add details to give my artwork more meaning.

D

I can create an artist statement using art vocabulary.

For example, students might

- use various techniques to sample revisions, such as tracing paper, before making a final edit.
- in writing, explain how the art piece was created and revised.

6-8: INTERMEDIATE

E

I can engage in constructive critiques with peers.

F

I can apply relevant criteria to examine, reflect on, and plan revisions for a work of art or design in progress.

For example, students might

- develop an artist statement for a body of original artwork.
- create with guidance an appropriate rubric for self-evaluation and reflection.
- engage in a personal and/or group critique for the purpose of improving one's work and the work of others.

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation?

K-2: BEGINNER

A

I can choose my own art to share and explain my choice.

B

I can tell why some works of art are more important than others.

I can organize artwork based on the same idea for an exhibit.

For example, students might

- produce a family portrait and present to others, explaining artistic choices.
- take part in the setup of a theme-specific display.

3-5: EMERGING

C

I can consider and discuss options for displaying art.

D

I can analyze how technology is changing the preservation and presentation of artwork.

I can describe various jobs related to museums and other art venues.

For example, students might

- collaborate to develop basic criteria for selecting works of art for display in specific venues.
- research and share how artwork can be restored, transported, and installed safely for display in museums.
- research the job of a curator and docent.

6-8: INTERMEDIATE

E

I can describe the similarities and differences associated with preserving and presenting 2-D, 3-D, and digital artworks.

F

I can explain how technologies have changed the way artwork is preserved, presented, and experienced.

I can demonstrate a responsibility to protect, preserve, honor, and enjoy public art currently and in the future.

For example, students might

- create and manage a digital portfolio.
- demonstrate appropriate interactions when viewing public art.
- research careers related to the preservation and presentation of visual art, along with the skills, tools, and work habits required for those careers.

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

K-2: BEGINNER

A

I can talk about why people collect art.

B

I can identify ways in which art is prepared for display.

For example, students might

- select particular pieces of work that should be kept and shared; create a portfolio.
- assist the teacher in preparing selected art pieces for exhibition.

3-5: EMERGING

C

I can explain the importance of using my art tools safely when preparing artwork for display.

D

I can prepare and write about my work of art for presentation.

For example, students might

- select and present visual art in accordance with given topics and ideas; include an artist statement.
- prepare artworks for display: self-assess to determine if art is complete, where it might be displayed, when it might be viewed, who the audience will be, and how it will be displayed.

6-8: INTERMEDIATE

E

I can plan an art display alone or with my peers.

F

I can collaborate with others to curate artworks for display and write an artist statement.

For example, students might

- prepare artwork for display, making choices regarding matting and mounting, labeling, and hanging or staging.
- curate a virtual gallery that includes the artwork of self and/or others.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

K-2: BEGINNER

A

I can show and tell about an art museum.

B

I can explore how people use art to tell about themselves.

For example, students might

- visit art museums, galleries, and public art exhibits virtually or in person.
- demonstrate appropriate behavior in a museum, gallery, or other art venue.
- make a presentation about local public artwork.

3-5: EMERGING

C

I can explain how people use art to tell about themselves or their culture.

D

I can compare and contrast different places art is displayed and why people go there.

For example, students might

- design a project that tells the story of an indigenous Arkansas people.
- look at examples of museums, galleries, public sculptures, and murals both virtually or in person and share how people interact with art in different spaces.
- identify and compare specific attributes of artwork displayed in a collection and create a work that relates to the central theme.

6-8: INTERMEDIATE

E

I can reflect on the big idea or theme of an art exhibition.

F

I can evaluate methods for preparing and presenting art based on criteria.

For example, students might

- explore, describe, and compare presentations of visual artwork in the classroom, in the school, and in the community.
- compare the conventions and responsibilities of the audience in different cultural contexts and settings where visual art is displayed.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual imagery influences understanding of and responses to the world.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

K-2: BEGINNER

A

I can tell how and why we use art.

I can compare and group images based on certain features.

B

I can explain what an image means.

I can describe images from nature and things that are constructed.

For example, students might

- imagine a world without art and then discuss the importance of the purpose and/or function of various types of art.
- compare and contrast the geometric forms observed in a city (e.g., skyscrapers, billboards) with the organic forms found on a farm (e.g., animals, plants).
- share two different artworks of the same subject and discuss how the subject is represented differently in each work.

3-5: EMERGING

C

I can respond to a work of art and imagine how the artist created it.

D

I can compare my interpretation of a work of art with those of my classmates.

For example, students might

- select a personal artwork, and submit it for peer review.
- share with a partner how an image from an advertisement conveys a message.
- use the attributes of folk art from a particular culture to create a paper mask or sculpture.

6-8: INTERMEDIATE

E

I can describe multiple ways that images influence specific audiences.

F

I can analyze the manner in which aesthetic choices are influenced by culture and environment.

For example, students might

- in a journal entry, select examples of how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic.
- attend an art exhibition, and describe the artist's intent and the impact on the viewer.
- create an artwork that reflects the influence of a particular artist, style, culture, or time.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

K-2: BEGINNER

A

I can talk about how an artwork tells a story or has a message.

B

I can explain how the objects and elements within an artwork represent ideas.

For example, students might

- look at picture books that depict daily life through narrative artwork(s) from a variety of cultures and/or time periods and identify a connection to personal experiences.
- compare a drawing of an object such as a chair or a ball to the object itself.

3-5: EMERGING

C

I can discuss the manner in which the use of elements and/or principles forms a certain mood or message.

D

I can discuss the manner in which composition and media affect mood and message.

For example, students might

- discuss the relationship between materials and meaning in a work of art, such as the application of paint to create textures or intensity of color.
- manipulate digital works of art such as altering the colors or removing elements of the composition in order to affect change in mood.

6-8: INTERMEDIATE

E

I can compare and contrast the relevant information in a variety of artworks.

F

I can interpret and analyze how media choices influence ideas, emotions, and actions within a composition.

For example, students might

- through journal entries, class discussion, or artist statements, use description, analysis, interpretation, and judgment to defend artistic reasoning.
- research an artist to determine how geographical, cultural, and historical perspective influences his/her artwork.
- present to the class an original artwork inspired by a favorite poem, piece of music, story, or song lyric and interpret the mood conveyed.

RE.9

ARTISTIC PROCESS

Responding

ANCHOR STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL QUESTION

How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

K-2: BEGINNER

A

I can choose a favorite artwork and explain why I chose it.

B

I can use art vocabulary to explain why I like a work of art.

For example, students might

- choose a favorite personal work of art to share with the class.
- as a class, brainstorm a list of features that stand out in a particular artwork and discuss what each student likes or dislikes and why.
- write or dictate an artist's statement to accompany personal artwork shared digitally.

3-5: EMERGING

C

I can evaluate artwork based on given criteria.

D

I can articulate differences in criteria used to evaluate various types of art.

For example, students might

- view a selection of objects and artworks that the teacher has displayed in the classroom and discuss the criteria that make something a "work of art."
- analyze styles of well-known artists by considering such features as brushstrokes, color, and theme, and then use the results to recognize additional works by the same artist.

6-8: INTERMEDIATE

E

I can analyze art based on a variety of criteria.

F

I can develop and apply relevant criteria to evaluate a work of art.

For example, students might

- develop a rubric for self-evaluation and reflection and explain the reasons for including each component of the rubric.
- compare and contrast specific elements, such as the use of value, in portraits from two different genres.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will synthesize and relate knowledge and personal experiences to make art.

ENDURING
UNDERSTANDING

Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL
QUESTION

How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

K-2: BEGINNER

A

I can make art that tells a story about my life.

B

I can create works of art about people, places, and things in my life.

For example, students might

- create story-quilt squares about everyday personal experiences.
- participate in an augmented reality/virtual tour of the community's public art works.
- participate in the creation of a neighborhood collage depicting a special moment shared by neighbors.

3-5: EMERGING

C

I can develop a work of art based on observations of surroundings.

D

I can apply my art vocabulary to discuss art and how it relates to the surroundings.

For example, students might

- create and narrate an artwork inspired by a happy, positive memory.
- describe the attributes of ancient relief sculptures and architecture.

6-8: INTERMEDIATE

E

I can be inspired by current events and popular culture, personally or globally, to create works of art.

F

I can make art, individually and collaboratively, that reflects on positive aspects of a group's identity.

For example, students might

- create posters for a community issue or event in response to a contest.
- work with others to plan a group mural or sculpture in a variety of media expressing individual or group identity.
- create a group portrait that shows students with their favorite musical instruments, athletic equipment, phones, or other items.

CN.11

ARTISTIC PROCESS

Connecting

ANCHOR STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ENDURING UNDERSTANDING

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ESSENTIAL QUESTION

How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

K-2: BEGINNER

A

I can tell why a work of art was made.

B

I can find things that are the same and different in artwork from different places.

For example, students might

- create an ABC book about endangered animals and discuss how the artwork can communicate ideas to others.
- compare and contrast art created to celebrate festivals and traditions from around the world.

3-5: EMERGING

C

I can investigate times, places, and different cultures by looking at works of art.

D

I can discuss the manner in which art is used to inform or change beliefs, values, or behaviors of an individual or society.

For example, students might

- compare attributes of textile artworks such as cloth or weaving from two different cultures.
- discuss murals or other works that were designed to convey a message about social justice.

6-8: INTERMEDIATE

E

I can investigate the manner in which art reflects changing times, traditions, resources, and cultural uses.

F

I can analyze how art is influenced by time periods, geography, available resources, and cultural identities.

For example, students might

- investigate the significance and symbolism of various icons in different genres of art media and explain or create art influenced by a particular culture or community.
- debate the short-term and long-term effects of visual pollution, such as billboards on scenic roadsides, landfills, and highway signs.
- determine how a specific public artwork in one's community was selected and analyze its impact on the environment.



**VISUAL ART FOUNDATIONS
I-IV STANDARDS
— AND —
TEACHER GUIDANCE**

Standards for Accreditation Information

Course Title:	Visual Art Foundations I-IV
Course/Unit Credit:	1 unit per course
Course Number:	Visual Art Foundations I: 450000, Visual Art Foundations II: 450030, Visual Art Foundations III: 450040, Visual Art Foundations IV: 450050
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Visual Art Foundations I. The student entering Visual Art Foundations II, III, or IV should successfully complete the preceding year of study of Visual Art Foundations.

Visual Art Foundations I fulfills the 0.5 unit fine arts requirement for graduation.

Division of Elementary and Secondary Education approval is not required for Visual Art Foundations I, II, III, or IV.

Course Description: Visual Art Foundations I-IV

Visual Art Foundations I-IV are two-semester courses designed to teach students to apply the elements of art and the principles of design. Students will use a variety of media, techniques, processes, and tools to create original artwork that demonstrates understanding of aesthetic

concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations I level. As students progress through each course, they will develop, expand, and increase real life application of problem solving through artistic maturation.

Students will create, critique, reflect, and make connections to art. Students will exhibit original artwork and develop portfolios that reflect their personal growth.

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ENDURING UNDERSTANDING	Creativity and innovative thinking are essential life skills that can be developed.
ESSENTIAL QUESTION	<i>What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?</i>

I: NOVICE

G

I can generate ideas that create a solution to specific visual art problems and to reflect artistic expression.

For example, students might

- use a variety of techniques to create textures, quality of line, and value for the purpose of expression.

II: PROFICIENT

H

I can generate ideas that create multiple solutions to specific visual art problems and to reflect artistic expression.

For example, students might

- consider the relationships between the audience, artist, artwork, and community when planning and creating artworks.

III: ACCOMPLISHED

I

I can transform ideas into concepts that create multiple solutions to specific visual art problems and to reflect artistic expression.

For example, students might

- select attributes that reflect a particular artist, style, culture, or time and use them to create artwork that communicates present-day concepts or ideas.

IV: ADVANCED

J

I can determine the best solution to specific visual art problems and to reflect artistic expression.

For example, students might

- use surrealist techniques, such as juxtaposition, transformation, and levitation to create an artwork.

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ENDURING UNDERSTANDING	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
ESSENTIAL QUESTION	<i>How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?</i>

I: NOVICE

G

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment with teacher support.

I can recognize, identify, and create with art elements and design principles.

I can create a body of work.

For example, students might

- follow classroom procedures for managing tools, materials, and equipment in safe and proper ways.
- use a monochromatic color scheme in an artwork.
- draw and shade a three-dimensional form.
- use contour or gesture lines to draw a figure.

II: PROFICIENT

H

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment independently.

I can select various art elements and design principles to create effects in composition.

I can create a body of work related by a theme.

For example, students might

- establish classroom procedures for managing tools, materials, and equipment in safe and proper ways.
- use a range of values from low key to high key in a still life drawing.
- determine emphasis in a piece by utilizing one of several ways to create a focal point.

III: ACCOMPLISHED

I

I can model for my peers safety, proper technique, and conservation in the use of tools, materials, and equipment.

I can combine various art elements and design principles to create effects in composition.

I can create a body of work that shares an underlying visual idea, content, or theme.

For example, students might

- implement classroom procedures for managing tools, materials and equipment in safe and proper ways.
- demonstrate the creative process, with particular attention to selecting and combining ideas to create visual artworks, spontaneously and intuitively.

IV: ADVANCED

J

I can demonstrate the importance of balancing freedom and responsibility in the use of materials, tools, and equipment in the creation and circulation of creative work.

I can experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.

I can create a traditional or original body of work that shares an underlying visual idea, content, or theme.

For example, students might

- initiate classroom procedures for managing tools, materials and equipment in safe and proper ways.
- create a body of work based on a social issue of personal concern.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ENDURING
UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL
QUESTION*What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?*

I: NOVICE

G

I can create artwork(s) from direct observation by exploring wet or dry media.**I can** create artwork(s) with a specific intent using a variety of media, techniques, processes, and tools.**For example, students might**

- use one-point perspective to draw buildings.
- draw their own hands.
- with guided practice, draw a portrait or still life with charcoal, graphite, or ink.
- finish a drawing by wetting markers to create washes.
- create a relief print such as with collagraph, linoleum, or styrofoam.

II: PROFICIENT

H

I can create artwork(s) from direct observation using wet and dry media.**I can** revise artwork(s) using a variety of media, techniques, processes, and tools.**For example, students might**

- use visual measurements like sighting while drawing from observation.
- do a series of gesture drawings of a figure in various positions.
- with minimum guidance, draw portraits, still lifes, or landscapes using various media.
- create a mixed media piece about themselves from recycled materials.

III: ACCOMPLISHED

I

I can use appropriate methods to create spatial relationships in artwork(s).**I can** choose between wet or dry media to create artwork from observation.**I can** create artwork(s), individually and collaboratively, using a variety of media, techniques, processes, and tools to address a particular issue.**For example, students might**

- use foreshortening to add drama to a finished artwork.
- use tracing paper to ideate changes to a drawing.
- create works independently from a variety of subjects using a variety of media.
- assemble a collaborative installation addressing a current social issue.

IV: ADVANCED

J

I can demonstrate, plan, and create artwork(s) using spatial relationships.**I can** reflect on and revise preliminary and finished work independently.**I can** create artwork(s) with a specific intent, individually and collaboratively, using multiple approaches and a variety of media, techniques, processes, and tools to affect a particular social issue.**For example, students might**

- determine their own spatial relationships for individual, specific purposes.
- express their own voices in artistic work(s).
- determine their own subjects based on interest or research.
- experiment with juxtaposition and media.
- create an installation work to bring awareness to a social issue such as bullying.

PR.4

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will select, analyze, and interpret artistic work for presentation.
ENDURING UNDERSTANDING	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
ESSENTIAL QUESTION	<i>What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation?</i>

I: NOVICE

G

I can select original artwork that reflects my personal growth.

For example, students might

- create a folder of original artwork that contains comments describing the process of each piece.

II: PROFICIENT

H

I can assemble a portfolio that reflects my personal growth based on given criteria.

For example, students might

- assemble portfolios to be either process or project portfolios or some combination of the two.

III: ACCOMPLISHED

I

I can determine criteria for assembling a portfolio that reflects my personal growth.

For example, students might

- collaborate with peers to choose the criteria for selecting an artwork from a body of work to place in a portfolio.

IV: ADVANCED

J

I can assemble a traditional or digital portfolio of quality personal artwork for presentation.

For example, students might

- collect and assemble work for scholarships, applications, or professional display.

PR.5

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ENDURING UNDERSTANDING	Artists, curators and others consider a variety of factors and methods including evolving technologies when preparing and refining artwork for display and preservation.
ESSENTIAL QUESTION	<i>What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</i>

I: NOVICE

G

I can revise personal artwork in preparation for exhibition.

For example, students might

- present artwork to others by means of a display, presentation, exhibit, gallery, or portfolio.

II: PROFICIENT

H

I can plan, create, and prepare visual artwork in a variety of media and display in an exhibit.

For example, students might

- select and prepare different types of artwork for display in different venues, taking into account the context and physical characteristics of each exhibit space.

III: ACCOMPLISHED

I

I can collaboratively design, prepare, and promote an art show exhibiting personal artwork.

For example, students might

- collaborate with peers to host a school-wide art show.

IV: ADVANCED

J

I can independently design, prepare, and promote an art show exhibiting personal artwork.

For example, students might

- prepare and present a series of personal art pieces in a self-designed, community art exhibit.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I: NOVICE

G

I can analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

For example, students might

- discuss the differences between art museums, natural history museums, and science museums.
- write a reflection considering where their own artwork should be exhibited and why.

II: PROFICIENT

H

I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

For example, students might

- view and discuss Norman Rockwell's *The Four Freedoms* in relation to political events of World War II.
- view and discuss the influence of the French Salon on the Impressionists.

III: ACCOMPLISHED

I

I can make, explain, and justify connections between artists or artwork and social, cultural, and political history.

For example, students might

- analyze the significance of various background plants of Kehinde Wiley's portrait of President Obama.
- justify Banksy's choice of location for the social impact of his works.

IV: ADVANCED

J

I can curate a collection of objects, artifacts, or artwork to impact the viewers' understanding of social, cultural, and political experiences.

For example, students might

- create a presentation explaining the impact of an artist's work on a social issue.
- collaborate with peers in other disciplines to produce and present an artistic event, using technology when appropriate.

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ENDURING UNDERSTANDING	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual imagery influences understanding of and responses to the world.
ESSENTIAL QUESTION	<i>How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</i>

I: NOVICE

G

I can describe aspects of art based on personal and artistic intent.

I can analyze a piece of art based on perceptual influence and human experience.

For example, students might

- write about a piece of artwork from the artist's perspective.
- research an artist or style to gain a deeper understanding of the human experience.
- use an exit ticket or journal entry to prompt a discussion about an artwork.

II: PROFICIENT

H

I can hypothesize ways in which art influences perception and understanding of human experiences.

I can analyze how one's understanding of the world is affected by experiencing visual imagery.

For example, students might

- research how different artists make different choices in representing the same experience.
- after observing a piece of art, discuss how the artist's interpretation of a real item is changed based on his or her imagination.

III: ACCOMPLISHED

I

I can recognize and describe personal aesthetics and empathetic responses to the natural and constructed environments.

I can evaluate the effectiveness of an image or images to influence ideas, feelings, and behavior of specific audiences.

For example, students might

- research artworks based on pollution or destruction of the natural world and specify how the artists' voices are reflected.
- as a group, critique a piece of student artwork related to the clarity of the student's specific artistic intent.

IV: ADVANCED

J

I can analyze how responses to art develop over time based on experience with art and life.

I can determine commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

For example, students might

- research an artist such as Rembrandt and describe how his work changed over the course of his life.
- analyze how current social and political movements influence the perception of artists, past and present, and their art.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

I: NOVICE

G

I can describe the intent of an artwork or collection of art, supported by specific evidence found in the artwork and its contexts.

For example, students might

- utilize the elements and principles of art when analyzing and interpreting the intent and meaning of artwork.
- participate in a group discussion to determine the artist’s intent.

II: PROFICIENT

H

I can interpret artwork or a collection of artwork, supported by specific evidence found in the artwork and its various contexts.

For example, students might

- compare and contrast symbolism in artworks.
- participate in a group discussion about the media, styles, and techniques used in an observed artwork and support assertions with evidence in the artwork.

III: ACCOMPLISHED

I

I can identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

For example, students might

- research artists, movements, or cultures to determine common themes, styles, and techniques and record the information in a journal.
- participate in a small group discussion based on personal research to identify context clues in a work of art.

IV: ADVANCED

J

I can analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.

For example, students might

- discuss different interpretations of a piece of art, choose one interpretation, and justify the choice.
- research the context of an artwork to determine its significance and write a critical analysis of the piece.

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ENDURING UNDERSTANDING	People evaluate art based on various criteria.
ESSENTIAL QUESTION	<i>How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</i>

I: NOVICE

G

I can evaluate my artwork and the artwork of others in terms of history, culture, and aesthetics using a given rubric.

For example, students might

- evaluate their own works with a teacher-created rubric.
- participate in group critiques with their peers.
- examine a master work of art as a product of the historical period in which it was created.

II: PROFICIENT

H

I can value my artwork and the artwork of others in terms of history, culture, and aesthetics.

For example, students might

- establish a set of criteria to evaluate their own work.
- compare their own work to master works, using established criteria.

III: ACCOMPLISHED

I

I can develop criteria to evaluate my artwork and the artwork of others in terms of history, culture, and aesthetics.

For example, students might

- brainstorm possible criteria to evaluate artworks based on history, culture, and aesthetics.
- construct a set of criteria to evaluate an artwork or collection of art.

IV: ADVANCED

J

I can defend criteria used when evaluating my artwork and the artwork of others in terms of history, culture, and aesthetics.

For example, students might

- justify criteria used for evaluating artwork supported by the research of history, culture, and aesthetics used to inspire their artwork.

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ENDURING UNDERSTANDING	Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
ESSENTIAL QUESTION	<i>How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?</i>

I: NOVICE

G

I can discuss my artwork with reference to media, styles, and techniques.

I can identify personal connections in my own artwork.

For example, students might

- discuss the media of watercolor and the technique used in a specific artwork.
- discuss the reason for using specific colors in an artwork.

II: PROFICIENT

H

I can analyze my artwork with reference to media, styles, and techniques.

I can describe the influence of personal connections in my own artwork.

For example, students might

- analyze a technique or style in their artwork.
- examine their motivation for making art as gifts.
- create a drawing of their favorite place.

III: ACCOMPLISHED

I

I can apply knowledge of media, styles, and techniques to personal artwork.

I can examine personal motivations for making art.

For example, students might

- use a variety of media to create visual artworks that communicate for a selected purpose.
- describe personal history or feelings in their artwork.

IV: ADVANCED

J

I can defend artistic choices made in selected personal artwork with reference to media, styles, and techniques.

I can compare intrinsic motivations to extrinsic motivations for making art.

For example, students might

- defend their use of a medium, style, and technique.
- discuss motivation for making art: emotion, statement, task commitment, or grade.

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

I: NOVICE

G

I can describe various purposes, themes, concepts, and functions in art.

I can describe social and global relationships between art and environments.

For example, students might

- describe art images, icons, or designs unique to specific cultures.
- describe recurring designs of flags as a symbol for countries.

II: PROFICIENT

H

I can discuss various purposes, themes, concepts, and functions in art.

I can discuss social and global relationships between art and environments.

For example, students might

- discuss why art is created for various reasons in communities.
- discuss stained glass windows and why they are placed in churches.

III: ACCOMPLISHED

I

I can compare various purposes, themes, concepts, and functions in art.

I can apply social and global relationships between art and environments.

For example, students might

- compare purposes of art in communities and local environments.
- recognize recurring themes such as red crosses and their meaning.
- determine the relationship of art and the environment by creating murals outside, designing bird houses, or painting quilt blocks for parks.

IV: ADVANCED

J

I can defend various purposes, themes, concepts, and functions in art.

I can defend social and global relationships between art and environments.

For example, students might

- discuss reasons why certain images, such as oceans or landscapes, are recurring themes in artwork.



STUDIO ART 2-D STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Studio Art 2-D</p> <p>Course/Unit Credit: 0.5 credit</p> <p>Course Number: 450080</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 10-12</p> <p>Prerequisites: The prerequisite for Studio Art 2-D is Visual Art Foundations I.</p>	<p>Division of Elementary and Secondary Education approval is not required for Studio Art 2-D.</p>
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Course Description: Studio Art 2-D

Studio Art 2-D is a one-semester course designed for students who have successfully completed Visual Art Foundations. Studio Art 2-D is a course in which students further explore, apply, and move toward mastery of the elements of art and principles of design in specific areas of art, such as painting,

drawing, printmaking, digital art, photography, mixed media, surface design, or other 2-D media. Student art will demonstrate evidence of complex problem-solving skills, higher order thinking, risk taking, imagination, and innovation. Students will exhibit art and will assemble portfolios that reflect personal growth

in media, techniques, processes, and tools used to create complex 2-D compositions. Student compositions will cover a breadth of media and subject matter and will demonstrate successful completion of Studio Art 2-D student learning expectations.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING
UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL
QUESTION

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?

I can use multiple approaches, including sketching and/or journaling, to gain inspiration for new two-dimensional artwork(s).

I can discuss the use of a sketchbook and/or journal as a means of formulating original ideas for new two-dimensional artwork(s) including as a prompt, a collaboration with others, a source of inspiration, or an innovative way of thinking.

I can use a sketchbook and/or journal to generate, develop, and record my imagination as a collection of observations, thoughts, examples, and knowledge in the form of written notations and drawn renderings.

For example, students might

- research various artists' sketches, planning stages, quotes, and statements to gain inspiration for their paintings.
- collaborate in groups to visually depict slogans to bring social awareness to specific problems in the world.
- consistently log entries into sketchbooks or journals as an ongoing record of ideas for inspiration for charcoal drawings.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ENDURING
UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL
QUESTION

How do artists and designers determine whether a particular direction in their work is effective?

I can discuss the use of a sketchbook and/or journal as a means of developing two-dimensional artwork(s) including as a process to interpret ideas toward a final product, as a method of expressing one's personal artistic journey over time, and to develop observations, thoughts, examples, and knowledge in the form of written notations and drawn renderings.

I can apply the elements of art and principles of design in two-dimensional artistic compositions.

I can create two-dimensional artwork that displays the complexity of composition and spatial tension.

I can participate in innovative and risk-taking processes that use analogous thinking to develop two-dimensional artwork(s).

I can explore media experiences to solve problems encountered in two-dimensional artistic work.

I can conduct research to inform and support artistic vision.

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of two-dimensional artwork(s).

For example, students might

- describe the thought process behind the inspiration for an original watercolor painting.
- apply specific elements of art or principles of design in an original artwork created with oil pastels.
- create a background, middle ground, and foreground in a work of art.
- recreate a work of art using a different media from the media used in the original work.
- using technology, research various media and experiment with those media in various artworks.
- research various artist statements on specific artworks and create artist statements for their own artwork.
- set up a recycling station for various materials to be reused for the classroom.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ENDURING
UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL
QUESTION

What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

I can discuss the use of a sketchbook and/or journal as a final artistic product.

I can refine two-dimensional artwork(s) to reflect personal visual voice.

I can refine two-dimensional artwork(s) to exhibit increasing growth and artistic maturation.

For example, students might

- choose the best artwork in their sketchbook and explain the challenges and successes of that specific artwork.
- brainstorm with peers about possible improvements to a charcoal drawing and choose specific ideas that will be implemented into the drawing.
- revise plans for a stained glass project to show growth and higher skill levels.

Creating Notes:

Favorite Resources:

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

What criteria, methods, and processes are used to select work for preservation or presentation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

I can identify my own two-dimensional artwork(s) for traditional or digital exhibition to meet specific criteria.

I can assemble a traditional or digital portfolio of original two-dimensional artwork(s) as a reflection of my own personal growth.

For example, students might

- choose a group of personal artworks for a community exhibit with consideration of the quality of artworks, purpose of exhibition, and venue.
- choose at least five personal artworks that reflect a timeline from the beginning of the semester to the end of the semester to showcase personal growth and skill level.

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?

I can prepare my own two-dimensional artwork(s) for the process of exhibition.

For example, students might

- plan, install, and promote an exhibit of student artwork, including original work, for a school-wide art show.
- explore a variety of both traditional and electronic methods for cataloging the student's own artwork.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I can use innovative and imaginative ways to exhibit or present original two-dimensional artwork(s).

I can evaluate the manner in which subject matter, influences, symbols, and images are conveyed in the presentation of original two-dimensional artwork(s) and the works of others.

For example, students might

- using technology, create a presentation of personal artworks with a specific theme.
- compare and contrast their own artwork(s) with that of another artist, artists, or peers.

Presenting Notes:

Favorite Resources:

STUDIO ART 2-D

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ENDURING UNDERSTANDING	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
ESSENTIAL QUESTION	<i>How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</i>

<p>I can discuss various influences such as context, human experiences, aesthetic characteristics, and environments reflected in two-dimensional art.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> research current events in the news and find artwork that corresponds to that event. participate in a student-led group discussion comparing and contrasting chosen works of art that are deemed beautiful.
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STUDIO ART 2-D

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ENDURING UNDERSTANDING	People gain insights into meanings of artworks by engaging in the process of art criticism.
ESSENTIAL QUESTION	<i>What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</i>

<p>I can interpret the artist’s intent and meaning in two-dimensional student artwork(s) and works of art in terms of history, culture, and aesthetics.</p> <p>I can discuss varied subject matter, signs, symbols, icons, and ideas in two-dimensional student artwork(s) and works of art from a variety of perspectives including history, culture, aesthetics, media, styles, and techniques.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> visually read a painting such as <i>Rosie the Riveter</i> and discuss its contributions to society in the past and the present. research the correlation between the ancient Egyptians and the symbolism in the hieroglyphics in that culture’s art.
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RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

*How does one determine criteria to evaluate a work of art? How and why might criteria vary?
How is a personal preference different from an evaluation?*

I can establish and apply criteria to evaluate two-dimensional student artwork(s) and works of art.

I can assess varied criteria used when evaluating two-dimensional student artwork(s) and works of art.

For example, students might

- discuss the successes or failures of application of the elements of art and the principles of design in an artwork.
- evaluate a work of art using specific themes or guidelines for the assessment.
- differentiate between criteria for evaluating a charcoal drawing as opposed to a weaving project.

Responding Notes:

Favorite Resources:

STUDIO ART 2-D

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ENDURING UNDERSTANDING	Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
ESSENTIAL QUESTION	<i>How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?</i>

<p>I can relate knowledge of media, styles, and techniques to my own two-dimensional artwork(s).</p> <p>I can describe the influence of personal connections on my own two-dimensional artwork(s).</p>	<p>For example, students might</p> <ul style="list-style-type: none"> discuss the techniques used in creating a block print and why those techniques were chosen. share an original tempera painting with peers and explain its connection to his/her gender, family, or community.
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STUDIO ART 2-D

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

<p>I can discuss various purposes for creating two-dimensional art in the context of self, family, community, and social and global perspectives.</p> <p>I can discuss recurring themes, concepts, form, and function in two-dimensional art that span cultures, times, and places.</p> <p>I can discuss social and global impacts of two-dimensional art.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> discuss the manner in which aesthetics in specific artworks are considered therapeutic in specific cultures or communities. present research that shows how a chosen theme in past history has proven relevant in present day societies. explore why art should be preserved throughout history as a voice of past experiences for humanity.
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STUDIO ART 3-D STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Studio Art 3-D</p> <p>Course/Unit Credit: 0,5 credit</p> <p>Course Number: 450090</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 10-12</p> <p>Prerequisites: The prerequisite for Studio Art 3-D is Visual Art Foundations I.</p>	<p>Division of Elementary and Secondary Education approval is not required for Studio Art 3-D.</p>
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Course Description: Studio Art 3-D

Studio Art 3-D is a one-semester course designed for students who have successfully completed Visual Art Foundations. Studio Art 3-D is a course in which students further explore, apply, and move toward mastery of the elements of art and principles of design in specific areas of art, such as ceramics, jewelry,

mosaics, fiber arts, sculptures, mixed media, altered books, or other 3-D media. Student art will demonstrate evidence of complex problem-solving skills, higher order thinking, risk taking, imagination, and innovation. Students will exhibit art and will assemble portfolios that reflect personal growth in the

media, techniques, process, and tools used to create complex 3-D compositions. Student compositions will cover a breadth of media and subject matter and will demonstrate successful completion of Studio Art 3-D student learning expectations.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING
UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL
QUESTION

*What conditions, attitudes, and behaviors support creativity and innovative thinking?
What factors encourage or prevent taking creative risks? How do artists determine what
resources are needed to formulate artistic investigations?*

I can use multiple approaches, including sketching and/or journaling, to gain inspiration for new three-dimensional artwork(s).

I can discuss the use of a sketchbook and/or journal as a means of formulating original ideas for new three-dimensional artwork(s) including as a prompt, a collaboration with others, a source of inspiration, or an innovative way of thinking.

I can use a sketchbook and/or journal to generate and develop ideas and record my imagination as a collection of observations, thoughts, examples, and knowledge in the form of written notations and drawn renderings.

For example, students might

- research various artists' sketches, planning stages, quotes, and statements to gain inspiration for their own metal sculptures.
- collaborate in groups to visually depict slogans to bring social awareness to specific problems in the world.
- consistently log entries into sketchbooks or journals as an ongoing record of ideas for inspiration for pottery.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ENDURING
UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL
QUESTION

How do artists and designers determine whether a particular direction in their work is effective?

I can discuss the use of a sketchbook and/or journal as a means of developing three-dimensional artwork(s) including as a process to interpret ideas toward a final product, as a method of expressing one's personal artistic journey over time, and to develop observations, thoughts, examples, and knowledge in the form of written notations and drawn renderings.

I can apply the elements of art and principles of design in three-dimensional artistic compositions.

I can create three-dimensional artwork that displays the complexity of composition and/or spatial tension.

I can participate in innovative and risk-taking processes that use analogous thinking to develop three-dimensional artwork(s).

I can explore media experiences to solve problems encountered in three-dimensional artistic work.

I can conduct research to inform and support artistic vision.

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment in the creation of three-dimensional artwork(s).

For example, students might

- describe the thought process behind the inspiration for an original wood sculpture.
- apply specific elements of art or principles of design in an original artwork created from found materials.
- create a background, middle ground, and foreground in a work of art.
- recreate a work of art using a different media from the media used in the original work.
- using technology, research various media and experiment with those media in various artworks.
- research various artist statements on specific artworks and create artist statements for their own artwork.
- set up a recycling station for various materials to be reused for the classroom.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ENDURING
UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL
QUESTION

What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

I can discuss the use of a sketchbook and/or journal as a final artistic product.

I can refine three-dimensional artwork(s) to reflect personal visual voice.

I can refine three-dimensional artwork(s) to exhibit increasing growth and artistic maturation.

For example, students might

- choose the best artwork in their sketchbook and explain the challenges and successes of that specific artwork.
- brainstorm with peers about possible improvements to a blown glass project and choose specific ideas that will be implemented into the project.
- recreate a piece of origami art with revisions to show growth and higher skill levels.

Creating Notes:

Favorite Resources:

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will select, analyze, and interpret artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks and select them for presentation?

I can identify my own three-dimensional artwork(s) for traditional or digital exhibition to meet specific criteria.

I can assemble a traditional or digital portfolio of original three-dimensional artwork(s) as a reflection of my own personal growth.

For example, students might

- choose a group of personal artworks for a community exhibit with consideration of the quality of artworks, purpose of exhibition, and venue.
- choose at least five personal artworks that reflect a timeline from the beginning of the semester to the end of the semester to showcase personal growth and skill level.

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?

I can prepare my own three-dimensional artwork(s) for the process of exhibition.

For example, students might

- plan, install, and promote an exhibit of student artwork, including original work, for a school-wide art show.
- explore a variety of both traditional and electronic methods for cataloging the student's own artwork.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I can use innovative and imaginative ways to exhibit or present original three-dimensional artwork(s).

I can evaluate the manner in which subject matter, influences, symbols, and images are conveyed in the presentation of original three-dimensional artwork(s) and the works of others.

For example, students might

- using technology, create a presentation of personal artworks with a specific theme.
- compare and contrast their own artworks to that of another artist, artists, or peers.

Presenting Notes:

Favorite Resources:

STUDIO ART 3-D

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ENDURING UNDERSTANDING	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
ESSENTIAL QUESTION	<i>How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</i>

<p>I can discuss various influences such as context, human experiences, aesthetic characteristics, and environments reflected in three-dimensional art.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> research current events in the news and find artwork that corresponds to that event. participate in a student-led group discussion comparing and contrasting chosen artworks that are deemed as beautiful.
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STUDIO ART 3-D

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ENDURING UNDERSTANDING	People gain insights into meanings of artworks by engaging in the process of art criticism.
ESSENTIAL QUESTION	<i>What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</i>

<p>I can interpret the artist’s intent and meaning in three-dimensional student artwork(s) and works of art in terms of history, culture, and aesthetics.</p> <p>I can discuss varied subject matter, signs, symbols, icons, and ideas in three-dimensional student artwork(s) and works of art from a variety of perspectives including history, culture, aesthetics, media, styles, and techniques.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> visually read a sculpture such as <i>Appeal to the Great Spirit</i> and discuss its contributions to society in the past and the present. research the correlation between the ancient Egyptians and the symbolism of the Great Pyramids of Giza in that culture’s art.
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RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

*How does one determine criteria to evaluate a work of art? How and why might criteria vary?
How is a personal preference different from an evaluation?*

I can establish and apply criteria to evaluate three-dimensional student artwork(s) and works of art.

I can assess varied criteria used when evaluating three-dimensional student artwork(s) and works of art.

For example, students might

- discuss the successes or failures of application of the elements of art and the principles of design in an artwork.
- evaluate a work of art using specific themes or guidelines for the assessment.
- differentiate between criteria for evaluating a wire sculpture as opposed to a ceramics project.

Responding Notes:

Favorite Resources:

STUDIO ART 3-D

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ENDURING UNDERSTANDING	Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
ESSENTIAL QUESTION	<i>How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?</i>

<p>I can relate knowledge of media, styles, and techniques to my own three-dimensional artwork(s).</p> <p>I can describe the influence of personal connections on my own three-dimensional artwork(s).</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • discuss the techniques used in creating a wood carving and why those techniques were chosen. • share an original wire sculpture with peers and explain its connection to his/her gender, family, and/or community.
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STUDIO ART 3-D

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

<p>I can discuss various purposes for creating three-dimensional art in the context of self, family, community, and social and global perspectives.</p> <p>I can discuss recurring themes, concepts, form, and function in three-dimensional art that span cultures, times, and places.</p> <p>I can discuss social and global impacts of three-dimensional art.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • discuss the manner in which aesthetics in specific artworks are considered therapeutic in specific cultures or communities. • present research that shows how a chosen theme in past history has proven relevant in present day societies. • explore why art should be preserved throughout history as a voice of past experiences for humankind.
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Connecting Notes:

Favorite Resources:



CERAMICS I-II STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title: Ceramics I-II
Course/Unit Credit: 1 unit per course
Course Number: Ceramics I: 450500, Ceramics II: 450510
Teacher Licensure: Please refer to the [Course Code Management System](#) for the most current licensure codes.
Grades: 10-12
Prerequisites: The prerequisite for Ceramics I is Visual Art Foundations I. The student entering Ceramics II should successfully complete the preceding year of study of Ceramics.

Division of Elementary and Secondary Education approval is not required for Ceramics I or II.

Course Description: Ceramics I-II

Ceramics I-II are two-semester courses designed to teach students to apply the elements of art and the principles of design. Students are expected to use a variety of media, techniques, processes, and tools to create original ceramic artwork that demonstrates

understanding of aesthetic concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations level. As students progress through each course, they will develop, expand, and increase their real life application of problem solving through

maturation. Students will create, critique, reflect, and make connections to ceramic art. Students will exhibit original ceramic artwork and develop portfolios that reflect their personal growth.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING
UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL
QUESTION

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?

I: PROFICIENT

I can explore ideas that create multiple solutions to specific visual art problems and reflect artistic expression.

For example, students might

- use a sketchbook or journal to develop ideas.
- research images, cultures, artists, and styles as resources for personal expression.

II: ACCOMPLISHED

I can generate ideas that create multiple solutions to specific visual art problems and reflect artistic expression.

For example, students might

- select attributes that reflect a particular artist, style, culture, or time and use them to create artwork that communicates present day concepts or ideas.
- use a deliberate design process for generating ideas, creating innovative artifacts, or solving authentic problems.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ENDURING
UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL
QUESTION

*How do artists and designers determine whether a particular direction in their work is effective?
How do artists and designers learn from trial and error?*

I: PROFICIENT

I can select various art elements and design principles to develop three-dimensional effects.

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment.

I can create a body of work.

For example, students might

- create a simple form such as a bowl or cup that emphasizes an element or principle of their choice.
- develop procedures for correct clay storage and disposal.
- follow classroom procedures for managing tools, materials, and equipment in a safe and proper way.
- identify and use real, invented, and simulated textures in developing ceramic forms based on a natural object.

II: ACCOMPLISHED

I can experiment, plan, and make multiple works of art that explore a personally meaningful theme, idea, or concept.

I can demonstrate an understanding of the importance of balancing freedom and responsibility in the use of materials, tools, and equipment in the creation and circulation of creative work.

I can create a body of work that shares an underlying visual idea, content, or theme.

For example, students might

- research a style, artist, culture, or technique to plan an original work.
- demonstrate the creative process, with particular attention to selecting and combining ideas to create visual artworks spontaneously and intuitively.
- initiate classroom procedures for managing tools, materials, and equipment in safe and proper ways.
- use high and low relief.

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ENDURING UNDERSTANDING	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
ESSENTIAL QUESTION	<i>What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</i>

I: PROFICIENT

I can create sculptural or functional ceramic forms from direct observation.

I can create ceramic forms using wedging, pinch, coil, slab, and a variety of other media, techniques, processes, and tools.

For example, students might

- create a box with a functional lid.
- create a sculptural piece using various handbuilding techniques to express tension.
- use consistent glaze or underglaze applications.
- identify, use, and create various tools for relief.
- create a ceramic form that reflects themselves using multiple handbuilding techniques.

II: ACCOMPLISHED

I can create and refine a sculptural or functional form independently.

I can create ceramic forms with a specific intent, individually and collaboratively, using multiple approaches, techniques, processes, and tools.

For example, students might

- create a sculptural box based on a real object or specific design element such as tension.
- use an alternative decorative finish such as graffito, slip painting, incising, or Mishima.
- design and assemble a collaborative artwork addressing a current social issue.
- create their own tools such as sprigs, texture rollers, and carving tools to be used when rendering forms in 3-D.
- create a functional ceramic piece on the potter's wheel, demonstrating symmetrical form.

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will analyze, interpret, and select artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?

I: PROFICIENT

I can assemble a portfolio as a reflection of my personal growth for presentation.

For example, students might

- determine and justify the criteria for choosing an artwork to feature in a portfolio.

II: ACCOMPLISHED

I can assemble a traditional or digital portfolio of original artwork(s) for presentation for a specific purpose.

For example, students might

- assemble portfolios to be either a process or project portfolio or some combination of the two.
- collect and assemble work for scholarships, applications, or professional display.

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?

I: PROFICIENT

I can participate in the process of exhibiting personal artwork(s).

For example, students might

- choose work(s) for exhibition based on given criteria.
- prepare work for presentation or exhibition by staging and/or photographing for an intended audience.

II: ACCOMPLISHED

I can participate in the process of traditional or digital exhibition of personal artwork(s).

For example, students might

- use digital methods such as social media or traditional methods such as pamphlets or invitations to promote an exhibition or show.
- publish or present signage content that customizes the message and medium of the artwork for an intended audience.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I: PROFICIENT

I can analyze and describe the impact that the venue for an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

For example, students might

- discuss the differences between collections found in art museums, natural history museums, and science museums.
- write a reflection justifying where their own artwork should be exhibited and why.
- discuss the differences between a two-dimensional and a three-dimensional show, collection, or exhibition.

II: ACCOMPLISHED

I can make, explain, and justify connections between artists or artwork and social, cultural, and political history.

I can curate a collection of objects, artifacts, or artwork to impact the viewers' understanding of social, cultural, and political experiences.

For example, students might

- exhibit works of art from a different culture and explain how its artwork reflects its ideas and beliefs.
- explain the meaning of symbols and shapes of pottery within cultures such as Greece and the American Southwest Pueblo tribes.
- collaborate digitally with peers working in other disciplines to interview, produce, and present an artistic event.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I: PROFICIENT

I can hypothesize ways in which art influences perception and understanding of human experiences.

I can analyze how one's understanding of the world is affected by experiencing visual imagery.

For example, students might

- write about or discuss a piece of artwork from the artist's perspective.
- research an artist or style to gain a deeper understanding of the human experience, focusing on whether the artwork being studied creates the environment or vice versa.
- use an exit ticket or journal entry to make a statement about a work of art to drive further discussion.
- analyze symbols used on cultural vessels.

II: ACCOMPLISHED

I can assess the effectiveness of an image or images to influence ideas, feelings, and behavior of specific audiences.

I can analyze how responses to art develop over time based on knowledge of an experience with art and life.

I can recognize and describe personal aesthetics and empathetic responses to the natural and constructed environments.

For example, students might

- use a group critique to provide feedback on a piece of student artwork.
- determine the specific intent of a peer's artwork and discuss his or her effectiveness in its expression.
- research and analyze the use of tiles throughout history to develop an understanding of the relationship between art and the constructed world.
- analyze how current social and political movements influence the reputation of artists, past and present, and their art.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

I: PROFICIENT

I can interpret artwork or a collection of artwork supported by relevant and sufficient evidence found in the work and its various contexts.

For example, students might

- utilize the elements and principles of art when analyzing and interpreting the intent and meaning of artwork.
- participate in a group discussion to determine intent.
- participate in a group discussion about the media, styles, and techniques supported by evidence in artwork.
- evaluate and compare different interpretations of a piece of art, choose one interpretation, and defend it using evidence to justify the choice.
- discuss how people from different groups might respond to artworks that express themes.

II: ACCOMPLISHED

I can analyze the effectiveness of images to influence ideas, feelings, and behaviors of specific audiences.

For example, students might

- research artists, movements, or cultures to determine common themes and styles in techniques and relate the information by journaling.
- participate in a small group discussion, based on personal research, to communicate commonalities.
- identify and gather information by researching the context of an artwork to determine its significance and apply knowledge gained to extend one's understanding of the art.

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

*How does one determine criteria to evaluate a work of art? How and why might criteria vary?
How is a personal preference different from an evaluation?*

I: PROFICIENT

I can evaluate both my artwork(s) and the artwork(s) of others based on given criteria.

For example, students might

- evaluate their own works using a teacher-provided rubric.
- participate in group critiques with their peers using provided checklists as the basis for discussion.
- examine master works of art based on historical context.

II: ACCOMPLISHED

I can develop criteria to evaluate both my artwork(s) and the artwork(s) of others in terms of history, culture, and aesthetics.

For example, students might

- establish a set of criteria to evaluate works of art from a given time period.
- collaborate with peers to construct a set of criteria to evaluate a collection of art for an art show based on a cultural theme.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will synthesize and relate knowledge and personal experiences to make art.

ENDURING
UNDERSTANDING

Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL
QUESTION

How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

I: PROFICIENT

I can analyze my artwork with reference to media, styles, and techniques.

I can describe the influence of personal connections in my own artwork.

For example, students might

- utilize the elements and principles of art when analyzing and interpreting the intent and meaning of artwork.
- participate in a group discussion to determine intent.
- participate in a group discussion about the media, styles, and techniques supported by evidence in artwork.
- evaluate and compare different interpretations of a piece of art, choose one interpretation, and defend it using evidence to justify the choice.
- discuss how people from different groups might respond to artworks that express themes.

II: ACCOMPLISHED

I can defend artistic choices made in selected personal artwork with reference to media, styles, and techniques.

I can examine and compare intrinsic motivations versus extrinsic motivations for making art.

For example, students might

- research artists, movements, or cultures to determine common themes and styles in techniques and relate the information by journaling.
- participate in a small group discussion, based on personal research, to communicate commonalities.
- identify and gather information by researching the context of an artwork to determine its significance and apply knowledge gained to extend one's understanding of the art.

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

I: PROFICIENT

I can discuss various purposes, themes, concepts, and functions in art.

I can discuss social and global relationships between art and environments.

For example, students might

- describe art images, icons, or designs created in various cultures.
- compare and contrast the reasons that art is created in different communities.

II: ACCOMPLISHED

I can compare and contrast various purposes, themes, concepts, and functions in art.

I can analyze social and global relationships between art and environments.

For example, students might

- analyze the purposes that art serves in communities and local environments.
- analyze recurring themes within cultures to determine meaning.
- create a tile that reflects the relationship between animals and climate change.



DRAWING I-III STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Drawing I-III
Course/Unit Credit:	1 unit per course
Course Number:	Drawing I: 450200, Drawing II: 450210, Drawing III: 450220
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	10-12
Prerequisites:	The prerequisite for Drawing I is Visual Art Foundations I. The student entering Drawing II or III should successfully complete the preceding year of study of Drawing.

Division of Elementary and Secondary Education approval is not required for Drawing I, II, or III.

Course Description: Drawing I-III

Drawing I-III are two-semester courses designed to teach students to apply the elements of art and the principles of design. Students will use a variety of media, techniques, processes, and tools to create original artwork that demonstrates understanding of aesthetic

concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations I level. As students progress through each course, they will develop, expand, and increase their real life application of problem solving through artistic maturation.

Students will create, critique, reflect, and make connections to art. Students will exhibit original artwork and develop portfolios that reflect their personal growth.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING
UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL
QUESTION

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?

I: PROFICIENT

I can generate ideas that create multiple solutions to specific visual art problems using drawing, rendering, and sketching.

For example, students might

- consider the relationships between the audience, artist, artwork, and community when planning and creating drawings, renderings, or sketches.

II: ACCOMPLISHED

I can explore ideas that create multiple solutions to specific visual art problems by using drawing, rendering, and sketching to reflect artistic expression.

For example, students might

- select attributes that reflect a particular artist, style, culture, or time and use them to create artwork that communicates present day concepts or ideas.

III: ADVANCED

I can select the most appropriate ideas to create multiple solutions to specific visual art problems and reflect artistic expression by using drawings, renderings, and sketches.

For example, students might

- use surrealist techniques, such as juxtaposition, transformation, and levitation to create drawings, renderings, and sketches.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ENDURING
UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL
QUESTION*How do artists and designers determine whether a particular direction in their work is effective?
How do artists and designers learn from trial and error?*

I: PROFICIENT

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment with teacher guidance.

I can select various art elements and design principles to create effects in composition.

I can create a body of work using a theme.

For example, students might

- use a range of values from low key to high key in a still life drawing.
- determine emphasis in a drawing by utilizing one of several ways to create a focal point.
- follow classroom procedures for managing tools, materials and equipment in safe and proper ways.

II: ACCOMPLISHED

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment.

I can combine various art elements and design principles to create effects in a composition for a drawing.

I can create a body of work that shares an underlying visual idea, content, or theme.

For example, students might

- demonstrate the creative process, with particular attention to selecting and combining ideas to create drawings spontaneously and intuitively.

III: ADVANCED

I can demonstrate an understanding of the importance of balancing freedom and responsibility in the use of materials, tools, and equipment in the creation and circulation of creative work.

I can experiment, plan, and make multiple drawings for a traditional or original body of work that explores a personally meaningful theme, idea, or concept.

For example, students might

- initiate classroom procedures for managing tools, materials, and equipment in safe and proper ways.
- brainstorm a list of social issues of personal concern, select one issue, and plan a series of drawings expressing his or her position on the issue.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ENDURING
UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL
QUESTION*What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?*

I: PROFICIENT

I can create and revise drawings, renderings, and sketches from direct observation using wet and dry media.**I can** revise drawings from preliminary sketches to finished products using a variety of media, techniques, processes, and tools to address a particular issue.**For example, students might**

- use visual measurements like sighting while drawing from observation.
- do a series of gesture drawings of a figure in various positions.
- draw portraits, still lifes, and landscapes using various drawing media.
- use additive/subtractive technique.
- use blind contour technique.
- use chiaroscuro in a drawing.
- use contour in a drawing.
- render gesture drawings.
- sketch in a journal to record ideas.
- render drawings featuring negative spaces.

II: ACCOMPLISHED

I can use appropriate methods to create and revise spatial relationships in drawings.**I can** revise drawings from preliminary sketches to finished products individually and collaboratively, using a variety of media, techniques, processes, and tools to address a particular issue.**For example, students might**

- use foreshortening to add drama to finished drawings.
- use tracing paper to ideate changes to a drawing.
- with independence, create drawings from a variety of subjects using a variety of media.
- sketch in a journal to develop ideas.
- use negative spaces correctly in a drawing.
- create mechanical renderings.
- use additive/subtractive techniques to create desired effects in a drawing.
- use chiaroscuro appropriately in a drawing.

III: ADVANCED

I can demonstrate, plan, create, and revise drawings, renderings, and sketches using spatial relationships.**I can** reflect on and revise preliminary and/or finished drawings independently.**I can** revise drawings from preliminary sketches to finished products with a specific intent, individually and/or collaboratively, using multiple approaches and a variety of media, techniques, processes, and tools to affect a particular social issue.**For example, students might**

- determine their own spatial relationships for their own specific purposes.
- express their own voice.
- determine their own subjects based on interest and research.
- experiment with juxtaposition and media.
- use direct observation to create a wet or dry media drawing to bring awareness to bullying.
- create mechanical, abstract, expressive, and realistic renderings.
- create drawings to address personal, economic, political, or social issues.

DRAWING I-III

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will analyze, interpret, and select artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

I: PROFICIENT

I can assemble a portfolio as a reflection of my personal growth.

For example, students might

- determine the criteria for using a drawing from a body of work for a portfolio.

II: ACCOMPLISHED

I can assemble a portfolio and reflect upon my personal growth.

For example, students might

- assemble portfolios to be either a process or project portfolio or some combination of the two.

III: ADVANCED

I can assemble a traditional or digital portfolio of quality personal drawings for presentation.

For example, students might

- collect and assemble drawings for scholarships, applications, or professional display.

DRAWING I-III

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?

I: PROFICIENT

I can exhibit personal drawings.

For example, students might

- choose specific drawings for exhibition and install the artworks.

II: ACCOMPLISHED

I can prepare and exhibit personal drawings.

For example, students might

- prepare drawings for presentation or exhibition by cropping and matting.

III: ADVANCED

I can prepare and exhibit personal drawings for a traditional or digital exhibition.

For example, students might

- prepare drawings for presentation or exhibition by cropping, matting, and promoting the exhibit.

PR.6

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING
UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL
QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I: PROFICIENT

I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

For example, students might

- view and discuss Hans Liska's sketches related to World War II.
- discuss the influence of the printing and publishing industry in the 1800's on the art of illustration.

II: ACCOMPLISHED

I can make, explain, and justify connections between artists or artwork(s) and social, cultural, and political history.

For example, students might

- connect the significance of caricature artists such as Al Hirschfeld (postage stamps) and Ralph Steadman (celebrities) to cultural icons.
- share with peers a presentation on the charcoal drawings of the U.S. Signal Corps at Harpers Ferry in the National Park Service's collection.
- write a reflection about how their own drawings reflect culture.

III: ADVANCED

I can curate a collection of objects, artifacts, or artwork to impact the viewers' understanding of social, cultural, or political experiences.

For example, students might

- create a PowerPoint or presentation about a social issue using artists or art works as evidence.
- collaborate digitally with peers in other disciplines to produce and present an artistic event.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I: PROFICIENT

I can hypothesize ways in which art influences perception and understanding of human experiences.

I can discuss how my understanding of the world affects how I experience visual imagery.

For example, students might

- research drawings by multiple artists related to a common experience and discuss how they make different choices in representing the same experience.
- make a list or chart of how an artist's interpretation of a chosen image in a drawing is based on his or her imagination or understanding of the world.

II: ACCOMPLISHED

I can assess the effectiveness of an image or images to influence ideas, feelings, and behavior of specific audiences.

I can recognize and describe personal aesthetics and empathetic responses to the natural and constructed environments.

For example, students might

- research drawings based on pollution or destruction of the natural world and in a written or verbal response specify how the artist's voice is reflected in the art.
- use a group critique to evaluate a student drawing.
- use peer critique to assess the effectiveness of their work based on specific intent.

III: ADVANCED

I can analyze how responses to art develop over time based on knowledge of and experience with art and life.

I can determine the commonalities within a group of artists or visual images attributed to a particular type of art, timeframe, or culture.

For example, students might

- explore artist's intent as opposed to viewer responses.
- research an artist, such as Rembrandt, and describe how his work changed over the course of his life.
- analyze how current social and political movements influence the reputation of artists, past and present, and their art.

DRAWING I-III

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

How does knowing and using visual art vocabulary help us understand and interpret works of art?

I: PROFICIENT

I can interpret artwork or a collection of artwork supported by relevant and sufficient evidence found in the work and its various contexts.

For example, students might

- compare and contrast symbolism in artworks.
- participate in a group discussion about the media, styles, and techniques used in an artwork and support the ideas with evidence in the artwork.
- compare different interpretations of a piece of art, chose one, and defend it using evidence to justify the choice.

II: ACCOMPLISHED

I can determine the commonalities within a group of artists or visual images attributed to a particular type of art, time period, or culture.

For example, students might

- identify common themes of the Renaissance.
- research artists, movement, or culture to determine common themes, styles, and techniques and relate the information by journaling.
- participate in a small group discussion based on personal research to communicate commonalities.

III: ADVANCED

I can assess the effectiveness of images to influence ideas, feelings, and behaviors of specific audiences.

For example, students might

- produce a drawing inspired by the Hispanic holidays Dia De Los Muertos such as skull art or pinatas.
- discuss the political drawings of Ted Geisel (Dr. Seuss) or other political cartoonists.
- study the architectural drawings of Frank Lloyd Wright or sketches of cathedrals and Gothic windows.
- research the context of an artwork to determine its significance and apply the knowledge gained to extend one's understanding of the art.

DRAWING I-III

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

I: PROFICIENT

I can develop criteria to evaluate both my artwork(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- establish a set of criteria to evaluate their own work.
- compare their own work to master works using established criteria.

II: ACCOMPLISHED

I can apply criteria to evaluate both my artwork(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- collaborate with peers to reflect on student artwork(s) with specific consideration of established criteria.
- write an essay evaluating an artwork or collection of art observed at a traditional or digital exhibit.

III: ADVANCED

I can defend criteria used when evaluating student artwork(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- research a variety of criteria used to evaluate master works of art and select and justify chosen criteria to evaluate their own work.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will synthesize and relate knowledge and personal experiences to make art.

ENDURING
UNDERSTANDING

Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL
QUESTION

How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

I: PROFICIENT

I can analyze my artwork with reference to media, styles, and techniques.

I can describe the influence of personal connections in my own artwork.

For example, students might

- analyze a technique and/or style in his or her drawing(s).
- create a drawing of his or her favorite place.

II: ACCOMPLISHED

I can apply knowledge of media, styles and techniques to personal artwork.

I can examine personal motivations for making art.

For example, students might

- choose the most appropriate media, style, or technique for an original artwork.
- describe personal history or feelings reflected in his or her artwork(s).
- examine his or her choices when making art as gifts.

III: ADVANCED

I can defend artistic choices made in selected personal artwork(s) with reference to media, styles, and techniques.

I can examine and compare intrinsic motivations to extrinsic motivations for making art.

For example, students might

- justify the use of chosen media to create visual artworks that communicate a selected purpose.
- describe the influence of community or culture in their artwork(s).
- discuss motivations for making art including emotions, messages, or commitment to tasks.

DRAWING I-III

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ENDURING
UNDERSTANDING

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ESSENTIAL
QUESTION

How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

I: PROFICIENT

I can discuss various purposes, themes, concepts, and functions in art.

I can discuss social and global relationships between art and environments.

For example, students might

- discuss why art is created for various reasons in communities.
- discuss the use of architectural sketches in planning construction.

II: ACCOMPLISHED

I can research various purposes, themes, concepts, and functions in art.

I can research social and global relationships between art and environments.

For example, students might

- research purposes of art in communities and local environments.
- research recurring themes such as the drawing of figures and their meaning in artwork.

III: ADVANCED

I can articulate the impact of various purposes, themes, concepts, and functions of art in society.

I can connect social and global relationships in art and environments.

For example, students might

- analyze the reasons for recurring images in artworks (e.g., oceans, mothers and daughters).
- connect art and environments using sketching or rendering to design murals, bird houses, or quilt blocks for parks.



PAINTING I-II STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Painting I-II
Course/Unit Credit:	1 unit per course
Course Number:	Painting I: 450400, Painting II: 450410
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	10-12
Prerequisites:	The prerequisite for Painting I is Visual Art Foundations I. The student entering Painting II should successfully complete the preceding year of study of Painting.

Division of Elementary and Secondary Education approval is not required for Painting I or II.

Course Description: Painting I-II

Painting I-II are two-semester courses designed to teach students to apply the elements of art and the principles of design. Students are expected to use a variety of media, techniques, processes, and tools to create original paintings that demonstrate

understanding of aesthetic concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations level. As students progress through each course, they will develop, expand, and increase their real life application of problem solving through

maturation. Students will create, critique, reflect, and make connections to painting. Students will exhibit original paintings and develop portfolios that reflect their personal growth.

CR.1

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will generate and conceptualize artistic ideas and work.

ENDURING
UNDERSTANDING

Creativity and innovative thinking are essential life skills that can be developed.

ESSENTIAL
QUESTION

What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?

I: PROFICIENT

I can generate an idea to solve a specific visual art problem and reflect artistic expression in a painting.

For example, students might

- use a variety of techniques to create expression using textures, quality of line, and value.
- consider the relationships between the audience, artist, artwork, and community when planning and creating paintings.

II: ACCOMPLISHED

I can generate ideas for paintings that create multiple solutions to specific visual art problems and reflect artistic expression.

For example, students might

- select attributes that reflect a particular artist, style, culture, or time and use them to create a painting that communicates present day concepts or ideas.
- use a deliberate design process for generating ideas, creating innovative artifacts, or solving authentic problems.

CR.2

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will organize and develop artistic ideas and work.

ENDURING
UNDERSTANDING

Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.

ESSENTIAL
QUESTION*How do artists and designers determine whether a particular direction in their work is effective?
How do artists and designers learn from trial and error?*

I: PROFICIENT

I can select various art elements and design principles to create effects in abstract, expressive, realistic, and other paintings.

I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment.

I can create a body of work reflecting a theme.

For example, students might

- use a monochromatic color scheme in a painting.
- use radial balance in creating a painting.
- use a range of values from low key to high key in a still life painting.
- determine emphasis in a piece by utilizing one of several ways to create a focal point.

II: ACCOMPLISHED

I can combine various art elements and design principles to create effects in painting compositions.

I can demonstrate an understanding of the importance of balancing freedom and responsibility in the use of materials, tools, and equipment in the creation and circulation of creative work.

I can create a body of work that shares an underlying visual idea, content, or theme.

For example, students might

- create various dynamics in a painting using particular color schemes and textures.
- explore artist intent versus viewer response.
- create several works based upon a common theme.
- initiate classroom procedures for managing tools, materials, and equipment in safe and proper ways.

CR.3

ARTISTIC
PROCESS

Creating

ANCHOR
STANDARD

Students will refine and complete artistic work.

ENDURING
UNDERSTANDING

Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.

ESSENTIAL
QUESTION*What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?*

I: PROFICIENT

I can render drawings as preliminary sketches.**I can** create paintings from direct observation.**I can** create paintings with a specific intent using a variety of media, techniques, processes, and tools.**For example, students might**

- sketch a still life and use it to create a painting.
- use visual measurements like sighting while drawing from observation.
- create a series of studies of a figure in various positions with washes.
- create a mixed media piece about themselves.
- use watercolors to create a painting of white eggs on a white plate.

II: ACCOMPLISHED

I can render drawings as preliminary sketches.**I can** use appropriate painting methods to create spatial relationships using color theory, gradation, opacity, surface qualities, and transparency.**I can** create paintings with a specific intent, individually and collaboratively using a variety of media, techniques, processes, and tools.**For example, students might**

- create a painting of a still life with clear objects.
- independently create works using a variety of techniques.
- collaborate with others to paint a mural.
- determine spatial relationships in an abstract painting.

PR.4

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will analyze, interpret, and select artistic work for presentation.

ENDURING
UNDERSTANDING

Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

ESSENTIAL
QUESTION

*What criteria, methods, and processes are used to select work for preservation or presentation?
What criteria are considered when selecting work for presentation, a portfolio, or a collection?*

I: PROFICIENT

I can assemble a portfolio as a reflection of my personal growth.

For example, students might

- determine and justify the criteria for choosing a painting to feature in a portfolio.

II: ACCOMPLISHED

I can assemble a traditional or digital portfolio of original paintings for presentation.

For example, students might

- assemble portfolios to be either a process or project portfolio or some combination of the two.
- collect and assemble work for scholarships, applications, or professional display.

PAINTING I-II

PR.5

ARTISTIC
PROCESS

Presenting

ANCHOR
STANDARD

Students will develop and refine artistic techniques and work for presentation.

ENDURING
UNDERSTANDING

Enduring Understanding: Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.

ESSENTIAL
QUESTION

What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?

I: PROFICIENT

I can participate in the process of exhibiting original paintings.

For example, students might

- choose work(s) for exhibition.
- prepare work for presentation or exhibition by staging and/or photographing for an intended audience.

II: ACCOMPLISHED

I can participate in the process of traditional or digital exhibition of original paintings.

For example, students might

- use digital methods such as social media or traditional methods such as pamphlets or invitations to promote an exhibition or show.
- publish or present content that customizes the message and medium for an intended audience.

PR.6

ARTISTIC PROCESS

Presenting

ANCHOR STANDARD

Students will convey meaning through the presentation of artistic work.

ENDURING UNDERSTANDING

Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

ESSENTIAL QUESTION

How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?

I: PROFICIENT

I can analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

For example, students might

- view and discuss *The Four Freedoms* by Norman Rockwell and its connection to World War II.
- view and discuss the influence of the French Salon on the Impressionists.
- write a reflection about how their own painting(s) reflect culture.

II: ACCOMPLISHED

I can make, explain, and justify connections between artists or artwork and social, cultural, and political history.

I can curate a collection of objects, artifacts, or artwork to impact the viewers' understanding of social, cultural, and political experiences.

For example, students might

- analyze the significance of the various background plants in Kehinde Wiley's portrait of President Obama.
- justify Banksy's choice of location for the social impact of his works.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I: PROFICIENT

I can hypothesize ways in which art influences perception and understanding of human experiences.

I can analyze how one's understanding of the world is affected by experiencing visual imaginary.

For example, students might

- research a piece of art related to a personal experience and discuss how different artists make different choices in representing the same experience.
- research Josef Albers's color interactions and record responses in their journals.

II: ACCOMPLISHED

I can assess the effectiveness of an image or images to influence ideas, feelings, and behavior of specific audiences.

I can recognize and describe personal aesthetics and empathetic responses to natural and constructed environments.

For example, students might

- research artworks based on pollution or destruction of the natural world and in a written or verbal response specify how the artist's voice is reflected.
- discuss the reactions to and impact of street art.
- discuss the response of peers to the specific intent of original work.

PAINTING I-II

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

I: PROFICIENT

I can interpret artwork or a collection of artwork supported by relevant and sufficient evidence found in the work and its various contexts.

For example, students might

- explain symbolism in original paintings.
- compare and contrast symbolism in the artworks of others.
- participate in a group discussion about the media, styles, and techniques supported by evidence within the artwork.
- evaluate and compare different interpretations of a painting, choose one, and defend it using evidence to justify the choice.

II: ACCOMPLISHED

I can determine the commonalities among a group of artists or visual images attributed to a particular type of art, time period, or culture.

For example, students might

- identify common themes of various art movements.
- research an artist, movement, or culture to determine common themes, styles, and techniques and relate the information by journaling.

PAINTING I-II

RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

*How does one determine criteria to evaluate a work of art? How and why might criteria vary?
How is a personal preference different from an evaluation?*

I: PROFICIENT

I can evaluate both my painting(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- establish a set of criteria to evaluate their own work.
- compare their own work to master works using given criteria.

II: ACCOMPLISHED

I can defend criteria used when evaluating student painting(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- establish a set of criteria to evaluate paintings from a given time period.
- collaborate with peers to construct a set of criteria to evaluate a collection of art for an art show based on a cultural theme.

CN.10

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will synthesize and relate knowledge and personal experiences to make art.

ENDURING
UNDERSTANDING

Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

ESSENTIAL
QUESTION

How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?

I: PROFICIENT

I can analyze my artwork with reference to media, styles, and techniques.

I can describe the influence of personal connections in my own artwork.

For example, students might

- discuss the reason for using specific textures, colors, or design.
- analyze a technique or style in their artwork(s).
- explain reasoning for artistic choices by journaling.

II: ACCOMPLISHED

I can apply my knowledge of media, styles and techniques to personal artwork.

I can examine personal motivations for making art.

For example, students might

- use a variety of media to create paintings that communicate a specific message.
- describe the influence of community or culture in their painting(s).
- discuss emotions, messages, or commitments to task as motivations for making art.

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

I: PROFICIENT

I can discuss various purposes, themes, concepts, and functions in art.

I can discuss social and global relationships between art and environments.

For example, students might

- describe art images, icons, or designs created in various cultures.
- compare and contrast the reasons that art is created in different communities.

II: ACCOMPLISHED

I can compare various purposes, themes, concepts, and functions in art.

I can investigate social and global relationships between art and environments.

For example, students might

- analyze the purposes that art serves in communities and local environments.
- discuss the reasons for recurring images in artworks.
- paint a mural outside to illustrate the relationship of art to the environment.



PRINTMAKING STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Printmaking
Course/Unit Credit:	1 unit
Course Number:	450300
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	10-12
Prerequisites:	The prerequisite for Printmaking is Visual Art Foundations I.

Division of Elementary and Secondary Education approval is not required for Printmaking.

Course Description: Printmaking

Printmaking is a two-semester course designed to teach students to apply the elements of art and the principles of design. Students are expected to use a variety of media, techniques, processes, and tools to create original prints that demonstrate

understanding of aesthetic concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations level. As students progress through each course, they will develop, expand, and increase their real life application of problem solving through

maturation. Students will create, critique, reflect, and make connections to printmaking. Students will exhibit original prints and develop portfolios that reflect their personal growth.

PRINTMAKING

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ENDURING UNDERSTANDING	Creativity and innovative thinking are essential life skills that can be developed.
ESSENTIAL QUESTION	<i>What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?</i>

<p>I can produce ideas that create multiple solutions to specific visual art problems and reflect artistic expression.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • create multiple thumbnails to explore a theme. • utilize multiple printmaking techniques to explore self-portrait.
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PRINTMAKING

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ENDURING UNDERSTANDING	Artists and designers experiment with forms, structures, materials, concepts, media, and art-making approaches.
ESSENTIAL QUESTION	<i>How do artists and designers determine whether a particular direction in their work is effective?</i>

<p>I can select elements of art to create artwork(s).</p> <p>I can select principles of design to create artwork(s) with specific intent.</p> <p>I can create a body of work.</p> <p>I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • experiment with color, form, line, shape, space, texture, and value when developing a screen print. • explore balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, harmony, and variety in the lithography process. • follow classroom procedures for managing tools, materials, and equipment in safe and proper ways.
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PRINTMAKING

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ENDURING UNDERSTANDING	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
ESSENTIAL QUESTION	<i>What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</i>

<p>I can create compositions using spatial relationships.</p> <p>I can render compositional drawings as preliminary sketches.</p> <p>I can create drawings from direct observation.</p> <p>I can create prints using multiple approaches, a variety of media, techniques, processes, and tools, and the five domains of printmaking.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • explore aspects of composition such as visual measurements, figure, facial, linear perspective, architectural renderings, and direct observational drawings. • prepare preliminary sketches using techniques such as foreshortening, journaling, negative spaces, mechanical, additive/subtractive, and chiaroscuro. • create a dry point etching of a still-life drawing. • create a lino cut of a self-portrait drawing. • create prints using intaglio, planography, relief, stencil, monoprinting, and/or transfer.
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Creating Notes:

Favorite Resources:

PRINTMAKING

PR.4

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will analyze, interpret, and select artistic work for presentation.
ENDURING UNDERSTANDING	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.
ESSENTIAL QUESTION	<i>What criteria, methods, and processes are used to select work for preservation or presentation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</i>

<p>I can assemble a portfolio as a reflection of personal growth.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • select prints of an image that qualify as editions. • select from their portfolio a body of original work based on compositions, artistic maturation, personal visual voice, influences of visual cultures, personal influences, personal environments, personal experiences, underlying visual idea, content, theme, and/or series.
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PRINTMAKING

PR.5

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ENDURING UNDERSTANDING	Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.
ESSENTIAL QUESTION	<i>What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?</i>

<p>I can participate in the process of exhibiting personal artwork(s).</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • select works for display. • prepare works for display by refining, planning, promoting, installing, attending, matting, and cataloging.
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PRINTMAKING

PR.6

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ENDURING UNDERSTANDING	Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
ESSENTIAL QUESTION	<i>How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?</i>

<p>I can discuss appropriate venues for the presentation of artistic work based on the meaning to be conveyed.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • present their work on a blog or the school website. • participate in a local art show. • compare and contrast museums, professional galleries, online venues, and alternative venues as options for displaying selected artwork(s).
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Presenting Notes:

Favorite Resources:

PRINTMAKING

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ENDURING UNDERSTANDING	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
ESSENTIAL QUESTION	<i>How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</i>

<p>I can discuss aspects of works of art including perceptual influence, understanding of human experiences, and aesthetic characteristics.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> research the role of printmaking in communicating the impact of war. discuss the influence of printmaking on a cultural issue of personal interest.
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PRINTMAKING

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ENDURING UNDERSTANDING	People gain insights into meanings of artworks by engaging in the process of art criticism.
ESSENTIAL QUESTION	<i>What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</i>

<p>I can discuss the artist's intent in terms of history, culture, and aesthetics in student artwork(s) and works of art.</p> <p>I can discuss varied subject matter, signs, symbols, icons, and/or ideas from a variety of perspectives found in various media, styles, and techniques in student artwork(s) and works of art.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> view and discuss the art of master printmakers from various art periods and cultures such as engraver Jacopo de' Barbari of the Italian Renaissance or contemporary lithographer David Hockney. participate in peer critiques of students' original work.
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RE.9

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will apply criteria to evaluate artistic work.

ENDURING
UNDERSTANDING

People evaluate art based on various criteria.

ESSENTIAL
QUESTION

*How does one determine criteria to evaluate a work of art? How and why might criteria vary?
How is a personal preference different from an evaluation?*

I can refine criteria used when evaluating student artwork(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- collaborate with classmates to develop the criteria for evaluating their own artwork(s) or the artwork(s) of others.
- examine works of master artists to determine a list of standards to evaluate prints.

Responding Notes:

Favorite Resources:

PRINTMAKING

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ENDURING UNDERSTANDING	Through art making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
ESSENTIAL QUESTION	<i>How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?</i>

<p>I can analyze selected personal artwork(s) with reference to media, styles, and techniques.</p> <p>I can describe the influence of personal connections to my own artwork(s).</p>	<p>For example, students might</p> <ul style="list-style-type: none"> present and explain the process of creating their work to peers or others. share two examples of original work with classmates, explaining how self, gender, family, community, history, culture, or environment was the stimulus for each work.
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PRINTMAKING

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

<p>I can discuss various purposes for creating art in the context of self, family, and community.</p> <p>I can discuss recurring universal themes, concepts, forms, and functions in works of art and design that span cultures, times, and places.</p> <p>I can discuss social and global impacts of art from aesthetic, cultural, functional, historical, occupational, social, therapeutic, or interdisciplinary perspectives.</p> <p>I can discuss relationships between art and environments.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> collaborate to create a print for display in a civic space illustrating their community's history. write a reflection or artist statement to accompany their work. research and hold a Socratic discussion on the impact of art on self, gender, family, community, history, cultural environments, or visual cultures. discuss with a community leader methods that prints could be used to encourage conservation, recycling, and the awareness of emerging environmental issues.
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SCULPTURE STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

<p>Course Title: Sculpture</p> <p>Course/Unit Credit: 1 unit</p> <p>Course Number: 450600</p> <p>Teacher Licensure: Please refer to the Course Code Management System for the most current licensure codes.</p> <p>Grades: 10-12</p> <p>Prerequisites: The prerequisite for Sculpture is Visual Art Foundations I.</p>	<p>Division of Elementary and Secondary Education approval is not required for Sculpture.</p>
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Course Description: Sculpture

Sculpture is a two-semester course designed to teach students to apply the elements of art and the principles of design. Students are expected to use a variety of media, techniques, processes, and tools to create original sculpture that demonstrates understanding of aesthetic

concerns and complex compositions. These basic concepts are introduced at the Visual Art Foundations level. As students progress through each course, they will develop, expand, and increase their real life application of problem solving through maturation. Students will

create, critique, reflect, and make connections to sculpture. Students will exhibit original sculpture and develop portfolios that reflect their personal growth.

SCULPTURE

CR.1

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will generate and conceptualize artistic ideas and work.
ENDURING UNDERSTANDING	Creativity and innovative thinking are essential life skills that can be developed.
ESSENTIAL QUESTION	<i>What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors encourage or prevent taking creative risks? How do artists determine what resources are needed to formulate artistic investigations?</i>

<p>I can produce ideas that create multiple solutions to specific visual art problems and reflect artistic expression.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> use found objects to create a sculpture about a place that is important to them.
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SCULPTURE

CR.2

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will organize and develop artistic ideas and work.
ENDURING UNDERSTANDING	Artists and designers experiment with forms, structures, materials, concepts, media, and art making approaches.
ESSENTIAL QUESTION	<i>How do artists and designers determine whether a particular direction in their work is effective?</i>

<p>I can select elements of art including color, form, line, shape, space, texture, and value to create artwork(s).</p> <p>I can select principles of design including balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, harmony, and variety to create sculptural forms.</p> <p>I can show deliberate choices of the elements of art in abstract, expressive, realistic, and other compositions.</p> <p>I can practice safety, proper technique, and conservation in the use of tools, materials, and equipment.</p> <p>I can create a body of work that shares an underlying visual idea, content, or theme.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> use wire to create a 3-D line drawing in space. focus on rhythm and unity by repeating shapes and forms to create an abstract piece inspired by music. properly clean and store sculpture tools. create a series of four sculptures examining the meaning of the word "peace".
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SCULPTURE

CR.3

ARTISTIC PROCESS	Creating
ANCHOR STANDARD	Students will refine and complete artistic work.
ENDURING UNDERSTANDING	Artists and designers develop excellence through practice and constructive critique, reflecting on, revising, and refining work over time.
ESSENTIAL QUESTION	<i>What role does persistence play in revising, refining, and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?</i>

I can create in the round and relief sculptural forms using additive and subtractive processes and a variety of media, techniques, and tools.

- For example, students might**
- create a clay relief design using slab and coil techniques for a coin commemorating a future event such as landing on Mars.
 - create a closed composition by carving into balsa foam.
 - explore clay, plaster, foam, found objects, cardboard, paper mache, and wire as materials for sculpture.

Creating Notes:

Favorite Resources:

SCULPTURE

PR.4

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will analyze, interpret, and select artistic work for presentation.
ENDURING UNDERSTANDING	Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation
ESSENTIAL QUESTION	<i>What criteria, methods, and processes are used to select work for preservation or presentation? What criteria are considered when selecting work for presentation, a portfolio, or a collection?</i>

I can assemble a portfolio as a reflection of personal growth.	For example, students might <ul style="list-style-type: none"> choose at least five personal artworks that reflect a timeline from the beginning of the course to the end of the course to showcase personal growth and skill level.
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SCULPTURE

PR.5

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will develop and refine artistic techniques and work for presentation.
ENDURING UNDERSTANDING	Artists, curators, and others consider a variety of factors and methods, including evolving technologies, when preparing and refining artwork for display and/or when deciding if and how to preserve and protect it.
ESSENTIAL QUESTION	<i>What methods and processes are considered when preparing artwork for presentation or preservation? How does refining artwork affect its meaning to the viewer?</i>

I can participate in the process of exhibiting personal artwork(s).	For example, students might <ul style="list-style-type: none"> create pedestals and choose the lighting (e.g., spotlight, LED, backlighting) in order display their work for a student show. plan, select, promote, install, attend, mat, prepare, and catalog sculptures for display.
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SCULPTURE

PR.6

ARTISTIC PROCESS	Presenting
ANCHOR STANDARD	Students will convey meaning through the presentation of artistic work.
ENDURING UNDERSTANDING	Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.
ESSENTIAL QUESTION	<i>How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented cultivate appreciation and understanding?</i>

<p>I can discuss appropriate venues for the presentation of artistic work, based on the meaning to be conveyed.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • examine and discuss the practice of yarn bombing/guerilla knitting and how street artists choose locations and objects for their artwork which play into the artist's intent. • discuss museums, professional galleries, online venues, and alternative venues as options for displaying artwork(s).
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Presenting Notes:

Favorite Resources:

SCULPTURE

RE.7

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will perceive and analyze artistic work.
ENDURING UNDERSTANDING	Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.
ESSENTIAL QUESTION	<i>How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?</i>

<p>I can discuss aspects of works of art including perceptual influence, understanding of human experiences, and aesthetic characteristics.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> examine Michelangelo's <i>David</i> and discuss how the facial expression changes from fear to anger as the viewer moves around, explaining how this is significant to the story the statue is portraying and discussing how aesthetics impact the positioning of the facial features and body when considering the effectiveness of the artwork.
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SCULPTURE

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ENDURING UNDERSTANDING	People gain insights into meanings of artworks by engaging in the process of art criticism.
ESSENTIAL QUESTION	<i>What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</i>

<p>I can discuss the artist's intent in terms of history, culture, and aesthetics in student artwork(s) and works of art.</p> <p>I can discuss varied subject matter, signs, symbols, icons, and/or ideas from a variety of perspectives, including media, styles, and techniques.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> analyze <i>The Statue of Liberty</i> and discuss the symbols communicating the artist's intent. compare and contrast <i>Green Man</i> sculptures with other symbols of spring and rebirth found in sculpture from other cultures.
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SCULPTURE

RE.9

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will apply criteria to evaluate artistic work.
ENDURING UNDERSTANDING	People evaluate art based on various criteria.
ESSENTIAL QUESTION	<i>How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?</i>

I can refine criteria used when evaluating student artwork(s) and works of art in terms of history, culture, and aesthetics.

For example, students might

- apply the four basic steps of art criticism (look, analyze, decide, and judge) to evaluate an historic piece of artwork.

Responding Notes:

Favorite Resources:

SCULPTURE

CN.10

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will synthesize and relate knowledge and personal experiences to make art.
ENDURING UNDERSTANDING	Through art-making, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.
ESSENTIAL QUESTION	<i>How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art making?</i>

<p>I can analyze selected personal artwork(s) with reference to media, styles, and techniques.</p> <p>I can describe the influence of personal connections to my own artwork(s).</p>	<p>For example, students might</p> <ul style="list-style-type: none"> compare an original sculpture to a favorite piece of famous sculpture by drawing connections to the sculptor's style. write an artist statement communicating the personal experience which inspired a sculpture in a student show by connecting the visual details of the work with the experience.
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SCULPTURE

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

<p>I can discuss various purposes for creating art in the context of self, family, and community.</p> <p>I can discuss recurring universal themes, concepts, forms, and functions in works of art and design that span cultures, times, and places.</p> <p>I can discuss the social and global impacts of art.</p> <p>I can discuss relationships between art and environments.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> create a conservation-themed sculpture using trash. examine the historical significance of dragons in sculpture in various cultures. discuss the Romans' destruction of Greek sculpture and its impact on our knowledge of Ancient Greece. discuss the relationship between the medium and the sculpture in Robert Smithson's <i>Spiral Jetty</i>.
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The background of the page is a teal-colored photograph of an art gallery. In the center, there are three framed artworks on a wall. Below the wall, a person with long, dark, curly hair is sitting on a long, ornate, dark-colored bench, facing away from the camera towards the art. The overall scene is dimly lit, with the teal color being the dominant hue.

VISUAL ART APPRECIATION
STANDARDS
— AND —
TEACHER GUIDANCE

Standards for Accreditation Information

Course Title:	Visual Art Appreciation
Course/Unit Credit:	0.5 credit
Course Number:	453100
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Visual Art Appreciation.

Visual Art Appreciation fulfills the 0.5 unit fine arts requirement for graduation.

Division of Elementary and Secondary Education approval is not required for Visual Art Appreciation.

Course Description: Visual Art Appreciation

Visual Art Appreciation is a one-semester course designed to develop perceptual awareness and aesthetic sensitivity, as well as a foundation for a lifelong relationship with the arts. Students will learn the elements of art and principles of design; explore the

basic processes, materials, and inherent qualities of visual art; examine a broad range of methods; conduct critical analyses of the creative processes involved in the various art forms; and reflect on the connections between society and visual art. Three standards (RE.7,

RE.8, and CN.11) were selected from the eleven anchor standards of the Arkansas Fine Arts Academic Standards as appropriate for Visual Art Appreciation. Art educators may select additional standards from Visual Art Foundations as supplemental to this course.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual imagery influences understanding of and responses to the world.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I can describe the elements of art in artistic compositions, including color, form, line, shape, space, texture, and value.

I can describe the principles of design in artistic composition, including balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, harmony, and variety.

I can identify art media, processes, and terminology, including functional and utilitarian works, drawing, painting, printmaking, sculpture, architecture, photography, and mixed media.

I can discuss influences on works of art.

For example, students might

- view and describe works of art using the elements of art and principles of design to increase artistic perception.
- create basic representations of the elements of art to develop creative expression.
- analyze works of art using the formal steps of art criticism both verbally and in writing.
- discuss and write about the principles of design in a work of art.
- explore art making techniques by examining and discussing each creative process.
- engage in identifying and classifying each medium of art.
- research and discuss the changes in art through different eras such as Neoclassical, Romanticism, Impressionism, Post Impressionism, Symbolism, Expressionism, and Cubism.
- explain the effect of visual art in other cultures, history, and society.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

I can describe themes that appear in works of art from various cultures throughout history.

I can describe works of art in terms of creative intentions, styles, symbols, and purposes that appear in various cultures throughout history.

For example, students might

- research and discuss the themes, techniques, and style of ancient to contemporary art by exploring cultures.
- examine how art records the history of each culture.
- describe the style of each era and discuss what influenced the artists and artwork.
- compare and contrast cultures by examining works of art in terms of content, style, and period of history.

Responding Notes:

Favorite Resources:

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

I can describe various influences on art such as social, cultural, geographical, environmental, political, spiritual, economic, literary, and artistic influences throughout history as well as the influence of technology and contemporary media.

I can describe the historical and current impact of works of art.

I can analyze contexts of works of art in terms of understanding of human experiences, aesthetic characteristics, and various environments.

For example, students might

- research Impressionist artists using museum websites and the information collection process.
- engage in online art-related discussions and critiques with peers.
- employ relevant language and terminology used in the analysis of visual characteristics for historical and current works of art.
- write an essay about the manner in which social and religious movements shape art.
- discuss in small groups the subjective nature of art, recognizing how human interpretation will change based on social, cultural, and political beliefs.
- engage in evaluating the aesthetic value and the functional value of art.

Connecting Notes:

Favorite Resources:



**ART HISTORY STANDARDS
(BAROQUE TO CONTEMPORARY)
— AND —
TEACHER GUIDANCE**

Standards for Accreditation Information

Course Title: Art History (Baroque to Contemporary)
Course/Unit Credit: 0.5 credit
Course Number: 450070
Teacher Licensure: Please refer to the [Course Code Management System](#) for the most current licensure codes.
Grades: 9-12
Prerequisites: There is no prerequisite for Art History (Baroque to Contemporary).

Art History (Baroque to Contemporary) fulfills the 0.5 unit fine arts requirement for graduation.

Division of Elementary and Secondary Education approval is not required for Art History (Baroque to Contemporary).

Course Description: Art History (Baroque to Contemporary)

Art History (Baroque to Contemporary) is a one-semester course designed to teach students the significance of art throughout history. Students in Art History (Baroque to Contemporary) will examine periods of art history from around the world, with emphasis on Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary art. Students will examine characteristics of art including

themes, artists, major artworks, media, and processes involved in creating artwork that is unique to each period of art. Students will explore societal influences on art from each period, and the impact art from each period has had on society. Additionally, students will apply basic terminology and higher-order thinking skills and draw inferences from artwork and artists from each period of

art history. Three standards (RE.7, RE.8, and CN.11) were selected from the eleven anchor standards of the Arkansas Fine Arts Academic Standards as appropriate for Art History (Baroque-Contemporary). Art educators may select additional standards from Visual Art Foundations as supplemental to this course.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual imagery influences understanding of and responses to the world.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I can describe the use of the elements of art including color, form, line, shape, space, texture, and value in works of art from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

I can describe the principles of design including balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, harmony, and variety in artistic composition of the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

I can identify art media, processes, and terminology, including functional and utilitarian works, drawing, painting, printmaking, sculpture, architecture, and photography of the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

I can describe artists, architecture, and works of art from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

I can describe characteristics such as the media, processes, and terminology of art movements from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

For example, students might

- bring to class and share examples of one-point, two-point, and aerial perspective found in print or digital advertising.
- observe a group of photographs and identify the focal point in each.
- examine digital gallery exhibits of functional or utilitarian art works from various periods of history and discuss their uses.
- compare and contrast the works of Andy Warhol and Jackson Pollock.
- discuss characteristics of graffiti that make it an art form.
- create a table of Post-Impressionist artists that includes media, subject matters, and influences.

RE.8

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will interpret intent and meaning in artistic work.

ENDURING
UNDERSTANDING

People gain insights into meanings of artworks by engaging in the process of art criticism.

ESSENTIAL
QUESTION

What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?

I can describe universal themes, societal themes, and individual themes that appear in works of art from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

I can describe artistic intentions, symbols, conventions, and purposes that appear in works of art from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

For example, students might

- explore the treatment of religion as a theme in art from the Baroque Period to the present.
- define symbolism and explore ideas suggested by the forms, lines, shapes, and colors in a painting.
- discuss the influences of the Reformation on Baroque art.
- explore influences of an earlier art period on a contemporary artist.

Responding Notes:

Favorite Resources:

CN.11

ARTISTIC
PROCESS

Connecting

ANCHOR
STANDARD

Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

ENDURING
UNDERSTANDING

People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

ESSENTIAL
QUESTION

How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

I can explore various influences such as social, cultural, geographical, environmental, political, spiritual, economic, technological, architectural, literary, and artistic influences on works of art from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

I can describe the historical and current impact of works of art from the Baroque, Rococo, Pre-Modern, Modern, Postmodern, and Contemporary Periods.

For example, students might

- describe pop art paintings and their comments on the consumerism that followed World War II.
- present examples of the ornate splendor of Baroque paintings and draw connections among the art, architecture, music, and dance of the period.
- research the relationship between the Industrial Revolution and Modern art.
- explore the theft and recovery of art during WWII.
- explore artists' roles in current events.

Connecting Notes:

Favorite Resources:



**ART HISTORY STANDARDS
(PREHISTORIC TO RENAISSANCE)
— AND —
TEACHER GUIDANCE**

Standards for Accreditation Information

Course Title:	Art History (Prehistoric to Renaissance)
Course/Unit Credit:	0.5 credit
Course Number:	450060
Teacher Licensure:	Please refer to the Course Code Management System for the most current licensure codes.
Grades:	9-12
Prerequisites:	There is no prerequisite for Art History (Prehistoric to Renaissance).

Art History (Prehistoric to Renaissance) fulfills the 0.5 unit fine arts requirement for graduation.

Division of Elementary and Secondary Education approval is not required for Art History (Prehistoric to Renaissance).

Course Description: Art History (Prehistoric to Renaissance)

Art History (Prehistoric to Renaissance) is a one-semester course designed to teach students the significance of art throughout history. Students in Art History (Prehistoric to Renaissance) will examine periods of art history from around the world, with emphasis on art from ancient civilizations, classic civilizations, the Middle Ages, and the Early and High Renaissance. Students

will examine characteristics of art including themes, artists, major works of art, media, and processes involved in creating works of art that is unique to each period of art; explore societal influences on art from each period and the impact art from each period has had on society; apply basic terminology and higher-order thinking skills; and draw inferences from works of art and artists from each period of

art history. Three standards (RE.7, RE.8, and CN.11) were selected from the eleven anchor standards of the Arkansas Fine Arts Academic Standards as appropriate for Art History (Prehistoric-Renaissance). Art educators may select additional standards from Visual Art Foundations as supplemental to this course.

RE.7

ARTISTIC
PROCESS

Responding

ANCHOR
STANDARD

Students will perceive and analyze artistic work.

ENDURING
UNDERSTANDING

Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments. Visual imagery influences understanding of and responses to the world.

ESSENTIAL
QUESTION

How do life experiences influence the way we relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

I can describe the use of the elements of art including color, form, line, shape, space, texture, and value in works of art from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

I can describe the principles of design including balance, contrast, emphasis, movement, pattern, proportion, rhythm, unity, harmony, and variety in artistic composition from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

I can identify art media, processes, and terminology including functional and utilitarian works, drawing, painting, printmaking, sculpture, and architecture from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

I can describe artists, architecture, and works of art from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

I can describe characteristics such as media, processes, and terminology of art movements from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

I can discuss works of art produced by both indigenous and civilized cultures found throughout the non-western world.

For example, students might

- discuss the use of positive and negative space in a drawing.
- observe works of art and identify examples of formal, informal, and repeated patterns.
- describe the process of fresco painting.
- write a description of the scenes of the *Creation of Adam* and the *Fall of Adam and Eve* depicted on the ceiling of the Sistine Chapel.
- identify the characteristics of the Doric, Ionic, and Corinthian architecture of the Greeks.
- compare and contrast Japanese art related to political events from the Heiji Era and the present.
- investigate the influence of geography on the architecture of the Incan Empire.

ART HISTORY
(PREHISTORIC TO RENAISSANCE)

RE.8

ARTISTIC PROCESS	Responding
ANCHOR STANDARD	Students will interpret intent and meaning in artistic work.
ENDURING UNDERSTANDING	People gain insights into meanings of artworks by engaging in the process of art criticism.
ESSENTIAL QUESTION	<i>What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as a text? How does knowing and using visual art vocabulary help us understand and interpret works of art?</i>

I can describe universal themes, societal themes, and individual themes that appear in works of art from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

I can interpret artistic intentions, symbols, conventions, and purposes that appear in works of art from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.

- For example, students might**
- compare and contrast the treatment of humans and the environment as a theme in art in ancient civilizations and the modern world.
 - define and explore conventions such as interpreting linear perspective as indicating depth in Renaissance paintings.
 - use Egyptian hieroglyphs to create their own name.
 - discuss whether a work is more realistic or stylized.

Responding Notes:

Favorite Resources:

ART HISTORY
(PREHISTORIC TO RENAISSANCE)

CN.11

ARTISTIC PROCESS	Connecting
ANCHOR STANDARD	Students will relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
ENDURING UNDERSTANDING	People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
ESSENTIAL QUESTION	<i>How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?</i>

<p>I can describe various influences such as social, cultural, geographical, environmental, political, spiritual, economic, technological, architectural, literary, and artistic influences on works of art from ancient and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.</p> <p>I can discuss the historical and current impact of works of art from ancient civilizations and classic civilizations, the Middle Ages, and the Early and High Renaissance Periods.</p>	<p>For example, students might</p> <ul style="list-style-type: none"> • discuss how early travel to the wider world impacted the art of the Middle Ages. • share examples of Greek sculpture and draw connections between the sculpture, architecture, and drama of the period. • look for examples of classic architecture in their own community. • compare and contrast a Gothic cathedral and a mosque.
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Connecting Notes:

Favorite Resources:



GLOSSARY

NATIONAL COALITION FOR CORE ARTS STANDARDS:

- [National Core Arts Standards Glossary for Visual Art](#)



RESOURCES

PROFESSIONAL:

- [Arkansas Arts Council](#)
- [Arkansas Art Educators](#)
- [National Art Education Association](#)

- [National Core Arts Standards](#)
- [The Arts Learning Standards: Visual Arts, Washington State Learning Standards, Glossary, Appendix 2, pp. 129-149.](#)
- [The Arts Learning Standards: Visual Arts, Washington State Learning Standards, Foundational Skills, Appendix 3, pp. 150-170.](#)

MORE RESOURCES:

- Resources for Visual Art can be found on the DESE website on the [Fine Arts Visual Art Resources](#) page.

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