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# Visual Arts

## K – 12

### Overview

The Mountain Brook City Schools System believes in the necessity and relevance of a strong arts education. A solid foundation in the visual arts provides students with strengths and abilities that can be extended well beyond art making alone. Through their growth in the visual arts, students learn creative skills that can afford them opportunities and advantages within the design and applied arts professions as well. Most importantly, students gain the experiences, skills and inspiration essential to their growth as life-long learners.

Traditionally, the visual arts included drawing, painting, printmaking, photography, and sculpture. Today, the visual arts encompass a broader spectrum of constructs including media arts (film, graphic design, and other emerging technologies), architectural, environmental, and industrial arts (urban, interior, product, and landscape design), folk arts, and arts and crafts, including ceramics, fibers, jewelry, works in wood, paper, and other materials. Providing a strong foundation in the visual arts builds the skills of flexible thinking. Students realize there are no wrong answers in art.

Visual Arts Standards establish and reinforce ways educators keep instruction invigorating and energizing. The standards represent an innovative approach to arts education that emphasizes the whole student while serving students, teachers, parents, and decision-makers now and in the future (from our conceptual framework).

For further explanations of the scope and sequence of the Visual Arts Standards, please refer to the conceptual framework narrative for a context of the anchor and performance standards. Definitions of the artistic processes (Create, Present/Perform/Produce, Respond, and Connect) are listed within the conceptual framework. By incorporating these artistic processes, students become artistically literate, as inspired and engaged innovative leaders.

The Visual Arts Standards provide learning progressions from K through Grade 12. The information presented is in sequential order; however, the processes may be taught in a synthesized way to meet the unique needs of students of all ages.

Instruction in the visual arts requires the knowledge and expertise of a trained visual arts specialist. When this is not fiscally possible, these standards serve as a partial framework for addressing the minimum requirements for implementing a visual arts program.

The standards illustrate visual art content delivered in a given school year. The 15 Enduring Understandings and corresponding Essential Questions summarize important ideas central to the visual arts discipline. They also guide students in discovering meaning while motivating learning beyond the classroom. For further explanation of these Enduring Understandings and Essential Questions, refer to Appendix H.

A strong arts curriculum provides students with a foundation in creative problem solving, respectful, communication and investigative visual opportunities. Building innovative, creative thinkers and leaders will prepare our students for the new economy of the 21<sup>st</sup> century.

# Visual Arts Grades K-2 Overview

Students at this level are inquisitive and imaginative. They need to express their thoughts as our future problem solvers, but need guidance and support for new activities in a safe learning environment. They respond to stimuli from all their senses and learn through doing. Visual arts instruction in Grades K-2 provides an inclusive and creative environment where young children can explore arts media and concepts. Instruction at this level fosters appropriate behavioral skills, respectful communication, promotes artistic literacy, and guides students in developing cognitive, sensory, affective, and refinement of fine motor skills. K-2 content standards provide the foundation for future visual arts instruction and for the understanding and enjoyment of visual artworks.

# Visual Arts Kindergarten

The overall goal of the kindergarten visual arts program is to guide students in learning the behavioral skills of listening, sharing, cooperating, using materials responsibly, and following directions in a formal school setting. The visual arts classroom provides a safe and appropriate learning environment that creates opportunities for exploration and discovery. The environment focuses on individual learning styles by engaging students in activities that promote cognitive, affective, sensory, and motor skill development. Kindergarten students are introduced to the elements of art and principles of design (particularly line, shape, color, and pattern). These foundational elements of art and principles of design are bases for building in subsequent grades.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Engage in self-directed exploration and imaginative play with art materials.
  - a. Use motor skills to create two-dimensional art.  
Examples: Watercolors, paper collage, and rubbings.
  - b. Use motor skills to create three-dimensional art.  
Examples: Rolling, folding, cutting, molding, and pinching.
2. Explore collaboratively in creative art-making.  
Example: Work with a partner to create a project.
3. Build skills by following a sequence of steps to create art that expresses feeling and ideas.  
Examples: Explore the books *Why is Blue Dog Blue?* by G. Rodrigue and *My Many Colored Days* by Dr. Seuss to understand color meanings and moods.
4. Identify safe and proper use of art materials, tools, and equipment while sharing.  
Example: Scissors, pencils, crayons, markers, glue, paints, paintbrushes, and clay.

Reflect, Refine, Continue

5. Create and tell a story with art that communicates about a familiar person, place, or thing.  
Example: Use symbols and details to help tell a story.

6. Share and talk about the art they are creating.
  - a. Use art vocabulary: line, shape, color, and pattern.  
Example: Use the book *Lines that Wiggle* by Candace Whitman.

## PRESENTING

### Select, Analyze, Share

7. Identify reasons for saving and displaying objects, artifacts, and artwork for personal portfolio and display.  
Example: Students talk about why their artwork has value and should be displayed.
8. Explain the purpose of a portfolio or collection, while identifying places where art may be displayed or preserved.  
Examples: Art publications and/or museums via the Internet.
9. Explain what an art museum is and distinguish how it is different from other public buildings.  
Example: Encourage families to visit local art museums.

## RESPONDING

### Perceive, Analyze, Interpret

10. Recognize and identify uses of art within one's community and/or personal environment.  
Examples: Landscaping, architecture, and things people wear.
11. Distinguish between images and real objects
  - a. Describe what an image represents.  
Example: Compare a photograph or painting of a vase to a real vase.
12. Interpret art by identifying subject matter and describing relevant details.  
Example: Answer questions such as, "What do you see?" or "How does this art make you feel?"
13. Explain reasons for selecting a preferred artwork.  
Example: Explain why he/she likes or dislikes his/her artwork.

## CONNECTING

### Interpret

14. Create art that tells a story about a life experience.  
Example: Create an artwork showing a personal experience.

### Synthesize

15. Recognize that people make art and identify the purpose of an artwork.
  - a. Distinguish among paintings, drawings, and sculptures.  
Example: Identify similarities among the visual arts and other disciplines, using literature and fine art to spark conversation and creativity.  
  
Example: Whenever possible introduce local/state artists with examples of their work to compliment the lesson being taught.

# Visual Arts

## Grade 1

The overall goal of the first grade visual arts program is to build on skills learned in kindergarten and to guide students in fine-motor development and foundational experiences. Students need opportunities that stimulate independent thinking and problem solving by developing the skills of listening, sharing, cooperating, using materials responsibly and following directions. An effective visual arts instructional environment allows for creative and hands-on opportunities that integrate cooperative learning strategies and verbal communication. The innovative environment should promote cognitive, affective, sensory, and motor skill development. In Grade 1, students continue to learn about the elements of art and principles of design by adding form and texture to the art concepts learned in kindergarten. These concepts promote visual literacy while equipping students with the skills necessary for describing and explaining their works of art.

*Students can:*

### CREATING

Investigate, Plan, Make

1. Engage collaboratively in exploration and imaginative play with art materials.  
Examples: Work with partner or small group to create an artwork.  
Use the book *Perfect Square* by Michael Hall to help “thinking outside the box” skills.
2. Explore and experiment with a range of art materials.
  - a. Create two-dimensional art.  
Examples: Family portrait or gadget printing.
  - b. Create three-dimensional art.  
Examples: Pinch pots or found-object sculptures.
3. Develop skills by following a sequence of steps to create works of art on subjects that are real or imaginary.  
Example: The teacher will model an artistic technique.
4. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.  
Example: Show the students how to properly store the brush.

Reflect, Refine, Continue

5. Create an artwork based on observation of familiar objects and scenes that reflect their own social or cultural identity.  
Example: Draw a picture of a celebration.
6. Use art vocabulary while creating art.
  - a. Apply primary and secondary colors in a work of art.  
Example: Use *Mouse Paint* book by Helen Walsh to teach color mixing of primary to achieve secondary colors.
  - b. Apply line, shape, texture in a work of art.  
Line: Horizontal, vertical, diagonal, straight, curved, dotted, broken, or thick/thin.  
Shape: Geometric and organic.  
Texture: Smooth or rough.  
Example: Create a painting inspired by Piet Mondrian’s *Broadway Boogie Woogie*.

## PRESENTING

### Select, Analyze, Share

7. Select works of art for personal portfolio and/or display.
  - a. Justify why they selected the artwork.  
Example: Kids add work to Seesaw portfolio digitally.
8. Discuss where, when, why, and how artwork should be presented or preserved.
9. Identify the roles and responsibilities of people at museums and other art venues.  
Example: Discuss the following roles with the students: visitor, curator, docent, guard, and studio teacher.

## RESPONDING

### Perceive, Analyze, Interpret

10. Select and describe works of art that illustrate daily life experiences.
11. Compare and/or contrast similar images, subjects, or themes.  
Examples: Compare Leonardo DaVinci's *Mona Lisa* with Johannes Vermeer's *The Girl with the Pearl Earring*.
12. Interpret art by categorizing subject matter and identifying the visual qualities.  
Example: Compare images that represent the same subject.
13. Classify/group artwork based on subject matter.  
Examples: Group portraits, landscapes, and still life.

## CONNECTING

### Interpret

14. Identify times, places, and reasons students make art outside of school.  
Examples: Look at murals and environmental sculptures.

### Synthesize

15. Understand that people from different times and places have made art for a variety of reasons.  
Examples: Look at masks from various cultures.

# Visual Arts

## Grade 2

The overall goal of the second grade visual arts program is to build on skills learned in first grade and to learn about cultures, times, and places beyond their immediate environment. They are able to solve increasingly challenging problems and to discuss and discover new media, artists, and works of art. The instructional environment in second grade continues to promote opportunities for exploration and discovery as well as cognitive, affective, sensory, and motor skill development. Art concepts emphasized at this grade level include the elements of art and principles of design learned in Kindergarten and first grade, adding value, space, and balance. These same concepts continue to be emphasized at the more advanced levels of the visual arts curriculum.

*Students can:*

### CREATING

Investigate, Plan, Make

1. Brainstorm collaboratively to create a work of art.
2. Explore personal interests and curiosities with a range of art materials.
  - a. Create two-dimensional art.  
Examples: Paper-weaving, drawing, and resist painting.  
Suggested book: *The Goat in the Rug* by Charles L. Blood & Martin Link.
  - b. Create three-dimensional art.  
Examples: Clay sculpture.  
Suggested resources about clay: *When Clay Sings* by Byrd Baylor; *The Clay Lady* (DVD).
3. Extend skills by individually following sequential steps to create works of art on subjects that are real or imaginary.  
Example: Suggested book: *A House for Hermit Crab* by Eric Carle.  
Create a real or imagined home.
4. Demonstrate safe and proper procedures for cleaning, utilizing, and maintaining materials, tools, and equipment while making art.  
Examples: proper use of art supplies.

Reflect, Refine, Continue

5. Create an artwork using found and/or recycled objects.  
Examples: Use objects such as leaves, rocks, paper tubes, egg cartons, etc.  
Suggested book: *A Day with No Crayons* by Elizabeth Rusch.
6. Integrate art vocabulary while planning and creating art.
  - a. Elements of art: line, shape, neutral colors, value, texture.
  - b. Picture compositions: overlapping, background, horizontal, vertical orientation.
  - c. Colors in the color wheel: primary, secondary, warm and cool.

### PRESENTING

Select, Analyze, Share

7. Collaborate on ways to publicly display artwork based on a theme or concept.  
Example: Such as collaborative Matisse cut-out then displayed in the hall.



8. Explore a variety of ways to prepare artwork for presentation.  
Example: gluing artwork on construction paper, creating a name card
9. Discuss how art exhibited inside and outside of schools contributes to communities.  
Example: Schools display at Board of Education and public library.

## RESPONDING

Perceive, Analyze, Interpret

10. Perceive and describe characteristics of natural and man-made environments.  
Example: Compare lines in our environment such as those on seashells and fence posts.
11. Categorize images based on expressive properties.
12. Interpret art by identifying the mood or feeling suggested by a work of art through subject matter and visual qualities.  
Example: Talk about color qualities and composition such as Pablo Picasso's *The Old Guitarist*.
13. Use learned art vocabulary to express preferences about artwork.  
Example: Use statements as, "I know the texture of the cat is soft from the pencil marks."

## CONNECTING

Interpret

14. Create works of art about events in home, school, or community life.

Synthesize

15. Compare and contrast cultural uses of artwork from different times and places.  
Example: Australian Aboriginal dot paintings and Plains Indians pictographs.

# Visual Arts

## Grades 3-5

### Overview

Students at this grade level are transitioning from dependent, concrete ways of thinking to independent thought and abstract ideas. Their fine motor skills continue to develop, allowing greater facility in using materials. They are increasingly able to assess their own work and to seek alternative solutions to artistic problems. Visual arts instruction allows them to connect to their own lives and cultures and to express their life experiences. Students are challenged to think creatively, communicate thoughts and ideas, understand the opinions of others, and expand technical skills.

# Visual Arts

## Grade 3

The overall goal of the third grade visual arts program is to build on the foundational skills learned in the early childhood grades (K-2) while making connections to students' personal lives and cultures. Third graders are active and inquisitive students who acquire knowledge through visual stimulation and hands-on experiences. The third grade visual arts classroom encourages students to collaborate as a community of learners where they are valued for their ideas and contributions. As cognitive and technical skills increase in third grade, the elements of art and principles of design continue to be the basis of the visual arts curriculum. Expanded forms of assessment, such as critiques and self-assessments, become more meaningful to students as they implement skills in creating, presenting, responding, and connecting works of art.

*Students can:*

### CREATING

Investigate, Plan, Make

1. Elaborate on an individual or prompted imaginative idea.  
Examples: Create an imaginative work of art.  
Look at masks from different cultures such as Chinese, African and Native American.
2. Demonstrate skills using available resources, tools, and technologies to investigate personal ideas through the art-making process.  
Examples: Choose from a variety of resources and materials to create a work of art.  
Suggested books: *Imagine That* by Joyce Raymond or *Dinner at Magritte's* by Michael Garland.
3. Describe and use steps of the art-making process while creating works of art/design.
4. Demonstrate an understanding of the safe and proficient use of materials, tools, equipment, and studio space.

Reflect, Refine, Continue

5. Individually or collaboratively construct representations of places that are part of everyday life.  
Examples: Create a two-dimensional or three-dimensional model of school, home, bedroom, or neighborhood. View and discuss Van Gogh's *Bedroom*.
6. Refine artwork in progress by adding details to enhance emerging meaning.  
Example: Decide what details need to be added to make their artwork clearer.

### PRESENTING

Select, Analyze, Share

7. Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.
8. Discuss exhibit space and prepare works of art for presentation.
9. Identify and explain how and where different cultures record and illustrate stories and history through art.  
Examples: Discuss Chauvet cave paintings, Diego Rivera's mural, *The History of Mexico*, or the

## RESPONDING

### Perceive, Analyze, Interpret

10. Speculate about processes and purposes an artist used to create a work of art.  
Example: Observe and compare similar themes in artwork from historical and contemporary eras.
11. Discuss the meanings and messages communicated by visual imagery.
12. Interpret art by analyzing use of media to create subject matter, visual qualities, and mood/feeling.  
Example: Discuss the differences between Meret Oppenheim's *Object* and an everyday cup.
13. Use learned vocabulary to evaluate artwork based on given criteria.

## CONNECTING

### Interpret

14. Create works of art based on observations of surroundings.

### Synthesize

15. Recognize that responses to art change depending on knowledge of the time and place in which it was made and on life experiences.

# Visual Arts

## Grade 4

The overall goal of the fourth grade visual arts program is to promote artistic challenges for students to express their life experiences through concrete and abstract modes of solving artistic problems. To nurture these interests, the fourth grade classroom environment promotes the active engagement of students in their learning through independent and group projects, including opportunities for self-assessment. Although the visual arts content for Grade 4 continues to build upon the elements of art and principles of design, new concepts, techniques, and media provide opportunities for students to explore alternative solutions for self-expression.

*Students can:*

### CREATING

Investigate, Plan, Make

1. Individually brainstorm multiple approaches to an art problem.  
Examples: Create lists, sketches, or thumbnail-sketches.
2. Collaboratively design and create artwork that has meaning and purpose.  
Examples: Create a logo for a school or activity.
3. Generate ideas and employ a variety of strategies and techniques to create a work of art/design.
4. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

Reflect, Refine, Continue

5. Document, describe, and create real or imagined constructed environments.  
Example: Design a futuristic art room, town, or planet.
6. Revise artwork in progress on the basis of insights gained by peer discussion.

### PRESENTING

Select, Analyze, Share

7. Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.  
Example: Before cameras, the only way to view artwork was in person. Now there are books, postcards, posters and Google images.
8. Discuss various locations for presenting and preserving art, in both indoor and outdoor settings, and in temporary or permanent and physical or digital formats.
9. Compare and contrast purposes of museums, galleries, and other art venues, as well as the types of personal experiences they provide.

## RESPONDING

### Perceive, Analyze, Interpret

10. Compare responses to a work of art before and after working in similar media.  
Example: Gytaku Japanese fish printing and printing with a rubber stamp.
11. Analyze components in visual imagery that convey meanings and messages.  
Example: What is the meaning of Edvard Munch's *The Scream*?
12. Interpret art by referring to contextual information and analyzing relevant subject matter, visual qualities, and use of media.  
Example: Emailuel Leutze's *Washington Crossing the Delaware River in 1776* and its relevance to the Revolutionary War.
13. Apply one criterion from elements or principles of design to evaluate more than one work of art/design.  
Example: Discuss how students' outcomes are different even though they used the same criteria.

## CONNECTING

### Interpret

14. Create works of art that reflect community and/or cultural traditions.  
Examples: Create a paper quilt in the style of the Gee's Bend Quilters.

### Synthesize

15. Through observation, infer information about time, place, and culture in which a work of art was created.  
Example: Look at the statue of Vulcan in Birmingham and talk about its relationship to history of the city.

# Visual Arts

## Grade 5

The overall goal of the fifth grade visual arts program is to increase cognitive, emotional, and social development. Students become more aware of historical and cultural diversities. Students recognize the benefits of assessment by teachers and peers as well as self-assessment when connecting, responding, presenting, and creating works of art. To accommodate these developmental changes, the fifth grade visual arts classroom provides a positive learning environment that encourages students to think creatively, communicate thoughts and ideas, understand the opinions of others, and expand technical skills. Greater awareness of the elements of arts and principles of design in the process and production of works of art is achieved through the objectives set forth in these standards. Students begin to manipulate ideas, media, and techniques, becoming more respectful of others' ideas and works of art.

*Students can:*

### CREATING

Investigate, Plan, Make

1. Combine ideas to develop an innovative approach to creating art.  
Example: Veterans Day group projects.
2. Demonstrate the methods of the art-making process, including brainstorming, sketching, reflecting, and refining, to create a work of art/design.
3. Communicate personal ideas, images, and themes through artistic choices of media, technique, and subject matter.
4. Demonstrate proper care and use of materials, tools, and equipment while creating art.

Reflect, Refine, Continue

5. Identify, describe, and visually document places and/or objects of personal significance.
6. Create artist statements using art vocabulary.  
Example: Using Seesaw or Artsonia, students describe their art and the choices they made.

### PRESENTING

Select, Analyze, Share

7. Define the roles and responsibilities of museum and gallery staff, explaining the skills and knowledge needed to preserve, maintain, and present objects, artifacts, and artwork.
8. Discuss the safe and effective use of materials and techniques for preparing and presenting artwork.  
Example: Show how to carefully prepare and present artwork.
9. Explore how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.  
Example: Talk about how a museum would present information about the Harlem Renaissance.

## RESPONDING

### Perceive, Analyze, Interpret

10. Compare one's interpretation of a work of art with the interpretation of others
11. Identify and analyze cultural associations suggested by visual imagery.  
Example: The Terra Cotta Army and its relationship to Chinese culture.
12. Interpret art by analyzing visual qualities and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.
13. Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

## CONNECTING

### Interpret

14. Apply formal and conceptual vocabularies of art and design to view surroundings in new ways through art-making.

### Synthesize

15. Identify how works of art/design are used to inform or change beliefs, values, or behaviors of an individual or society.  
Examples: Discuss how political cartoons can influence a person's view.



# Visual Arts

## Grade 6

Sixth grade students are in a state of transition, possessing a variety of levels of maturity and skills. They need to be exposed to a variety of technical skills to building self-confidence, yet need to be challenged in expressing their own creative results. The visual arts classroom provides a safe, active, structured and stimulating environment that allows for flexibility.

*Students can:*

### CREATING

Investigate, Plan, Make

1. Work collaboratively to develop new and innovative ideas for creating art.
2. Formulate an artistic investigation and discovery of relevant content for creating art.  
Example: Make, share, and revise a list of ideas and preliminary sketches.
3. Develop new ideas through open-ended experiments, using various materials, methods and approaches in creating works of art.
4. Explain and/or demonstrate environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

Reflect, Refine, Continue

5. Design or redesign objects, places, or systems that address the specific needs of a community and explore related careers.
  - a. Use one-point perspective to design three-dimensional objects.
6. Make observations and reflect on whether personal artwork conveys the intended meaning and revise accordingly.

### PRESENTING

Select, Analyze, Share

7. Compare and contrast methods associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.  
Examples: Storing preliminary sketches in a sketchbook or journal versus mounting and matting work for exhibition and saving personal work using digital methods.
8. Collaboratively or individually develop a visual plan for displaying works of art in a designated space.
9. Explain and evaluate how museums or other venues communicate the history and values of a community.  
Examples: Civil Rights Museum in Birmingham and the Rosa Parks Museum in Montgomery.

### RESPONDING

Perceive, Analyze, Interpret

10. Compare and contrast works of art or design that reveal how people live around the world and what they value.  
Example: Molos of Cuna Indians in Panama with Kente cloth of West Africa.

11. Discuss ways that visual components and cultural connections suggested by images can influence ideas, emotions, and actions.  
Example: Shepard Fairey’s “Hope” poster influenced politics of the 2008 presidential election.  
Example: Picasso’s Guernica.
12. Interpret art by discerning contextual information and visual qualities to identify ideas and meaning.  
Example: Students answer questions such as “Why are they leaving and where are they going?” in response to *One Way Ticket* in Jacob Lawrence’s Great Migration Series.
13. Develop and apply relevant criteria to assess works of art.  
Example: Rubrics for craftsmanship, completion, and creativity.

## CONNECTING

### Interpret

14. Generate a group of ideas and concepts reflecting current interests that could be investigated in personal art-making.  
Example: Using graffiti techniques to draw letters of names.

### Synthesize

15. Analyze how art reflects changing societal and cultural traditions.  
Example: Renaissance art reflected the power of the church and the growing influence of humanistic ideas.  
Example: Pop art – style that originated in the 1950s.



# Visual Arts

## Grades 7-8

### Overview

Students in Grades 7-8 experience rapid physical growth and change. Their intellectual ability also changes, as they become more capable of complex abstract and analytical thinking. Peer relationships become increasingly important, and students may begin to criticize or challenge authority. Visual arts instruction in these middle grades provides a foundation for all students, whether they have had previous training or not. Students begin to implement principles more independently and in greater depth as they move toward developing a personal artistic voice, taking responsibility for creating and interpreting works of art.

# Art Foundations

## Grades 7 and 8

Art Foundations is offered to 7<sup>th</sup> and 8<sup>th</sup> grade art students who are interested in advancing their knowledge in the visual arts. In this course, students will be introduced to the fundamentals of art by creating original works of art using a variety of media. Students will learn basic art vocabulary, techniques for drawing, painting, printmaking, ceramics, and sculpture, as well as basic concepts for building a strong composition. Art history, aesthetics, criticism, and career opportunities are explored

### CREATING

Investigate, Plan, Make

1. Explore multiple approaches to begin the creative process.  
Examples: brainstorming, word association, thumbnail sketches, preliminary drawing
2. Utilize the elements and principles of art/design in an artistic investigation of present-day life using traditional and/or contemporary practices.  
Examples: Traditional: Painting, printmaking, drawing, or ceramics.  
Contemporary: Multi-media, mixed media, or digital photography.
3. Explore works of art and/or design that demonstrate basic technical skills and craftsmanship with various art media used to create images from observation, memory, and imagination.
4. Understand how traditional and non-traditional materials may impact humans and the environment, while demonstrating safe handling of materials, tools, and equipment.
  - a. Identify safety and environmental regulations.  
Examples: Rules from Environmental Protection Agency, state and local environmental agencies.

Reflect, Refine, Continue

5. Collaboratively or independently reflect on why artwork is selected for presentation.
6. Apply relevant criteria from traditional and contemporary cultural contexts in a reflective artist statement.  
Example: Write about how personal artwork is inspired by or relates to current events.

### PRESENTING

Select, Analyze, Share

7. Select various works of art/design for presentation.
8. Observe ways in which an exhibition is presented.
9. Describe appropriate venues for presentation of work, based on personal awareness of social, cultural, or political beliefs and understanding.

### RESPONDING

Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.  
Examples: World War II propaganda, advertising, or political comics.
11. Identify how visual imagery affects one's perception of the world.

Examples: Western art and Eastern art.

Middle Eastern art, African art, and early colonial art.

12. Describe the effectiveness of expressive and meaningful communication in selected works of art.
  - a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.
13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.
  - a. Define visual art terminology, including the elements of art and principles of design.

## CONNECTING

Interpret

14. Document the process of developing ideas from early stages to fully elaborated ideas.
  - a. Access and evaluate information collected from various sources for visual reference with attention to ethical and legal issues.  
Examples: Review copyright laws and appropriation.

Synthesize

15. Explore how knowledge of culture, traditions, and history may influence personal responses to art.

# Introduction to Art

## Grade 8

Introduction to Art is offered to 8<sup>th</sup> grade students who have completed Art Foundations and are interested in the visual arts. In this course, students will refine their skills, as well as begin and understanding of the building block of visual art through the use of a variety of processes, techniques, and media.

### CREATING

Investigate, Plan, Make

1. Explore multiple approaches to begin the creative process.

Examples: brainstorming, word association, thumbnail sketches, preliminary drawing

2. Utilize the elements and principles of art/design in an artistic investigation of present-day life using traditional and/or contemporary practices.

Examples: Traditional: Painting, printmaking, drawing, or ceramics.

Contemporary: Multi-media, mixed media, or digital photography.

3. Explore works of art and/or design that demonstrate basic technical skills and craftsmanship with various art media used to create images from observation, memory, and imagination.

4. Understand how traditional and non-traditional materials may impact humans and the environment, while demonstrating safe handling of materials, tools, and equipment.

a. Identify safety and environmental regulations.

b. Examples: Rules from Environmental Protection Agency, state and local environmental agencies.

Reflect, Refine, Continue

5. Collaboratively or independently reflect on why artwork is selected for presentation.

6. Apply relevant criteria from traditional and contemporary cultural contexts in a reflective artist statement.

Example: Write about how personal artwork is inspired by or relates to current events.

### PRESENTING

Select, Analyze, Share

7. Select various works of art/design for presentation.

8. Observe ways in which an exhibition is presented.

9. Describe appropriate venues for presentation of work, based on personal awareness of social, cultural, or political beliefs and understanding.

### RESPONDING

Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.

Examples: World War II propaganda, advertising, or political comics.

11. Identify how visual imagery affects one's perception of the world.

Examples: Western art and Eastern art.

Middle Eastern art, African art, and early colonial art.

12. Describe the effectiveness of expressive and meaningful communication in selected works of art.
  - a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.
13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.
  - b. Define visual art terminology, including the elements of art and principles of design.

## CONNECTING

### Interpret

14. Document the process of developing ideas from early stages to fully elaborated ideas.
  - c. Access and evaluate information collected from various sources for visual reference with attention to ethical and legal issues.  
Examples: Review copyright laws and appropriation.

### Synthesize

15. Explore how knowledge of culture, traditions, and history may influence personal responses to art.



# Art I

## Grades 9-12

This course is offered to 9<sup>th</sup>-12<sup>th</sup> grade students. Art I provides students with a general foundation in studio processes, art criticism, aesthetics, and art history. Students respond to personal experiences and express ideas using a variety of traditional and contemporary media while effectively applying the elements of art and principles of design to create original works of art. Safe practices and proper use of tools are emphasized. This course serves as the first course to advance the visual student in sequential visual arts courses.

### CREATING

#### Investigate, Plan, Make

1. Explore multiple approaches to begin the creative process.

Examples: brainstorming, word association, thumbnail sketches, preliminary drawing

2. Utilize the elements and principles of art/design in an artistic investigation of present-day life using traditional and/or contemporary practices.

Examples: Traditional: Painting, printmaking, drawing, or ceramics.

Contemporary: Multi-media, mixed media, or digital photography.

3. Explore works of art and/or design that demonstrate basic technical skills and craftsmanship with various art media used to create images from observation, memory, and imagination.

4. Understand how traditional and non-traditional materials may impact humans and the environment, while demonstrating safe handling of materials, tools, and equipment.

a. Identify safety and environmental regulations.

Examples: Rules from Environmental Protection Agency, state and local environmental agencies.

#### Reflect, Refine, Continue

5. Collaboratively or independently reflect on why artwork is selected for presentation.

6. Apply relevant criteria from traditional and contemporary cultural contexts in a reflective artist statement.

Example: Write about how personal artwork is inspired by or relates to current events.

### PRESENTING

#### Select, Analyze, Share

7. Select various works of art/design for presentation.

8. Observe ways in which an exhibition is presented.

9. Describe appropriate venues for presentation of work, based on personal awareness of social, cultural, or political beliefs and understanding.

### RESPONDING

#### Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.

Examples: World War II propaganda, advertising, or political comics.

11. Identify how visual imagery affects one's perception of the world.

Examples: Western art and Eastern art.

Middle Eastern art, African art, and early colonial art.

12. Describe the effectiveness of expressive and meaningful communication in selected works of art.

a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.

13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.

a. Define visual art terminology, including the elements of art and principles of design.

## CONNECTING

### Interpret

14. Document the process of developing ideas from early stages to fully elaborated ideas.

a. Access and evaluate information collected from various sources for visual reference with attention to ethical and legal issues.

Examples: Review copyright laws and appropriation.

### Synthesize

15. Explore how knowledge of culture, traditions, and history may influence personal responses to art.

# ART II

This course is offered to 9<sup>th</sup> grade students who have successfully completed Art I during the fall semester. Lessons, instructions, and exposure are structured to foster further growth in both technique and knowledge. Students become more aware of relationships among the elements of art and principles of design. They continue to learn the visual language, understand the significance of artistic symbolism, explore varied media, and study art history, culture, aesthetics, and criticism.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Apply multiple approaches to formulate artwork using the creative process.  
Examples: Color contrast, differences in shape and size, or repetition of textures and patterns.
2. Implement multiple solutions with the use of available digital tools and/or innovative technology in an artistic investigation of traditional and/or contemporary practices.  
Examples: Printmaking, digital photography, animation, or digital graphics.
3. Make works of art and/or design that demonstrate technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.
  - a. Determine the appropriateness of techniques used to create a work of art.
  - b. Demonstrate technical proficiency in the production and presentation of a work of art.
4. Define and practice ethical responsibilities in the developmental process of creating and evaluating works of art.
  - a. Interpret ethical and legal issues pertaining to copyright infringement, appropriation, and law.

Reflect, Refine, Continue

5. Collaboratively or independently develop a plan for a space in which artwork will be installed and/or presented.
6. Apply relevant contextual and artistic terminology in creating a reflective and personal artist statement.

## PRESENTING

Select, Analyze, Share

7. Prepare artwork for presentation.
8. Analyze the reasons and ways in which an exhibition is presented.
9. Analyze and explain appropriate venues for presentation of work based on personal awareness of social, cultural, or political beliefs and understandings.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze the ways in which art influences cultural values and trends.
11. Analyze how visual imagery affects one's perception.
  - a. Identify various uses of the visual arts in business and industry.  
Examples: Logos, advertisements.
12. Interpret and evaluate artwork or a collection of works supported by relevant and sufficient evidence found in the work and its various contexts.
13. Explain relevant criteria in order to analyze and evaluate a work of art/design.

## CONNECTING

### Interpret

14. Utilize inquiry methods of observation, research, and experimentation to explore subjects through art-making.

### Synthesize

15. Describe how knowledge of culture, traditions, and history may influence personal responses to art.

# Fundamentals of Drawing and Painting

This course is offered to 10<sup>th</sup> – 12<sup>th</sup> grade students who have successfully completed Art I. Lessons, instruction, and exposure are structured to foster further growth in both technique and knowledge of Drawing and Painting. Students become more aware of relationships among the elements of art and principles of design. They continue to learn the visual language, understand the significance of artistic symbolism, explore varied media of Drawing and Painting, and study art history, culture, aesthetics, and criticism. They learn new methods of working with various media and continue to improve their verbal, written, and visual communication in Drawing and Painting.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Apply multiple approaches to formulate artwork using the creative process.  
Examples: Color contrast, differences in shape and size, or repetition of textures and patterns.
2. Implement multiple solutions with the use of available digital tools and/or innovative technology in an artistic investigation of traditional and/or contemporary practices.  
Examples: Printmaking, digital photography, animation, or digital graphics.
3. Make works of art and/or design that demonstrate technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.
  - a. Determine the appropriateness of techniques used to create a work of art.
  - b. Demonstrate technical proficiency in the production and presentation of a work of art.
4. Define and practice ethical responsibilities in the developmental process of creating and evaluating works of art.
  - a. Interpret ethical and legal issues pertaining to copyright infringement, appropriation, and law.

Reflect, Refine, Continue

5. Collaboratively or independently develop a plan for a space in which artwork will be installed and/or presented.
6. Apply relevant contextual and artistic terminology in creating a reflective and personal artist statement.

## PRESENTING

Select, Analyze, Share

7. Prepare artwork for presentation.
8. Analyze the reasons and ways in which an exhibition is presented.
9. Analyze and explain appropriate venues for presentation of work based on personal awareness of social, cultural, or political beliefs and understandings.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze the ways in which art influences cultural values and trends.
11. Analyze how visual imagery affects one's perception.
  - a. Identify various uses of the visual arts in business and industry.  
Examples: Logos, advertisements.
12. Interpret and evaluate artwork or a collection of works supported by relevant and sufficient evidence found in the work and its various contexts.
13. Explain relevant criteria in order to analyze and evaluate a work of art/design.

## CONNECTING

### Interpret

14. Utilize inquiry methods of observation, research, and experimentation to explore subjects through art-making.

### Synthesize

15. Describe how knowledge of culture, traditions, and history may influence personal responses to art.

# 2D DESIGN

This course is offered to 10<sup>th</sup>-12<sup>th</sup> grade students who have successfully completed Art I. Lessons, instructions, and exposure are structured to foster further growth in both technique and knowledge of 2D design. Students become more aware of relationships among the elements of art and principles of 2D design. They continue to learn the visual language, understand the significance of artistic symbolism, explore varied media of 2D design, and study art history, culture, aesthetics, and criticism. They learn new methods of working with various media and continue to improve their verbal, written, and visual communication in 2D design.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Apply multiple approaches to formulate artwork using the creative process.  
Examples: Color contrast, differences in shape and size, or repetition of textures and patterns.
2. Implement multiple solutions with the use of available digital tools and/or innovative technology in an artistic investigation of traditional and/or contemporary practices.  
Examples: Printmaking, digital photography, animation, or digital graphics.
3. Make works of art and/or design that demonstrate technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.
  - a. Determine the appropriateness of techniques used to create a work of art.
  - b. Demonstrate technical proficiency in the production and presentation of a work of art.
4. Define and practice ethical responsibilities in the developmental process of creating and evaluating works of art.
  - a. Interpret ethical and legal issues pertaining to copyright infringement, appropriation, and law.

Reflect, Refine, Continue

5. Collaboratively or independently develop a plan for a space in which artwork will be installed and/or presented.
6. Apply relevant contextual and artistic terminology in creating a reflective and personal artist statement.

## PRESENTING

Select, Analyze, Share

7. Prepare artwork for presentation.
8. Analyze the reasons and ways in which an exhibition is presented.
9. Analyze and explain appropriate venues for presentation of work based on personal awareness of social, cultural, or political beliefs and understandings.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze the ways in which art influences cultural values and trends.
11. Analyze how visual imagery affects one's perception.
  - a. Identify various uses of the visual arts in business and industry.  
Examples: Logos, advertisements.
12. Interpret and evaluate artwork or a collection of works supported by relevant and sufficient evidence found in the work and its various contexts.
13. Explain relevant criteria in order to analyze and evaluate a work of art/design.

## CONNECTING

### Interpret

14. Utilize inquiry methods of observation, research, and experimentation to explore subjects through art-making.

### Synthesize

15. Describe how knowledge of culture, traditions, and history may influence personal responses to art.



# 2D Design Advanced

This course is offered to 10<sup>th</sup>-12<sup>th</sup> grade students who have successfully completed 2D Design. This course directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development. Students become aware of cohesive bodies of work and the process of exploring a concept or technique for extended periods of time over a number of works. Students are able to communicate concepts and intentions by manipulating subject matter, organizational components, media, and processes of advanced 2D Design. They are able to explore issues in art criticism and aesthetics as well as analyze their own works of art and the works of others. Students cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually or collaboratively formulate new creative problems based on student's existing artwork.
2. Make informed choices using a range of materials, methods, and techniques of traditional and/or contemporary artistic processes to plan works of art and design.
  - a. Employ a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions.
  - b. Organize subject matter and formal qualities in a work of art into meaningful and expressive compositions.
3. Explore and create works of art and/or design that demonstrate increased technical skill and craftsmanship with various art media to explore a theme, idea, or concept.
4. Demonstrate awareness of ethical implications of making and distributing creative work.

Reflect, Refine, Continue

5. Design a body of work in consideration of space and/or contemporary issues.
  - a. Maintain a self-directed sketchbook and/or journal.
  - b. Produce a thematically-related body of work.
6. Engage in constructive critiques with peers and revisit works of art/design in response to personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply various methods for preparing works of art/design for presentation appropriate for a set environment.
8. Evaluate, select, and apply methods or processes appropriate for displaying artwork in a specific place. Example: Create matting and frame.
9. Create, explain, and justify connections between artists or artwork and social, cultural, and/or political history.

## RESPONDING

### Perceive, Analyze, Interpret

10. Recognize and describe personal aesthetic and empathetic responses to the natural and/or digital world.
11. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
12. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
  - a. Write a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art.
13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

## CONNECTING

### Interpret

14. Apply inquiry and analytical processes when viewing, judging, and consuming usual content to explore unfamiliar subjects through art-making.
  - a. Compare modes of artistic expression used in art and other academic disciplines.

### Synthesize

15. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

# 3D Design

This course is offered to 10<sup>th</sup>-12<sup>th</sup> grade students who have successfully completed Art I. Lessons, instruction, and exposure are structured to foster further growth in both technique and knowledge of 3D design/sculpture. Students become more aware of relationships among the elements of art and principles of 3D design. They continue to learn the visual language, understand the significance of artistic symbolism, explore varied media of 3D design and study art history, culture, aesthetics, and criticism. They learn new methods of working with various media and continue to improve their verbal, written, and visual communication in 3D design.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Apply multiple approaches to formulate artwork using the creative process.  
Examples: Color contrast, differences in shape and size, or repetition of textures and patterns.
2. Implement multiple solutions with the use of available digital tools and/or innovative technology in an artistic investigation of traditional and/or contemporary practices.  
Examples: Printmaking, digital photography, animation, or digital graphics.
3. Make works of art and/or design that demonstrate technical skill and craftsmanship with various art media when creating images from observation, memory, and imagination.
  - a. Determine the appropriateness of techniques used to create a work of art.
  - b. Demonstrate technical proficiency in the production and presentation of a work of art.
4. Define and practice ethical responsibilities in the developmental process of creating and evaluating works of art.
  - a. Interpret ethical and legal issues pertaining to copyright infringement, appropriation, and law.

Reflect, Refine, Continue

5. Collaboratively or independently develop a plan for a space in which artwork will be installed and/or presented.
6. Apply relevant contextual and artistic terminology in creating a reflective and personal artist statement.

## PRESENTING

Select, Analyze, Share

7. Prepare artwork for presentation.
8. Analyze the reasons and ways in which an exhibition is presented.
9. Analyze and explain appropriate venues for presentation of work based on personal awareness of social, cultural, or political beliefs and understandings.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze the ways in which art influences cultural values and trends.
11. Analyze how visual imagery affects one's perception.
  - a. Identify various uses of the visual arts in business and industry.  
Examples: Logos, advertisements.
12. Interpret and evaluate artwork or a collection of works supported by relevant and sufficient evidence found in the work and its various contexts.
13. Explain relevant criteria in order to analyze and evaluate a work of art/design.

## CONNECTING

### Interpret

14. Utilize inquiry methods of observation, research, and experimentation to explore subjects through art-making.

### Synthesize

15. Describe how knowledge of culture, traditions, and history may influence personal responses to art.

# 3D Design Advanced

This course is offered to 10<sup>th</sup>-12<sup>th</sup> grade students who have successfully completed 3D Design. This course directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development in Advanced 3D Design/Sculpture. Students become aware of cohesive bodies of work and the process of exploring a concept or technique for extended periods of time over a number of works. Students are able to communicate concepts and intentions by manipulating subject matter, organizational components, media, and processes of advanced 3D design/sculpture. They are able to explore issues in art criticism and aesthetics, as well as analyze their own works of art and the works of others. Students cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually or collaboratively formulate new creative problems based on student's existing artwork.
2. Make informed choices using a range of materials, methods, and techniques of traditional and/or contemporary artistic processes to plan works of art and design.
  - a. Employ a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions.
  - b. Organize subject matter and formal qualities in a work of art into meaningful and expressive compositions.
3. Explore and create works of art and/or design that demonstrate increased technical skill and craftsmanship with various art media to explore a theme, idea, or concept.
4. Demonstrate awareness of ethical implications of making and distributing creative work.

Reflect, Refine, Continue

5. Design a body of work in consideration of space and/or contemporary issues.
  - a. Maintain a self-directed sketchbook and/or journal.
  - b. Produce a thematically-related body of work.
6. Engage in constructive critiques with peers and revisit works of art/design in response to personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply various methods for preparing works of art/design for presentation appropriate for a set environment.
8. Evaluate, select, and apply methods or processes appropriate for displaying artwork in a specific place. Example: Create matting and frame.
9. Create, explain, and justify connections between artists or artwork and social, cultural, and/or political history.

## RESPONDING

### Perceive, Analyze, Interpret

10. Recognize and describe personal aesthetic and empathetic responses to the natural and/or digital world.
11. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
12. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
  - a. Write a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art.
13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

## CONNECTING

### Interpret

14. Apply inquiry and analytical processes when viewing, judging, and consuming usual content to explore unfamiliar subjects through art-making.
  - a. Compare modes of artistic expression used in art and other academic disciplines.

### Synthesize

15. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

# Advanced Drawing & Painting

This course is offered to 10<sup>th</sup>-12<sup>th</sup> grade students who have successfully completed Drawing and Painting. This course directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development in Advanced Drawing and Painting. Students become aware of cohesive bodies of work and processes of exploring a concept or technique for extended periods of time over a number of works. Students are able to communicate concepts and intentions by manipulating subject matter, organizational components, media, and processes of Advanced Drawing and Painting. They are able to explore issues in art criticism and aesthetics as well as analyze their own works of art and the works of others. Students cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually or collaboratively formulate new creative problems based on student's existing artwork.
2. Make informed choices using a range of materials, methods, and techniques of traditional and/or contemporary artistic processes to plan works of art and design.
  - a. Employ a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions.
  - b. Organize subject matter and formal qualities in a work of art into meaningful and expressive compositions.
3. Explore and create works of art and/or design that demonstrate increased technical skill and craftsmanship with various art media to explore a theme, idea, or concept.
4. Demonstrate awareness of ethical implications of making and distributing creative work.

Reflect, Refine, Continue

5. Design a body of work in consideration of space and/or contemporary issues.
  - a. Maintain a self-directed sketchbook and/or journal.
  - b. Produce a thematically-related body of work.
6. Engage in constructive critiques with peers and revisit works of art/design in response to personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply various methods for preparing works of art/design for presentation appropriate for a set environment.
8. Evaluate, select, and apply methods or processes appropriate for displaying artwork in a specific place. Example: Create matting and frame.
9. Create, explain, and justify connections between artists or artwork and social, cultural, and/or political history.

## RESPONDING

### Perceive, Analyze, Interpret

10. Recognize and describe personal aesthetic and empathetic responses to the natural and/or digital world.
11. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
12. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
  - a. Write a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art.
13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

## CONNECTING

### Interpret

14. Apply inquiry and analytical processes when viewing, judging, and consuming usual content to explore unfamiliar subjects through art-making.
  - a. Compare modes of artistic expression used in art and other academic disciplines.

### Synthesize

15. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.



# AP Studio Art: Drawing

Extensive prior drawing and painting experience and ongoing self-directed study are necessary to meet portfolio requirements for breadth, concentration, and quality. Students are required to photograph their work for their digital portfolios. This course guides students to advanced placement levels of artistic development and technical proficiency. This course guides students to understand the multifaceted components of solving visual arts problems in a wide range of approaches (breadth) and creating and resolving as sustained investigation of a cohesive body of work (concentration). Students examine contexts, processes, and criteria for evaluation of works through analytical methods. Students communicate their ideas regarding relations among art forms and between their own work and works of others. Many Advanced Placement Visual Art students plan to use their training and abilities in future careers. A digital portfolio of the student's artwork will be submitted to AP College Board to be evaluated at year's end. Each student must complete 3 summer projects (due the 2<sup>nd</sup> day of fall semester) prior to beginning AP drawing classes.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
  - a. Generate an alternative design solution to a visual art problem
  - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
  - a. Document personal work of art.  
Examples: Multi-media presentation, images, and process portfolio
8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
  - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
  - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## CONNECTING

### Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

### Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.

# AP Studio Art: 2D Design

Extensive prior experience using the elements and principles of 2D Design and ongoing self-directed study are necessary to meet portfolio requirements for breadth, concentration, and quality. Students are required to photograph their work for their digital portfolios. This course guides students to advanced placement levels of artistic development and technical proficiency. This course guides students to understand the multifaceted components of solving visual arts problems in a wide range of approaches (breadth) and creating and resolving as sustained investigation of a cohesive body of work (concentration). Students examine contexts, processes, and criteria for evaluation of works through analytical methods. Students communicate their ideas regarding relations among art forms and between their own work and works of others. Many Advanced Placement Visual Art students plan to use their training and abilities in future careers. A digital portfolio of the student's artwork will be submitted to AP College Board to be evaluated at year's end. Each student must complete 3 summer projects (due the 2<sup>nd</sup> day of fall semester) prior to beginning AP 2D Design classes.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
  - a. Generate an alternative design solution to a visual art problem
  - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
  - a. Document personal work of art.  
Examples: Multi-media presentation, images, and process portfolio
8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
  - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
  - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## CONNECTING

### Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

### Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.

# AP Studio Art: 3D Design

Extensive prior experience using the elements and principles of 3D Design and sculptural media and ongoing self-directed study are necessary to meet portfolio requirements for breadth, concentration, and quality. Students are required to photograph their work for their digital portfolios. This course guides students to advanced placement levels of artistic development and technical proficiency. This course guides students to understand the multifaceted components of solving visual arts problems in a wide range of approaches (breadth) and creating and resolving as sustained investigation of a cohesive body of work (concentration). Students examine contexts, processes, and criteria for evaluation of works through analytical methods. Students communicate their ideas regarding relations among art forms and between their own work and works of others. Many Advanced Placement Visual Art students plan to use their training and abilities in future careers. A digital portfolio of the student's artwork will be submitted to AP College Board to be evaluated at year's end. Each student must complete 3 summer projects (due the 2<sup>nd</sup> day of fall semester) prior to beginning AP 3D Design classes.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
  - a. Generate an alternative design solution to a visual art problem
  - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
  - a. Document personal work of art.  
Examples: Multi-media presentation, images, and process portfolio
8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
  - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
  - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## CONNECTING

### Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

### Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.

# Portfolio Enhancement: Drawing or 2D Design

In addition to allowing students to expand their skills and maturity, students will work with upper level AP content in a non-weighted course that may be used to supplement AP Studio Art: 2D Design or AP Studio Art: Drawing or AP Studio Art: 3D Design course. This course can also serve as an optional Pre-AP Studio Art: 2D Design or Pre AP Studio Art: Drawing course. Students may take this course the same year, the year before, or the following year of AP Studio Art.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
  - a. Generate an alternative design solution to a visual art problem
  - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
  - a. Document personal work of art.  
Examples: Multi-media presentation, images, and process portfolio
8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
  - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
  - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## CONNECTING

### Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

### Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.



# Portfolio Enhancement: Drawing or 3D Design

In addition to allowing students to expand their skills and maturity, students will work with upper level AP content in a non-weighted course that may be used to supplement AP Studio Art: 3D Design course. This course can also serve as an optional Pre-AP Studio Art: 3D Design course. Students may take this course the same year, the year before, or the following year of AP Studio Art.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
  - a. Generate an alternative design solution to a visual art problem
  - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
  - a. Document personal work of art.  
Examples: Multi-media presentation, images, and process portfolio
8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
  - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
  - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## CONNECTING

### Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

### Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.

# PHOTOGRAPHY I

Photo I is a novice level semester course in which students will learn the basics of digital photography, compositional skills, along with elements and principles of design. Students receive exposure to art history, culture, aesthetics, and criticism as they illustrate the concepts explored in studio projects. Students will develop a vocabulary to describe, analyze, compare and judge works of photographic art. Students will use self-made cameras to shoot, develop and process traditional black and white photos. All aspects of the class build on the basic foundations of photography, which apply to both analog and digital mediums. Ultimately, students will gain a better understanding of their own personal motivations for photography and creating art. Students are required to provide their own Digital SLR cameras and some of their own photography supplies for the course.

## CREATING

Investigate, Plan, Make

1. Explore multiple approaches to begin the creative process.  
Examples: brainstorming, word association, thumbnail sketches, preliminary drawing
2. Utilize the elements and principles of art/design in an artistic investigation of present-day life using traditional and/or contemporary practices.  
Examples: Traditional: Painting, printmaking, drawing, or ceramics.  
Contemporary: Multi-media, mixed media, or digital photography.
3. Explore works of art and/or design that demonstrate basic technical skills and craftsmanship with various art media used to create images from observation, memory, and imagination.
4. Understand how traditional and non-traditional materials may impact humans and the environment, while demonstrating safe handling of materials, tools, and equipment.
  - a. Identify safety and environmental regulations.  
Examples: Rules from Environmental Protection Agency, state and local environmental agencies.

Reflect, Refine, Continue

5. Collaboratively or independently reflect on why artwork is selected for presentation.
6. Apply relevant criteria from traditional and contemporary cultural contexts in a reflective artist statement.  
Example: Write about how personal artwork is inspired by or relates to current events.

## PRESENTING

Select, Analyze, Share

7. Select various works of art/design for presentation.
8. Observe ways in which an exhibition is presented.
9. Describe appropriate venues for presentation of work, based on personal awareness of social, cultural, or political beliefs and understanding.

## RESPONDING

Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.

Examples: World War II propaganda, advertising, or political comics.

11. Identify how visual imagery affects one's perception of the world.

Examples: Western art and Eastern art.

Middle Eastern art, African art, and early colonial art.

12. Describe the effectiveness of expressive and meaningful communication in selected works of art.

a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.

13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.

a. Define visual art terminology, including the elements of art and principles of design.

## CONNECTING

### Interpret

14. Document the process of developing ideas from early stages to fully elaborated ideas.

a. Access and evaluate information collected from various sources for visual reference with attention to ethical and legal issues.

Examples: Review copyright laws and appropriation.

### Synthesize

15. Explore how knowledge of culture, traditions, and history may influence personal responses to art.

# Photography II

Photography II (semester course) continues the student's experience at an intermediate and accomplished level, building on the foundations presented in Photography I. A variety of art styles, techniques, and processes will allow the student more access to personal expression of self through digital photography. Students will further develop their skills at self-directed study and the development of a strong photography portfolio. All Photography II students participate in the MBHS Art Show. Students receive further exposure to art history, culture, aesthetics, and criticism as they explore concepts in studio projects. They continue to learn the visual language and understand visual relationships and artistic symbolism. Students are required to provide their own Digital SLR cameras and some of their own photography supplies for the course. Ultimately, students will cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually or collaboratively formulate new creative problems based on student's existing artwork.
2. Make informed choices using a range of materials, methods, and techniques of traditional and/or contemporary artistic processes to plan works of art and design.
  - a. Employ a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions.
  - b. Organize subject matter and formal qualities in a work of art into meaningful and expressive compositions.
3. Explore and create works of art and/or design that demonstrate increased technical skill and craftsmanship with various art media to explore a theme, idea, or concept.
4. Demonstrate awareness of ethical implications of making and distributing creative work.

Reflect, Refine, Continue

5. Design a body of work in consideration of space and/or contemporary issues.
  - a. Maintain a self-directed sketchbook and/or journal.
  - b. Produce a thematically-related body of work.
6. Engage in constructive critiques with peers and revisit works of art/design in response to personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply various methods for preparing works of art/design for presentation appropriate for a set environment.
8. Evaluate, select, and apply methods or processes appropriate for displaying artwork in a specific place. Example: Create matting and frame.
9. Create, explain, and justify connections between artists or artwork and social, cultural, and/or political history.

## RESPONDING

### Perceive, Analyze, Interpret

10. Recognize and describe personal aesthetic and empathetic responses to the natural and/or digital world.
11. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.
12. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.
  - a. Write a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art.
13. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

## CONNECTING

### Interpret

14. Apply inquiry and analytical processes when viewing, judging, and consuming usual content to explore unfamiliar subjects through art-making.
  - a. Compare modes of artistic expression used in art and other academic disciplines.

### Synthesize

15. Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.

# AP Photography/2D Design/Portfolio Enhancement

AP Photography and Portfolio Enhancement require special permission from the instructor for enrollment and is an advanced level course. Prior photography experience and ongoing self-directed study are necessary to meet portfolio requirements for breadth (a wide range of approaches), concentration (a sustained investigation), and quality. Summer assignments and documentation of work are required. Students will examine contexts, processes, and criteria for evaluation of works through analytical methods. They are able to communicate their ideas regarding relationships among art forms and between their own work and the work of others by creating their AP portfolios. The AP 2D design art portfolios are designed for students who are seriously interested in the practical experience of art and plan to use their training and abilities in future art careers. AP 2D design is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. There are three sections to the AP portfolio: Quality, Breadth, and Concentration. The portfolio requires the student to show a fundamental competence and range of understanding of visual 2D design concerns (and methods). The class is designed to replicate a semester of an intensive college level studio course. This course requires students to be highly motivated, self-disciplined, with a dedication to craftsmanship.

*Students can:*

## CREATING

Investigate, Plan, Make

1. Individually and/or collaboratively formulate and expand new ideas based on existing artwork.
2. Make informed choices from a range of materials, methods, and techniques of traditional and/or contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.
3. Experiment to make multiple works of art and/or design that explore a personal theme, idea, or concept and demonstrate mastery of technical skill and craftsmanship with various art media.
  - a. Generate an alternative design solution to a visual art problem
  - b. Solve visual art problems using analysis, synthesis, and evaluation.
4. Demonstrate the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

Reflect, Refine, Continue

5. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.
6. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## PRESENTING

Select, Analyze, Share

7. Apply and expand traditional and/or unconventional methods to prepare works for presentation and preservation.
  - a. Document personal work of art.  
Examples: Multi-media presentation, images, and process portfolio
8. Investigate, compare, and contrast methods for preserving and protecting art.
9. Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social,

cultural, and/or political experiences.

## RESPONDING

### Perceive, Analyze, Interpret

10. Analyze how responses to art develop over time based on knowledge of and experience with art and life.
11. Compare and contrast universal themes and sociopolitical issues in artworks from different cultures and historical periods.
  - a. Explain the importance of major works of art.
12. Analyze differing interpretations of an artwork or collection of works in order to select and defend a plausible critical analysis.
  - a. Evaluate artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
13. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## CONNECTING

### Interpret

14. Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

### Synthesize

15. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create and defend personal philosophies of art based on a connection to aesthetic theories and visual culture.



# Visual Arts Glossary

- Abstract** - Art derived from realism but deviating in appearance; maintaining the essentials of shape, line, color, and texture relating to the subject.
- Aesthetics** - A philosophy dealing with the nature and expression of beauty, as in the fine arts.
- Analogous** - Three or more colors that are closely related because they contain a common hue and are adjacent on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors may be used as a color scheme.
- Appropriation** - Intentional borrowing, copying, and alteration of pre-existing images and objects.
- Art** - Expression or communication through media.
- Art criticism** - Art processes and skills involved in studying, understanding, and judging a work of art; the four formal steps involve description, analysis, interpretation, and judgment.
- Art making approaches** - Diverse strategies and procedures by which artists initiate and pursue making a work.
- Artist statement** - Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork. An artist statement can be didactic, descriptive, or reflective in nature.
- Artistic investigations** - In making art, forms of inquiry and exploration. Through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing.
- Artwork** - Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.
- Atmospheric perspective** - Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object; for example, a bright object appears closer to the viewer than a dull object. (Also called aerial perspective.)
- Background** - The part of the picture plane appearing to be farthest from the viewer.
- Balance** - A design principle dealing with the appearance of stability or the equalization of elements in a work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical (formal), asymmetrical (informal), or radial.
- Brainstorm** - Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.
- Characteristic** - Attribute, feature, property, or essential quality.
- Characteristics of form (and structure)** - Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.
- Collaboration** - Joint effort of working together to formulate and solve creative problems.
- Collaboratively** - Joining with others in attentive participation in an activity of imagining, exploring, and/or making.
- Collage** - A work of art where various materials, such as bits of paper, fabric, photographs, and found objects, are arranged and glued to a flat surface.
- Color** - The hue, value, and intensity of an object as seen by the human eye.
- Complementary colors** - Colors directly opposite each other on the color wheel. Red and green, blue and orange, and yellow and purple are complementary colors. They make a neutral result when mixed.
- Composition** - The organization of the elements of art and principles of design in creating a work of art.
- Concepts** - Ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form.
- Constructed environment** - Human-made or modified spaces and places. Art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play.
- Contemporary artistic practice** - Processes, techniques, media, procedures, behaviors, actions, and

conceptual approaches by which an artist or designer makes work using methods that, though they may be based on traditional practices, reflect changing contextual, conceptual, aesthetic, material and technical possibilities. Examples include artwork made with appropriated images or materials, social practice artworks that involve the audience, performance art, new media works, installations, and artistic interventions in public spaces.

**Contemporary criteria** - Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings.

**Context** - Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.

**Contrast** - The use of opposing elements, such as color forms or lines, to produce different effects in a work of art.

**Cool Colors** - Blues, greens, and violets. These colors suggest coolness and appear to recede from the viewer.

**Copyright** - Form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

**Creative commons** - Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (<http://creativecommons.org/>).

**Creativity:** Ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things.

**Criteria** - In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

**Critique** - Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design. A critical review or commentary dealing with a literary or artistic work.

**Cultural contexts** - Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.

**Cultural traditions** - Pattern of practices and beliefs within a societal group.

**Curate** - Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits.

**Curator** - Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

**Design** - Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

**Digital format** - Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.

**Digital media** - The use of technology to capture images, sounds, and effects in the creative process.

**Elements of art** - The "visual tools" artists use to create works of art. These include form, shape, line, texture, color, space, and value.

**Color** - The hue, value, and intensity of an object as seen by the human eye.

**Form** - A shape having three dimensions—height, width, and depth.

**Line** - The path made by a moving point that can vary in width, direction, and length.

**Shape** - An area defined by line or color.

**Space** - The area between, around, above, below, or within objects.

**Texture** - The actual roughness or smoothness of a surface or the illusion thereof.

**Value** - The lightness or darkness of a color. (See Shade and Tint.)

**Emphasis** - The part of the design that catches the viewer's attention. Accent, stress, or importance of a part of an artwork. Usually the artist will make one area stand out by contrasting it with others. The area could be different in size, color, shapes, and texture.

**Engagement** - Attentive participation in an activity of imagining, exploring, and making.

**Established criteria** - Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work. These may be commonly accepted

principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design.

**Exhibition narrative** - Written description of an exhibition intended to educate viewers about its purpose.

**Expressive properties** - Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

**Fair use** - Limitation in copyright law which sets out factors to be considered in determining whether or not a particular use of one's work is "fair," such as the purpose and character of the use, the amount of the work used, and whether the use will affect the market for the work.

**Foreground** - The parts of an artwork that appear closest to the viewer.

**Form** - A shape having three dimensions—height, width, and depth.

**Formal and conceptual vocabularies** - Terms, methods, concepts, or strategies used to experience, describe, analyze, plan, and make works of art and design drawn from traditional, modern, contemporary, and continually emerging sources in diverse cultures.

**Genre** - Category of art or design identified by similarities in form, subject matter, content, or technique.

**Imaginative play** - Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating.

**Innovative thinking** - Imagining and/or conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems.

**Intermediate (tertiary) colors** - Colors made by mixing equal parts of a primary and secondary color (red-orange, yellow-orange, blue-green, blue-violet, violet-red).

**Line** - The path made by a moving point that can vary in width, direction, and length.

**Linear perspective** - A technique of creating the illusion of space on a two-dimensional surface using vanishing points and lines.

**Material culture** - Human-constructed or human-mediated objects, forms, or expressions. The examination of material culture extends study beyond art's traditional focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.

**Materials** - Substances out of which art is made or composed, ranging from the traditional to "non-art" material and virtual, cybernetic, and simulated materials.

**Medium/Media** - Material/s applied in creating a work of art, such as a pencil, paint, wood, ink, metal, clay, or food.

**Middle ground** - Area appearing between the foreground and the background.

**Mixed-Media** - A work of art using more than one medium.

**Monochromatic** - One color used in varied values and intensities.

**Movement** - The path the viewer's eye takes through the work of art, often to focal areas. The arrangement of elements in an artwork organized to create a sense of motion. Such movement can be directed along lines, edges, shape, and color within the work of art.

**Multimedia** - Referring to various electronic media such as a camera, television, video, tape recorder, CD-ROM, computer, or slide projector.

**Negative space or shape** - The space surrounding shapes or solid forms in a work of art.

**Neutral color** - Black, brown, gray, and white.

**Open source** - Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (<http://opensource.org/>).

**Pattern** - The repeating of an object or symbol all over the work of art.

**Personal criteria** - Principles for evaluating art and design based on individual preferences.

**Photography** - The art or practice of taking and processing photographs.

**Play** - Spontaneous engaged activity through which children learn to experience, experiment, discover, and create.

**Portfolio** - Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy.

**Positive space or shape** - Objects in a work of art that are not the background, or the space around them.

**Preservation** - Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means.

**Preserve** - Protect, save, and care for (curate) objects, artifacts, and artworks.

**Primary colors** - Red, yellow, and blue.

**Principles of design** - Guidelines artists use to create works of art and control how viewers react to these works; the principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, unity and variety.

**Balance** - A design principle dealing with the appearance of stability or the equalization of elements in a work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance may be symmetrical (formal), asymmetrical (informal), or radial.

**Emphasis** - The part of the design that catches the viewer's attention. Accent, stress, or importance of a part of an artwork. Usually the artist will make one area stand out by contrasting it with others. The area could be different in size, color, shapes, and texture.

**Movement** - The path the viewer's eye takes through the work of art, often to focal areas. The arrangement of elements in an artwork organized to create a sense of motion. Such movement can be directed along lines, edges, shape, and color within the work of art.

**Pattern** - The repeating of an object or symbol all over the work of art.

**Proportion** - The placement or ratio of one part of an artwork to another part or to the whole.

**Repetition** - Working with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

**Rhythm** - Repeating lines, shapes, colors, or patterns. The use of one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing.

**Unity** - The oneness or wholeness of a work of art. The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

**Variety** - The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

**Printmaking** - Producing multiple copies of an original work of art from blocks or plates.

**Relevant criteria** - Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

**Relief** - A sculptural form such as a frieze that is raised from the surface.

**Repetition** - Working with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

**Resist** - Method where wax or crayon is used to cover surface areas the artist does not want to be affected by paint or dye.

**Rhythm** - Repeating lines, shapes, colors, or patterns. One or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing.

**Secondary colors** - Orange, green, and violet.

**Shade** - A dark value of a hue made by adding black to the color or its complement; opposite of tint.

**Shape** - An area defined by line or color.

**Space** - The area between, around, above, below, or within objects.

**Style** - Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist.

**Technique** - The style or manner in which the artist uses media.

**Technologies** - Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments.

**Text** - That form in which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and maps.

**Texture** - The actual roughness or smoothness of a surface or the illusion thereof.

**Tint** - A tone of color made by adding white to a basic hue.

**Unity** - The oneness or wholeness of a work of art. The feeling of harmony between all parts of the work of art, which creates a sense of completeness.

**Value** - The lightness or darkness of a color.

**Vanishing point** - The point or points where all parallel lines appear to converge.

**Variety** - The use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art.

**Venue** - Place or setting for an art exhibition, either a physical space or a virtual environment.

**Visual components** - Properties of an image that can be perceived.

**Visual imagery** - Visual representation of a person, animal, thing, idea, or concept.

**Visual organization approaches and strategies** - Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.

**Visual plan** - Drawing, picture, diagram, or model of the layout of an art exhibit where individual works of art and artifacts are presented along with interpretive materials within a given space or venue.

**Warm colors** - Red, orange, and yellow. These colors suggest warmth and appear to advance toward the viewer.