

PUBLIC SCHOOLS OF EDISON TOWNSHIP
DIVISION OF CURRICULUM AND INSTRUCTION

VISUAL ARTS 3/AP STUDIO ART

Length of Course: Term

Elective/Required: Elective

Schools: High Schools

Eligibility: Grades 11-12

Credit Value: 5 credits

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TABLE OF CONTENTS

Statement of Purpose	3
Introduction	4
Preface	6
Instructional Goals	8
Structure of Portfolios	9
Curriculum	11
Appendices	29
Edison's Essential Instructional Behaviors (EIBs - Draft 14)	80
NJCCCS (revised 2009)	82

Modifications will be made to accommodate IEP mandates for classified students.

STATEMENT OF PURPOSE

The purpose of the Visual Arts 3/AP Studio Art program is to serve as the culminating course in art for the district. The visual arts program provides a rich and engaging curriculum that develops students' abilities to think, reason, and understand the world and its cultures. A comprehensive visual arts education encompasses such areas as the history of the arts, the honing of critical-analysis skills, the re-creation of classic as well as contemporary works of art, and the expression of students' ideas and feelings through the creation of their own works. It provides an opportunity to improve self-concept and increase self-esteem through competency over methods, tools and materials. Through the visual arts curriculum students should have opportunities to respond, perform, and create in the arts. In addition, the visual arts program can also provide a vehicle by which associated disciplines are enhanced and supported. The VA3/Studio Art course is designed for the highest achieving art students seeking to further their art education after high school.

This curriculum guide was prepared by:

Sherry Yee- Edison High School
Alison Paoello- J.P. Stevens High School

Coordinated by:

Robert Pispecky – District Supervisor of Music/Visual Arts

Introduction

The most precious resource teachers have is time. Regardless of how much time a course is scheduled for, it is never enough to accomplish all that one would like. Therefore, it is imperative that teachers utilize the time they have wisely in order to maximize the potential for all students to achieve the desired learning.

High quality educational programs are characterized by clearly stated goals for student learning, teachers who are well-informed and skilled in enabling students to reach those goals, program designs that allow for continuous growth over the span of years of instruction, and ways of measuring whether students are achieving program goals.

The Edison Township School District Curriculum Template

The Edison Township School District has embraced the backward-design model as the foundation for all curriculum development for the educational program. When reviewing curriculum documents and the Edison Township curriculum template, aspects of the backward-design model will be found in the stated enduring understandings/essential questions, unit assessments, and instructional activities. Familiarization with backward-design is critical to working effectively with Edison's curriculum guides.

Guiding Principles: What is Backward Design? What is Understanding by Design?

'Backward design' is an increasingly common approach to planning curriculum and instruction. As its name implies, 'backward design' is based on defining clear goals, providing acceptable evidence of having achieved those goals, and then working 'backward' to identify what actions need to be taken that will ensure that the gap between the current status and the desired status is closed.

Building on the concept of backward design, Grant Wiggins and Jay McTighe (2005) have developed a structured approach to planning programs, curriculum, and instructional units. Their model asks educators to state goals; identify deep understandings, pose essential questions, and specify clear evidence that goals, understandings, and core learning have been achieved.

Programs based on backward design use desired results to drive decisions. With this design, there are questions to consider, such as: What should students understand, know, and be able to do? What does it look like to meet those goals? What kind of program will result in the outcomes stated? How will we know students have achieved that result? What other kinds of evidence will tell us that we have a quality program? These questions apply regardless of whether they are goals in program planning or classroom instruction.

The backward design process involves three interrelated stages for developing an entire curriculum or a single unit of instruction. The relationship from planning to curriculum design, development, and implementation hinges upon the integration of the following three stages.

Stage I: Identifying Desired Results: Enduring understandings, essential questions, knowledge and skills need to be woven into curriculum publications, documents, standards, and scope and sequence materials. Enduring understandings identify the “big ideas” that students will grapple with during the course of the unit. Essential questions provide a unifying focus for the unit and students should be able to more deeply and fully answer these questions as they proceed through the unit. Knowledge and skills are the “stuff” upon which the understandings are built.

Stage II: Determining Acceptable Evidence: Varied types of evidence are specified to ensure that students demonstrate attainment of desired results. While discrete knowledge assessments (e.g.: multiple choice, fill-in-the-blank, short answer, etc...) will be utilized during an instructional unit, the overall unit assessment is performance-based and asks students to demonstrate that they have mastered the desired understandings. These culminating (summative) assessments are authentic tasks that students would likely encounter in the real-world after they leave school. They allow students to demonstrate all that they have learned and can do. To demonstrate their understandings students can explain, interpret, apply, provide critical and insightful points of view, show empathy and/or evidence self-knowledge. Models of student performance and clearly defined criteria (i.e.: rubrics) are provided to all students in advance of starting work on the unit task.

Stage III: Designing Learning Activities: Instructional tasks, activities, and experiences are aligned with stages one and two so that the desired results are obtained based on the identified evidence or assessment tasks. Instructional activities and strategies are considered only once stages one and two have been clearly explicated. Therefore, congruence among all three stages can be ensured and teachers can make wise instructional choices.

At the curricular level, these three stages are best realized as a fusion of research, best practices, shared and sustained inquiry, consensus building, and initiative that involves all stakeholders. In this design, administrators are instructional leaders who enable the alignment between the curriculum and other key initiatives in their district or schools. These leaders demonstrate a clear purpose and direction for the curriculum within their school or district by providing support for implementation, opportunities for revision through sustained and consistent professional development, initiating action research activities, and collecting and evaluating materials to ensure alignment with the desired results. Intrinsic to the success of curriculum is to show how it aligns with the overarching goals of the district, how the document relates to district, state, or national standards, what a high quality educational program looks like, and what excellent teaching and learning looks like. Within education, success of the educational program is realized through this blend of commitment and organizational direction.

PREFACE TO ACCELERATOR HONORS VISUAL ARTS PROGRAMS

Visual Arts 1 (accelerated), Visual Arts 2 (Honors), Visual Arts 3 (Honors/AP)

The Visual Arts programs will solicit quality points by having a portfolio evaluation at the conclusion of each marking period. The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **concentration** section (Section II). In the **breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content. All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced level class. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. See college Board Evaluation at:
<http://www.collegeboard.com/ap/studioart/rubrics00/index.html>.

The Visual Arts I (Accelerated) and Visual Arts II (Honors) classes will produce two to three works of art that demonstrate proficiency in a variety of concepts, media and approaches that are well resolved in concept and execution. Artwork, as well as three to four homework assignments as the teacher deems appropriate, will be presented for portfolio review for each marking period.

The Visual Arts III (Honors)/AP Studio Art class will produce two to three works of art that excel in concept, composition and execution. Artwork, as well as three to four homework assignments as the teacher deems appropriate, will be presented for portfolio review for each marking period.

Students will be evaluated on the total portfolio - the concept, the composition, and the technical skills demonstrated, and the realization of the student intentions. These are found in very simple as well as elaborate works. Major projects, homework, and different level classes will use the same rubric but the objectives will reflect the appropriate level work.

Visual Arts 3/AP Studio Art

INTRODUCTION

The Visual Arts 3/AP Studio Art portfolios are designed for students who are seriously interested in the practical experience of art. Visual Arts 3/AP Studio Art is not based on a written exam; instead, students submit portfolios for evaluation at the end of the school year. The Visual Arts 3/AP Studio Art Program consists of three portfolios—2-D Design, 3-D Visual Arts 3/AP Studio Art sets a national standard for performance in the visual arts that contributes to the significant role the arts play in academic environments. Each year the thousands of portfolios that are submitted in Visual Arts 3/AP Studio Art are reviewed by college, university, and secondary school art instructors using rigorous standards. This College Board program provides the only national standard for performance in the visual arts that allows students to earn college credit and/or advanced placement while still in high school. The AP Program is based on the premise that college-level material can be taught successfully to secondary school students. It also offers teachers a professional development opportunity by inviting them to develop a course that will motivate students to perform at the college level. In essence, the AP Program is a cooperative endeavor that helps high school students complete college-level courses and permits colleges to evaluate, acknowledge, and encourage that accomplishment through the granting of appropriate credit and placement.

INSTRUCTIONAL GOALS

The instructional goals of the Visual Arts 3/AP Studio Art program can be described as follows:

- Encourage creative and systematic investigation of formal and conceptual issues.
- Emphasize making art as an ongoing process that involves the student in informed and critical decision making.
- Help students develop technical skills and familiarize them with the functions of the visual elements.
- Encourage students to become independent thinkers who will contribute inventively and critically to their culture through the making of art.

Visual Arts 3/AP Studio Art: Drawing: Curricular Requirements

- The teacher has read the most recent Visual Arts 3/AP Studio Art Course Description.
- The course promotes a sustained investigation of all three aspects of portfolio development—quality, concentration, and breadth—outlined in the Course Description or Studio Art poster throughout the duration of the course. (Note: The body of work submitted for the portfolio can include art created prior to and outside of the Visual Arts 3/AP Studio Art course.)
- The course enables students to develop mastery (i.e. "quality") in concept, composition, and execution of drawing, 2-D design, or 3-D design.
- The course enables students to develop a body of work investigating a strong underlying visual idea in drawing, 2-D design, or 3-D design that grows out of a coherent plan of action or investigation (i.e. a "concentration").
- The course teaches students a variety of concepts and approaches in drawing, 2-D design, or 3-D design so that the student is able to demonstrate a range of abilities and versatility with technique, problem-solving, and ideation (i.e. "breadth"). Such conceptual variety can be demonstrated through either the use of one or the use of several media.
- The course emphasizes making art as an ongoing process that involves the student in informed and critical decision making.
- The course includes group and individual student critiques and instructional conversations with the teacher, enabling students to learn to analyze and discuss their own artworks and those of their peers.
- The course teaches students to understand artistic integrity as well as what constitutes plagiarism. If students produce work that makes use of photographs, published images, and/or other artists' works, the course teaches students how to develop their own work so that it moves beyond duplication.

AP courses should address three major concerns that are constants in the teaching of art: (1) a sense of quality in a student's work; (2) the student's concentration on a particular visual interest or problem; and (3) the student's need for breadth of experience in the formal, technical, and expressive means of the artist. AP work should reflect these three areas of concern: quality, concentration, and breadth.

STRUCTURE OF THE PORTFOLIOS

The portfolios share a basic, three-section structure, which requires the student to show a fundamental competence and range of understanding in visual concerns (and methods). Each of the portfolios asks the student to demonstrate a depth of investigation and process of discovery through the **Concentration** section (Section II). In the **Breadth** section (Section III), the student is asked to demonstrate a serious grounding in visual principles and material techniques. The **Quality** section (Section I) permits the student to select the works that best exhibit a synthesis of form, technique, and content. The diagram on the next page summarizes the section requirements for each of the three portfolios.

All three sections are required and carry equal weight, but students are not necessarily expected to perform at the same level in each section to receive a qualifying grade for advanced placement. The order in which the three sections are presented is in no way meant to suggest a curricular sequence. The works presented for evaluation may have been produced in art classes or on the student's own time and may cover a period of time longer than a single school year.

Questions often arise regarding the distinction between the Drawing Portfolio and the 2-D Design Portfolio. There is a large area of possible overlap between the two portfolios—that is, a large domain of art that could legitimately be submitted for either portfolio. The distinction in many cases is a matter of the focus of the work. Both the *Visual Arts 3/AP Studio Art Teacher's Guide* (available on AP Central) and other AP Central resources provide articles and information to help make this distinction. In her 2004 Exam Report, Penny McElroy, the former Chief Reader for Visual Arts 3/AP Studio Art, discusses this issue: Two-dimensional design is, in a sense, an umbrella—everything that happens on a two-dimensional surface, regardless of media, is designed. This means that a work of art that is created with drawing materials will have aspects of two-dimensional design that contribute to its success. The drawing may be well designed, showing sophisticated positive and negative space/shape relationships. It may be visually unified. It may be visually balanced. It may use color in a creative and informed way. If so, then this drawing could also be said to be a good example of two-dimensional design.

AP Exam Grades

The portfolio is scored on AP's 5-point scale:

AP GRADE QUALIFICATION

5 Extremely well qualified

4 Well qualified

3 Qualified

2 Possibly qualified

1 No recommendation

AP Exam grades of 5 are equivalent to A grades in the corresponding college course.

AP Exam grades of 4 are equivalent to grades of A-, B+, and B in college.

AP Exam grades of 3 are equivalent to grades of B-, C+, and C in college.

2-D DESIGN

PORTFOLIO

Section I—Quality (one-third of total score)

5 actual works that demonstrate mastery of design for 2-D portfolio and drawing for the drawing portfolio in concept, composition, and execution.

Section II—Concentration (one-third of total score)

12 digital images; some may be details

A body of work investigating a strong underlying visual idea in 2-D design or drawing depending upon portfolio chosen.

Section III—Breadth (one-third of total score)

12 digital images; 1 image each of 12 different works

Works that demonstrate a variety of concepts and approaches in 2-D design or drawing.

Quality Section

Targeted State Standards: Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. **Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **Standard 1.4 Aesthetic Responses (A) & Critique Methodologies (B):** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit Objectives/Enduring Understandings: Students will be able to understand that they will submit 5 actual works (maximum size 18” x 24”) in one or more media that demonstrates their highest level of accomplishment in art. Students will be able to understand that they will develop a portfolio of college level drawing that show evidence of mastery in concept, composition, and execution.

Essential Questions: How does my artwork demonstrate my highest level of accomplishment? What elements and principles of design are reflected in my work? How does my artwork fulfill the “Visual Arts 3/AP Studio Art” requirements for the quality section?

Unit Assessment: (What is the authentic evidence that students have achieved the targeted standards/unit objectives?)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.	How to apply media, techniques, and processes in a safe and responsible manner. How to solve specific art problems by knowing how to effectively create a piece of artwork or critique an artwork using the elements and principles of design.	Explore ideas using an ongoing process of experiments, practice, and planning. Experience a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, ideation, media, and techniques.	An exploration of patterns and designs found in nature and/or culture A series of works that begins with representational interpretations and evolves into abstraction A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression	Individual visual artwork. Divided into separate grades such as composition, shading, coloring, etc as each project warrants. Class participation through question and answer.

Quality Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.</p> <p>1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p>	<p>How to create and communicate a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.....how does art function as a form of communication?</p> <p>How to recognize, classify, and identify works of art based on the artist, time period, style, and culture through artist research, critical analysis of art from a certain time period, and how your art reflects your personal cultural identity.</p> <p>How to assess, evaluate, and respond to characteristics of works of art through group critiques of famous artworks, their artwork, and written analysis of artworks.</p> <p>How to make connections between the visual arts, other disciplines (fields of study), and the real world by discovering how art is all around us and plays a function in every society.</p>	<p>Use experiments, practices, and informed and critical decision making to develop a unique visual approach for their ideas and to solve advanced visual problems.</p> <p>Build and improve their work through self-reflection, individual student critiques with the teacher, and group critiques with the teacher.</p> <p>Incorporate the elements of art and the principles of design into each work.</p> <p>Incorporate ideas and concepts from art history, alternative formats, and visual culture studies into their artwork.</p> <p>Use a computer graphic editing program to create a portfolio of digitally documented artwork.</p>	<p>Design and execution of a children’s book</p> <p>Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses</p> <p>A series of political cartoons using current events and images</p> <p>Abstractions developed from cells and other microscopic images</p> <p>Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction</p> <p>A personal or family history communicated through symbols or imagery or through the content and style of still-life images</p> <p>A series of fabric designs, apparel designs, or weavings used to express particular themes</p>	<p>Final critique and presentation of completed artwork.</p>

Quality Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p>			<p>Work that employs line, shape, or color to create unity or variety in a composition</p> <p>Work that demonstrates symmetry/asymmetry, balance, or anomaly</p> <p>Work that explores figure/ground relationships</p> <p>Development of a modular or repeat pattern to create rhythm</p> <p>Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition</p> <p>Work that investigates or exaggerates proportion/scale</p> <p>Abstractions from mechanical objects that explore mark-making</p> <p>Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion</p>	

Quality Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p>			<p>A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.</p> <p>A figurative project combining animal and human subjects—drawings, studies, and completed works</p> <p>An interpretive study of literary characters in which mixed media, color, and form are explored</p> <p>The use of multiple images to create works that reflect psychological or narrative events</p> <p>The use of various spatial systems, such as linear perspective, the illusion of three dimensional forms, aerial views, and other ways of creating and organizing space</p> <p>The use of various subjects, such as the human figure, landscape, and still-life objects</p>	

Quality Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.			<p>The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements, and other personal interests</p> <p>Arrangement of forms in a complex visual space</p> <p>The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form</p> <p>The investigation of expressive mark-making</p>	
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices Janson’s “A Basic History of Art” & “History of Art” Books.</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p>	

Concentration Section

Targeted State Standards: Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. **Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **Standard 1.4 Aesthetic Responses (A) & Critique Methodologies (B):** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit Objectives/Enduring Understandings: Students will be able to understand that they will submit a minimum of 6 actual works (maximum size 18” x 24”) in one or more media that demonstrates a strong underlying visual idea in art. Students will be able to understand that they will develop a portfolio of college level drawing that show evidence of mastery in concept, composition, and execution.

Essential Questions: How does my artwork demonstrate my highest level of accomplishment? What elements and principles of design are reflected in my work? How does my artwork fulfill the “Visual Arts 3/AP Studio Art” requirements for the concentration section? What is the central idea of your concentration? How does the work in your concentration demonstrate the exploration of your idea?

Unit Assessment: (What is the authentic evidence that students have achieved the targeted standards/unit objectives?)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.	How to apply media, techniques, and processes in a safe and responsible manner. How to solve specific art problems by knowing how to effectively create a piece of artwork or critique an artwork using the elements and principles of design.	Explore ideas using an ongoing process of experiments, practice, and planning. Experience a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, ideation, media, and techniques.	An exploration of patterns and designs found in nature and/or culture A series of works that begins with representational interpretations and evolves into abstraction	Individual visual artwork. Divided into separate grades such as Composition, shading, coloring, etc as each project warrants. Class participation through question and answer.

Concentration Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.</p> <p>1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.</p> <p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p>	<p>How to create and communicate a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.....how does art function as a form of communication?</p> <p>How to recognize, classify, and identify works of art based on the artist, time period, style, and culture through artist research, critical analysis of art from a certain time period, and how your art reflects your personal cultural identity.</p> <p>How to assess, evaluate, and respond to characteristics of works of art through group critiques of famous artworks, their artwork, and written analysis of artworks.</p> <p>How to make connections between the visual arts, other disciplines (fields of study), and the real world by discovering how art is all around us and plays a function in every society.</p>	<p>Use experiments, practices, and informed and critical decision making to develop a unique visual approach for their ideas and to solve advanced visual problems.</p> <p>Build and improve their work through self-reflection, individual student critiques with the teacher, and group critiques with the teacher.</p> <p>Incorporate the elements of art and the principles of design into each work.</p> <p>Incorporate ideas and concepts from art history, alternative formats, and visual culture studies into their artwork.</p> <p>Use a computer graphic editing program to create a portfolio of digitally documented artwork.</p>	<p>A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression</p> <p>Design and execution of a children’s book</p> <p>Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses</p> <p>A series of political cartoons using current events and images</p> <p>Abstractions developed from cells and other microscopic images</p> <p>Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction</p> <p>A personal or family history communicated through symbols or imagery or through the content and style of still-life images</p> <p>A series of fabric designs, apparel designs, or weavings used to express particular themes</p>	<p>Final critique and presentation of completed artwork.</p>

Concentration Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p> <p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p>			<p>Work that employs line, shape, or color to create unity or variety in a composition</p> <p>Work that demonstrates symmetry/asymmetry, balance, or anomaly</p> <p>Work that explores figure/ground relationships</p> <p>Development of a modular or repeat pattern to create rhythm</p> <p>Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition</p> <p>Work that investigates or exaggerates proportion/scale</p> <p>Abstractions from mechanical objects that explore mark-making</p> <p>Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion</p>	

Concentration Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p> <p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p>			<p>A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.</p> <p>A figurative project combining animal and human subjects—drawings, studies, and completed works</p> <p>An interpretive study of literary characters in which mixed media, color, and form are explored</p> <p>The use of multiple images to create works that reflect psychological or narrative events</p> <p>The use of various spatial systems, such as linear perspective, the illusion of three-dimensional forms, aerial views, and other ways of creating and organizing space</p> <p>The use of various subjects, such as the human figure, landscape, and still-life objects</p>	

Concentration Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			<p>The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements, and other personal interests</p> <p>Arrangement of forms in a complex visual space</p> <p>The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form</p> <p>The investigation of expressive mark-making</p>	
<p>Resources: Essential Materials, Supplementary Materials, Links to Best Practices Janson's "A Basic History of Art" & "History of Art" Books.</p>			<p>Instructional Adjustments: Modifications, student difficulties, possible misunderstandings</p>	

Breadth Section

Targeted State Standards: Standard 1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art. **Standard 1.2 History of the Arts and Culture:** All students will understand the role, development, and influence of the arts throughout history and across cultures. **Standard 1.3 Performing:** All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art. **Standard 1.4 Aesthetic Responses (A) & Critique Methodologies (B):** All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.

Unit Objectives/Enduring Understandings: Students will be able to understand that they will submit 12 actual works (maximum size 18” x 24”) in one or more media that demonstrates a variety of concepts and approaches in art. Students will be able to understand that they will develop a portfolio of college level drawing that show evidence of mastery in concept, composition, and execution.

Essential Questions: How does my artwork demonstrate my highest level of accomplishment? What elements and principles of design are reflected in my work? How does my artwork fulfill the “Visual Arts 3/AP Studio Art” requirements for the breadth section?

Unit Assessment: (What is the authentic evidence that students have achieved the targeted standards/unit objectives?)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.1.12.D.1 Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.	How to apply media, techniques, and processes in a safe and responsible manner. How to solve specific art problems by knowing how to effectively create a piece of artwork or critique an artwork using the elements and principles of design.	Explore ideas using an ongoing process of experiments, practice, and planning. Experience a variety of concepts and approaches to demonstrate their abilities and versatility with problem solving, ideation, media, and techniques.	An exploration of patterns and designs found in nature and/or culture A series of works that begins with representational interpretations and evolves into abstraction A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression	Individual visual artwork. Divided into separate grades such as Composition, shading, coloring, etc as each project warrants. Class participation through question and answer.

Breadth Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.</p> <p>1.3.12.D.2 Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.</p> <p>1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.</p>	<p>How to create and communicate a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts.....how does art function as a form of communication?</p> <p>How to recognize, classify, and identify works of art based on the artist, time period, style, and culture through artist research, critical analysis of art from a certain time period, and how your art reflects your personal cultural identity.</p> <p>How to assess, evaluate, and respond to characteristics of works of art through group critiques of famous artworks, their artwork, and written analysis of artworks.</p> <p>How to make connections between the visual arts, other disciplines (fields of study), and the real world by discovering how art is all around us and plays a function in every society.</p>	<p>Use experiments, practices, and informed and critical decision making to develop a unique visual approach for their ideas and to solve advanced visual problems.</p> <p>Build and improve their work through self-reflection, individual student critiques with the teacher, and group critiques with the teacher.</p> <p>Incorporate the elements of art and the principles of design into each work.</p> <p>Incorporate ideas and concepts from art history, alternative formats, and visual culture studies into their artwork.</p> <p>Use a computer graphic editing program to create a portfolio of digitally documented artwork.</p>	<p>Design and execution of a children’s book</p> <p>Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses</p> <p>A series of political cartoons using current events and images</p> <p>Abstractions developed from cells and other microscopic images</p> <p>Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction</p> <p>A personal or family history communicated through symbols or imagery or through the content and style of still-life images</p> <p>A series of fabric designs, apparel designs, or weavings used to express particular themes</p> <p>Work that employs line, shape, or color to create unity or variety in a composition</p>	<p>Final critique and presentation of completed artwork.</p>

Breadth Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.</p> <p>1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.</p> <p>1.4.12.A.1 Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.</p>			<p>Work that demonstrates symmetry/asymmetry, balance, or anomaly</p> <p>Work that explores figure/ground relationships</p> <p>Development of a modular or repeat pattern to create rhythm</p> <p>Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition</p> <p>Work that investigates or exaggerates proportion/scale</p> <p>Abstractions from mechanical objects that explore mark-making</p> <p>Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion</p> <p>A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.</p>	

Breadth Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.4.12.A.2 Speculate on the artist’s intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.</p> <p>1.4.12.A.3 Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.</p> <p>1.4.12.A.4 Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.</p>			<p>A figurative project combining animal and human subjects—drawings, studies, and completed works</p> <p>An interpretive study of literary characters in which mixed media, color, and form are explored</p> <p>The use of multiple images to create works that reflect psychological or narrative events</p> <p>The use of various spatial systems, such as linear perspective, the illusion of three dimensional forms, aerial views, and other ways of creating and organizing space</p> <p>The use of various subjects, such as the human figure, landscape, and still-life objects</p> <p>The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests</p>	

Breadth Section (Cont.)

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
<p>1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.</p> <p>1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.</p> <p>1.4.12.B.3 Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.</p>			<p>Arrangement of forms in a complex visual space</p> <p>The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form</p> <p>The investigation of expressive mark-making</p>	

Breadth Section (Cont.)

Resources: Essential Materials, Supplementary Materials, Links to Best Practices
Janson's "A Basic History of Art" & "History of Art" Books.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

Art History

Targeted State Standards: Standard 1.2 History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.

Unit Objectives/Enduring Understandings: Students will understand that responding to art history allows them to make connections to many cultures and historical periods.

Essential Questions: What is the relationship of art to the historical, environmental, technological, and political contexts of the culture and/or historical period in which it was created? How has the function of art changed in society over time? What is style? What are the common stylistic features of different historical periods?

Unit Assessment: (What is the authentic evidence that students have achieved the targeted standards/unit objectives?)
Individual/Group visual artwork

	Core Content		Instructional Actions	
Cumulative Progress Indicators	Concepts <i>What students will know.</i>	Skills <i>What students will be able to do.</i>	Activities/Strategies Technology Implementation/ Interdisciplinary Connections	Assessment Check Points
1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history. 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.	How to recognize, classify, and identify works of art based on the artist, time period, style, and culture through artist research, critical analysis of art from a certain time period, and how your art reflects your personal cultural identity. How to assess, evaluate, and respond to characteristics of works of art through group critiques of famous artworks, their artwork, and written analysis of artworks.	Identify characteristics of an artist's style. Identify characteristics of an art movement. Identify characteristics of art from a specific context (location, time period). Analyze and critique an artist's style and work. Create personal artwork inspired by an artist, movement, and/or culture.	Research an artist or style and produce a related work of art. Students will choose an art movement and describe it guided by the elements and principles or design. Then create a work(s) of art inspired from it. Students will enhance their production experiences by using characteristics of various art styles and movements. Teacher alternative	Individual visual artwork Class participation through question and answer Individual conference with teacher

Art History (Cont.)

Resources: Essential Materials, Supplementary Materials, Links to Best Practices
Janson's "A Basic History of Art" & "History of Art" Books.

Instructional Adjustments: Modifications, student difficulties, possible misunderstandings

- Cultural Selection related to secular/seasonal demands
- Immersion for ESL students

IEP adjustments as needed per student

APPENDICES

2-D DESIGN PORTFOLIO

This portfolio is intended to address two-dimensional (2-D) design issues. Design involves purposeful decision making about how to use the elements and principles of art in an integrative way. The *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual *elements* (line, shape, color, value, texture, space), help guide artists in making decisions about how to organize the elements on a picture plane in order to communicate content. Effective design is possible whether one uses representational or abstract approaches to art. For this portfolio, students are asked to demonstrate mastery of 2-D design through any two-dimensional medium or process, including, but not limited to, graphic design, digital imaging, photography, collage, fabric design, weaving, illustration, painting, and printmaking. Video clips, DVDs, CDs, and three dimensional works may not be submitted.

Section I: Quality

Rationale

Quality refers to the mastery of design principles that should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Section II: Concentration

Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses two-dimensional design issues. The concentration should grow out of the student's idea and demonstrate growth and discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Examples of Concentrations

A concentration should consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- An exploration of patterns and designs found in nature and/or culture
- A series of works that begins with representational interpretations and evolves into abstraction
- A series of landscapes based upon personal experience of a particular place in which composition and light are used to intensify artistic expression
- Design and execution of a children's book
- Development of a series of identity products (logo, letterhead, signage, and so on) for imaginary businesses
- A series of political cartoons using current events and images
- Abstractions developed from cells and other microscopic images
- Interpretive portraiture or figure studies that emphasize dramatic composition or abstraction
- A personal or family history communicated through symbols or imagery
- A series of fabric designs, apparel designs, or weavings used to express particular themes

Section III: Breadth

Rationale

The student's work in this section should demonstrate understanding of the principles of design, including unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, and figure/ground relationship. Successful works of art require the integration of the elements and principles of design; students must therefore be actively engaged with these concepts while thoughtfully composing their art. The work in this section should show evidence of conceptual, perceptual, expressive, and technical range. These are works in which the elements and principles of two-dimensional design are the primary focus; students are asked to demonstrate that they are thoughtfully applying these principles while composing their art. These works as a group should demonstrate the student's visual organization skills. As a whole, the student's work in this section should demonstrate exploration, inventiveness, and the expressive manipulation of form, as well as knowledge of compositional organization. The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses to use a single medium—for example, if a portfolio consists entirely of collage—the images must show a variety of applications of design principles.

Examples:

- Work that employs line, shape, or color to create unity or variety in a composition
- Work that demonstrates symmetry/asymmetry, balance, or anomaly
- Work that explores figure/ground relationships
- Development of a modular or repeat pattern to create rhythm
- Color organization using primary, secondary, tertiary, analogous, or other color relationships for emphasis or contrast in a composition
- Work that investigates or exaggerates proportion/scale

DRAWING PORTFOLIO

The Drawing Portfolio is designed to address a very broad interpretation of drawing issues and media. Light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth are drawing issues that can be addressed through a variety of means, which could include painting, printmaking, mixed media, etc. Abstract and observational works may demonstrate drawing competence. The range of marks used to make drawings, the arrangement of those marks, and the materials used to make the marks are endless. Any work submitted in the Drawing Portfolio that incorporates digital or photographic processes must address issues such as those listed above, as well as mark-making. Using computer programs merely to manipulate photographs through filters, adjustments, or special effects is not appropriate for the Drawing Portfolio.

Section I: Quality

Rationale

Quality refers to the mastery of drawing that should be apparent in the composition, concept, and execution of the works, whether they are simple or complex. There is no preferred (or unacceptable) style or content.

Section II: Concentration

Rationale

A concentration is a body of related works describing an in-depth exploration of a particular artistic concern. It should reflect a process of investigation of a specific visual idea. It is NOT a selection of a variety of works produced as solutions to class projects or a collection of works with differing intents. Students should be encouraged to explore a personal, central interest as intensively as possible; they are free to work with any idea in any medium that addresses drawing issues. The concentration should grow out of the student's idea and demonstrate growth and/or discovery through a number of conceptually related works. In this section, the evaluators are interested not only in the work presented but also in visual evidence of the student's thinking, selected method of working, and development of the work over time.

Examples of Concentrations

A concentration could consist of a group of works that share a single theme—for example, an in-depth study of a particular visual problem or a variety of ways of handling an interesting subject. Some concentrations involve sequential works, such as a series of studies that lead to, and are followed by, more finished works. If a student uses subject matter as the basis of a concentration, the work should show the development of a visual language appropriate for that subject. The investigation of a medium in and of itself, without a strong underlying visual idea, generally does not constitute a successful concentration. Students should not submit group projects, collaborations, and/or documentation of projects that merely require an extended period of time to complete.

The list of possible concentration topics is infinite. Below are examples of concentrations that have been submitted in the past. They are intended only to provide a sense of range and should not necessarily be considered “better” ideas.

- A series of expressive landscapes based upon personal experience of a particular place
- A personal or family history communicated through the content and style of still-life images
- Abstractions from mechanical objects that explore mark-making
- Interpretive self-portraiture and figure studies that emphasize exaggeration and distortion
- A project that explores interior or exterior architectural space, emphasizing principles of perspective, structure, ambiance created by light, etc.
- A figurative project combining animal and human subjects—drawings, studies, and completed works
- An interpretive study of literary characters in which mixed media, color, and form are explored
- The use of multiple images to create works that reflect psychological or narrative events

Section III: Breadth

Rationale

The student's work in this section should show evidence of conceptual, perceptual, expressive, and technical range; thus, the student's work should demonstrate a variety of drawing skills and approaches. In this section, students are asked to present evidence of drawing ability in response to a wide variety of problems. The work submitted should demonstrate understanding of fundamental drawing concepts, including drawing from observation, work with invented or nonobjective forms, effective use of light and shade, line quality, surface manipulation, composition, various spatial systems, and expressive mark-making.

The best demonstrations of breadth clearly show experimentation and a range of conceptual approaches to the work. It is possible to do this in a single medium or in a variety of media. If the student chooses a single medium—for example, if the portfolio consists entirely of charcoal drawings—the work must show a range of approaches, techniques, compositions, and subjects. An enormous range of possibilities exists for this section. Following is a list of possible approaches. It is not intended to exclude other ways of drawing.

- The use of various spatial systems, such as linear perspective, the illusion of three dimensional forms, aerial views, and other ways of creating and organizing space
- The use of various subjects, such as the human figure, landscape, and still-life objects
- The use of various kinds of content, such as that derived from observation, an expressionistic viewpoint, imaginary or psychological imagery, social commentary, political statements; and other personal interests
- Arrangement of forms in a complex visual space
- The use of different approaches to represent form and space, such as rendered, gestural, painterly, expressionist, stylized, or abstract form
- The investigation of expressive mark-making

HISTORY OF ART

1. Purpose – The Visual Arts Program in the History of Art is designed to introduce students to the understanding and enjoyment of works of art. It develops students' ability to examine works of art intelligently, acquainting them with the major forms of artistic expression in their own time and engendering an understanding of art from other times and cultures.

Chapters to be reviewed from the approved text History of Art, H.W. Janson, Fifth Edition

PART ONE – THE ANCIENT WORLD

- A. Chapter One
 1. Prehistoric Art
 - a. Old Stone Age – pp. 48-32
 - b. New Stone Age – pp. 52-57

- B. Chapter Two
 1. Egyptian Art
 - a. Old Kingdom – pp. 58-68
 - b. Middle Kingdom – pp. 69-70
 - c. New Kingdom – pp. 70-77

- C. Chapter Five
 1. Greek Art – pp. 110-163

- D. Chapter Seven
 1. Roman Art – pp. 176-211

PART TWO – THE MIDDLE AGES

- A. Chapter Two
 1. Early Medieval Art – pp. 284-305

- B. Chapter Three
 1. Romanesque Art – pp. 306-32

- C. Chapter Four
 1. Gothic Art – pp. 330-387

PART THREE – THE RENAISSANCE THROUGH ROCOCO

- A. Chapter One
 - 1. Late Gothic – pp. 412-434

- B. Chapter Two
 - 1. The Early Renaissance pp. 434-477

- C. Chapter Three
 - 1. The High Renaissance – pp. 478-503

- D. Chapter Four
 - 1. The Baroque in Europe – pp. 546-602

PART FOUR – THE MODERN WORLD

- A. Chapter One
 - 1. Neoclassicism and Romanticism – pp. 646-701

- B. Chapter Two
 - 1. Realism and Impressionism – pp. 702-727

- C. Chapter Three
 - 1. Post-Impressionism, Symbolism and Art Nouveau – pp. 728-759

- D. Chapter Four
 - 1. Twentieth Century Painting – pp. 760-815

- E. Chapter Five
 - 1. Twentieth Century Sculpture – pp. 816-843

UNIT 1
QUESTIONS

The Art of Prehistoric Man

1. Why did most prehistoric artists draw only animals, and not people, on the walls of their caves?
2. What did men fear most during the Old Stone Age?
3. How was the role of the cave artist like that of the magician?
4. Why are prehistoric paintings hidden deep in caves?
5. What was the purpose of cave art?
6. Why did cave artists paint one picture over another?
7. How was Stonehenge constructed?
8. What were four artistic inventions of the New Stone Age?
9. When and where did the giant step called “civilization” occur?

Egyptian Art

10. Who was Imhotep?
11. Why is Chefren regarded as a greater builder than his brother Cheops?
12. What work of art is regarded as the masterpiece of the Akhenaten style?

The Ancient Near East

13. Why has so little Sumerian architecture survived?
14. What is significant about the palaces of Assyrian kings?
15. What is the greatest achievement of Assyrian sculptures?
16. How were the religious beliefs in Persia responsible for a different form of religious architecture?

Aegean Art

17. What reputation did the Palace of Minos, at Knossos, achieve in Greek Mythology? Why?

Greek Art

18. Why was ancient Greece a new kind of civilization?
19. Who was Psiax? What did he contribute to Greek painting?
20. What role did the artist play in the Greek community?
21. Who was Phidias?
22. Who was Praxiteles?
23. What are the three styles of Greek Art? When were they Practiced?
24. What are the three orders of Greek architecture?
25. What was the Acropolis of Athens? What was its chief building?
26. What were the two most important subjects for sculpture during the Archaic era of Greece?
27. What is a significant difference between Archaic and Classic Greek sculpture as exemplified in the "Standing Youth" (figure 56 and the "Dying Warrior" (figure 59)?
28. What qualities have been attributed to the "Laocoon"?

Roman Art

29. Why do Roman art and Greek art bear a family resemblance?
30. What evidence is there to prove that "the Romans were inspired engineers?"
31. What are the traditional differences between Etruscan and Roman temples?
32. What was the first building in history to enclosed a vast interior space?
33. What influences are found in the idealized state of Augustus Caesar? (figure 76)
34. What is encaustic painting?
35. What is fresco painting?

PROBLEMS

1. Prehistoric man used the painted image of his cave wall to represent the spirits of animals. What objects in our contemporary life seems to possess spiritual or magical powers?
2. In what ways can you relate the following statement to art work in the classroom? "Art is always as much concerned with the way the people feel about things as it is with the ways things really are."
3. What is meant by "primitive art"? What is the basis for classifying art as either primitive or civilized?
4. What techniques did the prehistoric cave artists use in creating works of art?
5. What ritual significance does the "Venus of Willendorf" serve?
6. How can the art products of a past culture help us to understand its life style?
7. What conventions are shared by Greek art and Egyptian art of the Old Kingdom?
8. What is the difference between "idealization" and "individualization"? Can't these terms be related to retouching yearbook photographs and painting official portraits of heads of state?
9. How do the steps followed by the sculptor in carving "Mycerinus and His Queen" compare with today's methods for carving in slate and harder stone materials?
10. What qualities in "individualization" and/or "idealization" might have been incorporated into the creation of the head of "Queen Nefertiti" (figure 82)? How does she compare with contemporary standards of beauty?
11. Compare the similarities and dissimilarities in the special types of composition represented in Egyptian tomb painting (figure 71), the funerary vase, and the Psiax vase (figure 146).
12. How can we explain the similarities in Egyptian, Mesopotamian, and Archaic Greek styles of architecture and sculpture? Consider standards of workmanship, geographical location, chronological sequence, and both religious and political influences.
13. What are the major Greek and Roman contributions to architecture? Consider visual unity, construction, and engineering.

ACTIVITIES

1. Let your imagination take a leap. Make use of your inner vision, as did Picasso, by searching among the many objects at home to create a construction or assemblage, a new image.
2. Experiment with materials similar to those used by prehistoric cave painters or appropriate substitutes (i.e., animal fat such as bacon grease, pulverized charcoal of dry tempera, mixed together and painted on flagstone or limestone surfaces with stiff bristle brushes, sticks, or the fingers).
3. Prepare a written or oral report on hunting magic in primitive societies today.
4. Write a short report comparing the image painted on a cave wall with the images on burial practices and cemetery art.
5. Give an oral report on Egyptian religious belief and its influence on burial practices and cemetery art.
6. Begin a notebook to be compiled throughout the course on one of the following themes. Include illustrations from art magazines whenever appropriate and provide captions for each of them. Some themes are:
 - a. The female figure
 - b. The male figure
 - c. Animals in art
 - d. Religious buildings
 - e. Forms of transportation, costume, or decorative motifs
7. Watch the sun rise every day for a week. Imagine that you are a priest at Stonehenge, or for Akhenaten, or in Sumer. As you anticipate the ascendance of this marvelous light that conquers darkness, ask yourself what sacred qualities it possesses. Compose a hymn to the sun. Describe to fellow students the awe and the anticipation that might inspire various forms of religious art.
8. Prepare a written or oral report on the myth of the Minotaur.
9. Create a chart comparing the styles of columns studied in this section. Make elevation drawings of columns and capitals based on the post-and-beam principle of roof construction. Include examples of Egyptian, Persian, Aegean, Greek (Doric, Ionic, and Corinthian), and Roman architecture.
10. Report on the changing role of the artist in prehistoric and other ancient societies.
11. Prepare a photographic scrapbook of public buildings in your community which show the influence of Greek and Roman style on American architecture since the seventeenth century.

12. Demonstrate engineering problems in constructing architectural forms. Styrofoam blocks can be cut to represent the post-an-beam method, the circular solids used in columns, and the truncated blocks used in Roman arches. Explain how engineering methods influence architectural design.
13. Do research on encaustic painting, and prepare examples for an oral report.
14. Do research on fresco painting. Experiment by working with wet pigment on wet plaster of paris surfaces.

UNIT 2

QUESTIONS

Early Christian and Byzantine Art

1. Why did the Roman Empire survive for five centuries?
2. What appeal did Christianity have for the Roman Empire during its economic and political decline?
3. What is a catacomb?
4. Why was the story of Jonah and the great fish popular subject matter in Early Christian art?
5. Who was the Roman Emperor who gave official status and personal support to the establishment of Christianity as a state of religion?
6. From what architectural structure did Early Christians derive the classic floor plan for their churches?
7. The site for the Imperial capitol was changed from Rome to what city?
8. What new art form came into existence in the fourth century as a result of the challenge to decorate new churches?
9. How were mosaics made?
10. What art form is regarded as the “small scale counterpart of murals, mosaics, and painted panels?”
11. What is vellum?
12. What stylistic tradition do the oldest illuminated books reflect?
13. What name would you give to a ticket agent if you wished to visit the city in which Early Christian art achieved its high point?
14. What is the difference in ceiling construction of classic Roman churches and Hagia Sophia?
15. What Italian city possesses mosaics that still survive the First Golden Age of Byzantine art?
16. What is an icon?
17. What was the Iconoclastic Controversy?

Early Middle Ages

18. What is the interlace motif?
19. Where did interlacing originate?
20. During the Dark Ages what roles did the artist perform in the community?
21. Who was Charlemagne? Why is he important to our understanding of Carolingian influence on Romanesque art.
22. Where did Charlemagne locate his capital?
23. How did the nave supports in St. Michael's Church, Hildensheim, differ from those in Early Christian basilicas?
24. What traits in the miniature St. Matthew (figure 104) recall ancient Roman portraits?
25. What were the problems the Charlemagne faced in building the Palace Chapel?
26. Who was the foremost patron of the arts during the Ottonian Age?

Romanesque and Gothic Art

27. What group did the artist belong to during the Gothic period?
28. Who was responsible for setting the course of the Gothic style?
29. How are pointed arches used?
30. What are flying buttresses?
31. Why is Amiens called a High Gothic cathedral?
32. How do Romanesque and Gothic sculptured figures differ in appearance?
33. How did the Medieval conception of Old Testament Kings influence the subject matter of French Gothic jamb figures?
34. In what way are the High Gothic cathedrals of France true national monuments?
35. What were the geographical directions in which Gothic art spread from its place of origin?
36. When and where did the "Pieta" theme originate?
37. Who was Lorenzo Ghiberti?

38. What was Giotto's contribution to the representations of the human figure in European painting?
39. What painting is regarded as the first true landscape since ancient Rome?

PROBLEMS

1. Explain the basic differences between the Roman religion and Christianity.
2. Characterize the major elements in the Early Christian basilica.
3. Discuss the influence of classical art in the "Vatican Vergil" and the "Vienna Geneses".
4. Describe the changes in the subject matter of Roman art which occurred as a result of the establishment of Christianity as the state religion.
5. List the similarities and dissimilarities in the floor plans of the Egyptian temple of Amun-Mut-Khonsu at Luxor (figure 78) and Old St. Peter's (figure 301).
6. Evaluate the unique qualities of Christian mosaics when compared with earlier Roman examples.
7. Consider whether the format of the scroll influenced the development of sequential illustrations such as "Jacob Wrestling with the Angel" (figure 313). Is there a relationship between this art form and today's comic strips?
8. Discuss how the artists might have idealized their depiction of Emperor Justinian and Empress Theodora (figure 323 & 324) as counterparts of Christ and the Virgin.
9. Explain: The separation of the Roman Catholic Church from the Orthodox Church influenced different styles and forms of art and architecture.
10. The life style of a nomadic culture influences its art forms. Discuss this statement, referring to works by the Sumerians and the barbarians.
11. Characterize the "pagan animal style" as found in Irish manuscripts.
12. Consider how the basic problem of architectural design-enclosing space-influenced the appearance of both French and English vaulted ceilings.
13. Describe how and why Abbot Suger rebuilt the Abbey of St. Denise.
14. List the advantages of the pointed arch compared with the semicircular arch.
15. Describe your probable feelings if you could stand beneath the Gothic vaulted ceiling of Notre Dame, Paris (figure 446). Compare it with the Romanesque vaulted ceiling of St. Sernin (figure 403).

16. Evaluate the overall effect and meaning ascribed by Abbot Suger to the lighting of the nave through stained-glass windows. What was the basis for his philosophy.
17. Trace the use of “jamb figures” in Romanesque and Gothic churches.

ACTIVITIES

1. Design a mosaic of your own.
2. Prepare a ground plan of Hagia Sophia at Constantinople.
3. Give an oral report on the mosaic cycle at Daphne.
4. Research the events which led up to Byzantium’s Second Golden Age (850-1200).
5. Prepare a written report on the development of the Roman basilica into the basic structure for Christian churches.
6. If you are compiling a notebook on religious structures as suggested in Part I, include examples of the basilica from the simple early plans to the complex later ones.
7. Prepare an oral report on the meaning of the triumphal arch as used both by Roman emperors and Christian priests. Interviews with clergy of both Roman Catholic and Eastern Orthodox churches would prove very helpful.
8. Prepare an oral report on the origin of the choir as both a group of singers and a section in the floor plan of a church. Which came first, the singers or the section?
9. If you are compiling a notebook on one of the themes suggested in Part I, continue with appropriate illustrations.
 - a. The female figure. Consider representations of the Virgin Mary in Byzantine, Romanesque, and Gothic styles.
 - b. The male figure. Consider representations of Christ as shepherd, as Pantocrator, and on the cross.
 - c. Animals in art. Include the pagan animal motif, and examples of subject matter in capitals and architectural decoration.
10. Create a manuscript illumination, using watercolor or tempera on parchment paper to depict your favorite contemporary hero.
11. Create a mosaic to achieve the shimmering effect of walls in Early Christian basilicas. Use tesserae of glass, glazed ceramic, metal, and perhaps parts of costume jewelry.

12. Paint a series of sequential illustrations in the “Vienna Genesis style,” using watercolor or tempera on parchment. Try depicting historical scenes for a history course or episodes from literature for an English course.
13. Continue the written or oral report suggested in Part I, dealing with the changing social role of the artist in the tenth to fourteenth centuries.
14. If you have taken on the engineering project suggested in Part I, you should include examples of how ceilings are supported with Romanesque and Gothic vaulting. Use materials like those you used in the first project.
15. Study authentic mosaic construction and prepare a demonstration.
16. Research stained-glass-window construction and prepare a demonstration. Visit a local craftsman, if possible, for experienced advice and knowledge.

UNIT 3

QUESTIONS

The Renaissance in the North

1. Who is credited with launching the movement known as humanism?
2. When and where did the Renaissance begin?
3. What was the disadvantage in the use of egg tempera as a medium for mixing colors? How was it overcome with the development of oil as a medium?
4. How did the master of Flemalle combine harmoniously both human and divine characteristics in the “Annunciation” (colorplate 24)?

The Early Renaissance in Italy

5. Who were the two artists who were the first to understand atmospheric perspective?
6. Who were the Medici?
7. What Italian city was regarded the “New Athens”?
8. What was the Renaissance attitude toward art?
9. What changes took place in Italian sculpture through the influence of Donatello?
10. Why was there a popular trend in desiring portrait busts in Italy from about 1450?
11. Who was Andrea Verrocchio?
12. What kind of subject matter was Antonio Pollaiuolo famous for in his paintings and engravings?
13. Who were the two Early Renaissance artists who devoted themselves to the scientific study of perspective?
14. Who is responsible for the union of engineering and art in the construction of the Cathedral dome in Florence?
15. What are the Christian and Roman architectural elements in the church of Sant’Andrea, Mantua?
16. In what way does Masaccio’s style of representing the human figure differ from Giotto’s?

17. Why is Piero della Francesca considered the spiritual ancestor of abstract artists in our time?
18. Who was Sandro Botticelli?
19. In what way is the “Birth of Venus” (figure 623) a metaphor?
20. Why is Giovanni Bellini’s “St. Francis in Ecstasy” (figure 631) considered an early masterpiece of landscape painting?

The High Renaissance in Italy and Mannerism

21. How did the versatility of Leonardo differ from that of Michelangelo?
22. Who were the two artists-architects most responsible for the reconstruction of Old St. Peter’s, Rome?
23. Who is regarded as the most eccentric of the Mannerists?
24. Who was Andrea Palladio?

The Baroque in Italy and Germany

25. What form in Baroque architecture served the same purpose as the buttress and flying buttress in Gothic architecture?
26. What contributions, in addition to artistic ones, did Albrecht Durer bring from Italy to his fellow artists in Germany?
27. Who was the first exponent of “naturalism?” How is this style different from “realism?”
28. Who is Gianlorenzo Bernini?

The Baroque in Flanders, Holland, and Spain

29. What attitude about art caused Rubens to combine drawing and painting in his sketches?
30. What did Velazquez and Vermeer share regarding the painting of light?
31. Why would Frans Hals have appreciated modern photography?

The Baroque in France and England

32. According to Louis XIV, what was the task of the arts in France during his reign?

33. By the 1600's what changes had taken place in the education and training of artists?
34. Bramante was to St. Peter's in Rome what _____ was to St. Paul's in London.
35. Why is the Gothic spirit considered to have been reborn in the interior space of the Late Baroque Bishop's Palace in Wurzburg?
36. What was the basic achievement of art in England during the sixteenth and seventeenth centuries?
37. How do Hogarth's genre scenes compare with those of Dutch painters?

PROBLEMS

1. Compare the statement that some Renaissance men looked "on their own times as a new dawn, the threshold of a new age, and on themselves as the first of a new breed of men" with our contemporary feelings about living in an atomic age or an Age of Aquarius.
2. Compare the results in color quality when painting in egg tempera and in oil medium.
3. Study the statements made by the author regarding Flemish and Italian influence in the "Avignon Pieta" (pp. 428).
4. List cities which were regarded as the mecca (a) by artists in Italy throughout the Renaissance, (b) by Spanish Mannerists, (c) by the Dutch in Protestant Holland, (d) by the French since the reign of Louis XIV.
5. Name the most significant patrons of art during the Renaissance. Why do the arts seem to require patronage regardless of time or place?
6. Define the difference between nakedness and nudity in representing the human figure in art?
7. Evaluate the principles of "idealization" and "individualization" used in the "Madonna and Child" theme in all periods of the Renaissance.
8. Consider Florentine Neo-Platonism and the basis for idealization in the representation of David, St. Sebastian, and Christ.
9. Study the rules of scientific perspective as they apply to Renaissance art both north and south of the Alps.
10. Analyze the ways in which Mannerism can be regarded as a precursor of today's psychedelic styles.

11. Determine whether the lack of church patronage in Protestant countries provided the artist with the opportunity to develop his own ideas.
12. Compare Michelangelo's and Bernini's sculptures of David (figures 645 and 767). How can you explain in your own words the concept of energy charged space?
13. Compare the religious scenes by Rembrandt with those from previous periods in Roman Catholic countries. How might you relate the Protestant's concern for common reading of the Holy Bible as an influence on his interpretation of subject matter?
14. Characterize Louis XIV as the greatest patron of the arts and the arbiter of taste in late seventeenth-century France.
15. The reign of Louis XIV and the Royal Academy in France were marked by theatrical display and masquerade. How can this reaction be related to the current trend in costume-like fashions?

ACTIVITIES

1. Field trips or personal visits to nearby art galleries are especially meaningful. Compare the originals you see with any postcards of those works purchased at the gallery. Such comparisons teach you to use and appreciate reproductions of varying sizes and colors.
2. Prepare a demonstration on egg tempera.
3. Prepare a demonstration on how Renaissance artists obtained and prepared their own pigments in the oil medium.
4. Prepare a written or oral report on religious symbolism in Northern art. Select works for discussion that are not reproduced in this text.
5. Give an oral report on the role that art patronage can play in the life of a community. Refer to civic enterprises by the Florentines, but consider similar efforts in this nation's towns today. Include information about the origin and purpose of art works available in your community. Suggest how more works might be used on buildings and in public places.
6. If you are compiling the notebook suggested in Part I, use the pictures in the text to guide you in your search for examples of each theme.
7. Prepare a written report on your favorite Baroque artist. Include as many primary sources as possible; for artists who have written treatises on art, autobiographies, and letters.
8. Give a class a summary of the changes that have occurred in the education and training of artists from early periods to the present.

9. Be an amateur art historian. Investigate either of these subjects:
10. Trace the development of the female angel as a subject in art. Prepare a report that includes (1) Biblical references to the gender of angels, such as Gabriel; (2) a study of reproduction of art from Early Christian through the Renaissance; (3) appropriate examples (note Botticelli's male angels with long hair) and analyze their characteristics. As you draw your conclusions, consider how works of art influence religious beliefs.
11. Trace the development of the cherub (infant angel) in art. Prepare a report that includes (1) Biblical references to cherubim in the Old Testament; (2) a study of reproductions of these angels depicted in art; (3) examples of when they seem to first appear (note the foreshortened begins in Giotto's Lamentation) and reappear in later works; (4) a documentation of the reintroduction of the Roman putto.
12. Create a picture depicting a "Garden of Delights" for the present day in the manner of Hieronymus Bosch.
13. Create a complete costume ensemble for either a young man or a young woman to wear as an expression of today's life style. Select your ideas from garments worn by figures in paintings from various periods of art. Strive for unusual yet harmonious combinations, rendering the sketches as if they were designed for the theater.

UNIT 4**QUESTIONS**Neoclassicism and Romanticism

15. Near the end of the Baroque era, what two authorities ceased to command allegiance in our Western society?
16. What aspect of art, other than style, determines whether a work is Romantic?
17. Where was Romanticism born? Where did it become fully established?
18. To which artists should Napoleon be grateful for helping to perpetuate his achievements in history through their works of art?
19. What artistic works influenced Francisco Goya's later style?
20. How do romantic portraits differ from ones painted in the documentary tradition?
21. Which French Romantic artists was well known for his biting political sense?
22. What practice for painting landscapes used by both John Constable and Camille Corot was unusual during their time? It is common today?
23. What archaeological event greatly influenced the classical revival during the late eighteenth century?
24. Which nations participated in the Gothic revival beginning in the early nineteenth century?
25. What is a famous early example of the use of iron in the construction of public buildings?
26. Who was John Ruskin?
27. Why was the Romantic era a difficult time for sculptors?
28. Who was the French Neoclassic sculptor invited to America to portray George Washington?

Realism, Impressionism, and Post-Impressionism

29. Why is Gustave Courbet significant in the development of Realism?
30. What innovations did Edouard Manet make in conveying the appearance of form and space?

31. What style of painting did Claude Monet introduce?
32. In what mediums did Edgar Degas work?
33. What American attitude toward new European art movements was not shared by the Europeans?
34. What is the correct title of the painting commonly referred to as “Whistler’s Mother?”
35. Who made unfinishedness an important principle in the artistic creation of impressionist sculpture?
36. What are the three geometric solids on which all of nature is based according to Paul Cezanne?
37. What is Pointillism?
38. Why is “Sunday Afternoon on the Grande Jatte” (figure 987) compared with “Discovery and Proving of the True Cross” (figure 601)?

Twentieth-Century Painting and Sculpture

39. Why did Picasso’s circle revere Henri Rousseau as the godfather of twentieth century painting?
40. What are the three main currents in modern painting and sculpture? How are they related to feeling, structure, and imagination?
41. Who were the “Fauves”?
42. What was revolutionary about Fauvism, especially as seen in “The Joy of Life” (figure 1036) by Henri Matisse?
43. Who is regarded as the most powerful of the German Expressionists?
44. What new visual language did Picasso invent?
45. Why is Picasso’s “Three Musicians” (figure 1062) considered to be one of the great masterpieces of modern times?
46. What is “Dada”?
47. What was Miro’s early style of painting?
48. What was one of the unconventional ways in which Max Ernst applied paint to his canvas?

49. What commitment and control is required of the artist in “Action Painting”?
50. Who is Henry Moore?
51. What new dimension was added to sculpture by Alexander Calder?

Twentieth-Century Architecture

52. Who is regarded as the first modern architect and what was his creed?
53. In designing Notre-Dame-du-Haut at Ronchamp, Le Corbusier saw himself as a direct successor of the builders of earlier architectural structures. Who were they?

PROBLEMS

1. Discuss the changes which occurred in art as a result of the revolution in Western man’s allegiances.
2. Define the terms “content” and “subject matter”.
3. After studying the text and the reproductions, define Romanticism in your own words.
4. Explain the statement: Jean-Auguste Dominique Ingres was a painter’s painter.
5. Analyze how the public is a factor in the establishment of styles in art and architecture as well as in fashions.
6. Consider the public’s responsibility for determining the appearance of public structures, as compared with their freedom from responsibility during the Middle Ages.
7. Explain what is meant by “honesty” in architecture.
8. Analyze how the principles of “individualization” and “idealization” were applied in the works of Neoclassic sculptors.
9. List the new roles modern artists have assumed as seen in the uncommissioned works of Goya, Daumier, Courvet, Van Gogh, Kandinsky, George Grosz, and Jackson Pollock.
10. Trace the new functions of art which have resulted from the invention of the camera and the decrease in patronage from aristocratic and religious sources.
11. Define the meaning of “Art for Art’s Sake.”

12. Decide why the elements of design (space, line, shape, color, and texture) have become more important to modern artists than they seem to have been during previous periods.
13. If Cezanne is correct about all of nature being based on conical, spherical, and cylindrical forms, consider what premise might be made regarding the rectangular and cubic forms we see in our civilized world.
14. Determine why Matisse is regarded as an outstanding colorist.
15. Interpret the subject matter of completely nonrepresentational works of art.
16. Study European standards of beauty. Did they need to be changed in order to find beauty in African principals of abstraction?
17. Investigate the difference between a “school” of art and a “movement” of art.
18. Study Pop Art (p. 805) as a revival of Dada and Surrealist art.

ACTIVITIES

1. Visit local competitive art shows whenever and wherever available. They provide an opportunity to see what is being created locally, what jurors regard as outstanding, and they afford comparisons of styles and techniques in their original, rather than reproduced, states.
2. Research and prepare a demonstration on either collage or the pastel medium.
3. Give an oral report, illustrated with slides, on influences in art based on your own observation. Possible themes would be:
 - a. Tracing the recurrence of Classic Greek and Roman styles in art architecture in succeeding periods. Try to answer why Classic art has such recurring appeal.
 - b. Relating the pure abstraction of Piet Mondrian’s later paintings to the architectural design of appropriate buildings.
 - c. Miscellaneous recollections of works that you discover to have qualities in common, similar to the pairing of works by Piero dell Franscesca and Georges Swurat, or Copley’s “Watson and the Shark” and Gericault’s “The Raft of Medusa”.
 - d. Localizing the generalizations of an architectural style. Select one which can be seen in local buildings, such as Neoclassic, neo-Baroque, neo-Gothic, or neo-Egyptian. Consult the historical society in your town.

4. Prepare a report on recent art criticism. Include discussion of the role of the tastemaker in society.
5. Join other students to participate in a panel debate of historic artists. Pretend to be an artist of your choice, research him, present his attitude about art, the role of the artist, and technique. Suggested artists:
 - a. Jacques Louis David. Describe his efforts to glorify his emperor in the Napoleonic War.
 - b. Francisco Goya. Express his anguish at the suffering caused by the Napoleonic Wars.
 - c. Gustave Courbet. Relate the new things he wanted to say about real people in realistic settings.
 - d. Piet Mondrian. Present his desire to create without using real or natural forms as content.
6. Continue compiling the notebook suggested in Part I. In addition to “idealization”, however, you will probably be concerned with examples of representation and abstraction.
7. Prepare an oral report that starts with Turner’s “The Slave Ship” and a reading of the poem “The Seasons”, by James Thomson. Then in poetry and pictures present the feelings of the Black as a victim of slavery.
8. Prepare an exhibition on differing standards in perspective rendering. Include examples of atmospheric and scientific perspective, and dramatic perspective as seen in works by Cezanne, Degas, and De Chirico. Consider Japanese and Chinese standards, also, if information is available.
9. Create a crossword puzzle for your class, using names, titles, words, and phrases appropriate to the course.
10. Give an oral report on Picasso’s “Guernica” and explain how the bombing of the town during the Spanish Civil War inspired the artist.
11. Build a simplified model of Paul Klee’s “Twittering Machine”.
12. Join with others to write individual short stories based on a work such as Chagall’s “I and the Village” or De Chirico’s “Mystery and Melancholy of a Street”. Read them to the class and discuss how imaginative works of art open up the imagination of the viewer.

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WEBSITES

Visual Arts 3/AP Studio Art: http://www.collegeboard.com/student/testing/ap/sub_studioart.html

Artful Minds: <http://library.advanced.org/50072>

ArtsEdNet: <http://www.artsednet.getty.edu>

NJ Dept of Education: <http://www.state.nj.us/education>

Artcyclopedia: <http://artcyclopedia.com/indexhtml>

Arts Edge: <http://artsedge.kennedy-center.org>

Artstor: www.artstor.org

Standards: www.state.nj.us/education

**INSTRUCTIONAL MATERIALS AND EQUIPMENT
(Based on 20 students)**

A. Materials

1. Found objects
2. Wood (pine, mahogany, etc.) blocks of various sizes
3. Charcoal pencils (2 doz. each – soft, medium)
4. Charcoal blocks (2 doz.)
5. Erasers (2 doz. – gum and block or soap)
6. Acrylic paint (8 basic colors) 1 quart each
7. Papers
 - a. Manila (12X18) ream each, (18X24) ream each
 - b. Tracing (12X18) ream each
 - c. 60 lb. White drawing (12X18) ream (2), (18X24) ream (1)
 - d. 70 lb. White drawing (12X18) ream (2), (15X24) ream (1)
 - e. 80 lb. White drawing (12X18) ream (2), (18X24) ream (2), (24X26) ream (1)
 - f. Fadeless (12X18) 14 basic colors, 100 sheets (14), (18X24) assorted, 100 sheets (2), (24X36) assorted, 100 sheets (2)
 - g. Pastel papers, assorted colors
 - h. Charcoal paper (18X24), pkg. 100 sheets (2)
 - i. Watercolor paper (9X12) pkg. 100 sheets (2), (12X18) pkg. 100 sheets (2)
8. Solder rolls (4) soft, easy and medium
9. Pin back, doz./pkg. (2)
10. Clay – white talc 50 lb./pkg. (3)
11. Clay – Indian Red 50 lb./pkg. (3)
12. Masonite boards (1/8 and 1/4) (20)

13. Rubber cement, 5 gallons
14. Rubber cement, 2 ½ oz. Containers (20)
15. Colored pencils, 24 colors (20)
16. Elmer's glue, 8 oz. (20), gallon (1)
17. Photographs – (scrap)
18. Pastels (soft and chalk base) (20)
19. Fixative spray, 16 oz. (5)
20. Wire (various gauges)
21. Cardboard, corrugated/smooth
22. Duco cement, 2 oz. tubes (20)
23. Fishing line
24. Cellulose wall paper paste, 5 lbs. (2)
25. Masking tape (1/2 " X 60 yards) (10)
26. Chicken wire (1" opening)
27. Shellac, white and orange, quart (2)
28. Conte' crayons (20)
29. Black India ink, quart (2)
30. Color inks, assorted (12)
31. Magic markers (various colors, waterbase, permanent)
32. String
33. Scrap rags
34. Cray-pas (20)

B. Equipment

1. Wood carving set (6 tool set plus stone) (20)
2. Mallets (light lignum vitae or hickory) (20)
3. Scissors (24 pairs)
4. Pen holders (20)
5. Rulers, 18", metal edge (24)
6. Yard stick
7. Protractors (20)
8. Brayers, 4" and 6" (12 each)
9. T-square, 24" (20)
10. Compasses (20)
11. Drawing boards, 24X30 (20)
12. 45 Triangles (20)
13. 30 X 60 Triangles (20)
14. Stapling gun (3/16" and 5/16" stapler) (20)
15. Hammers, 13 oz. (10)

SAFETY MEASURES

Students must be instructed on the hazards of materials being used and the precautions to be taken to avoid injury to themselves or others. **ALL MATERIALS ARE PROPERLY LABELED.**

Potential Hazards

1. Volatile Substances
 - a. paint
 - b. spray paint
 - c. rubber cement

2. Tools
 - a. knives
 - b. gougers
 - c. linoleum cutters

Type of Protection Needed

1. Proper Ventilation and Exhaust
 - a. store in metal cabinet
 - b. fire extinguisher with proper agent
 - c. eye and body wash facility
 - d. rubber gloves

2. Use of Safety Glasses/Eye Protection

GLOSSARY

ABSTRACT - Form originating with a recognizable object, but simplified by the artist to express the essence of the object rather than its physical appearance.

ABSTRACT EXPRESSIONISM – A movement in painting originating in America, in which the artist divorces himself from the representation of physical reality, in favor of expressing his own feelings.

ACHROMATIC COLORS – Neutral colors, such as black, white and gray.

ACRYLIC – A variety of plastics which are unusually clear and lend themselves to high polishing. Also a painting medium in which the pigments are found in a polymer emulsion.

ADDITIVE PRIMARY COLORS – Red, blue, and green, the colors from which any color can be mixed in light.

ADDITIVE PROCESS – The process of building up forms, as by modeling or welding, as opposed to the subtractive process, in which forms are cut away.

AFTERIMAGE – A psychological phenomenon in which the retina of the eye becomes fatigued after viewing any hue for a sustained period of time, causing the complementary hue to be seen.

ANALOGOUS COLORS – Colors that are adjacent on the color wheel.

ARCADE – A series of arches supported by piers or columns to form an open passageway.

ARCH – A structural device, generally any opening spanned by a curved top supported by two uprights; however, the true arch consists of wedge-shaped blocks placed in a semicircle and in counterthrust, so that they converge at a keystone at the center of the opening.

ART NOUVEAU – A highly decorative style of the 1890's, based on plant forms, Japanese art, European peasant decoration, and other sources.

ATMOSPHERIC PERSPECTIVE – The effect of an intervening body of air between the object and the viewer, causing a softening of outlines, cooling and blurring of colors, and loss of detail at the horizon.

BAROQUE – A style of art and architecture that flourished from c. 1600 to 1750 in Western Europe, characterized by strong diagonals and a robust swirling quality.

BAS-RELIEF OR LOW RELIEF – Sculpture in which the figures are attached to the background, projecting usually less than two inches.

BAUHAUS – A school founded by Walter Gropius in Germany in 1919, known for its adaptation of science and technology to art and for the use of glass and metal in unornamented buildings.

BIOMORPHIC – Taken from nature, from the Greek meaning structure based on life.

CANTILEVER – A bracket or block projecting freely at one end and firmly supported from the other side.

CARTOON – A drawing made on paper used in transferring designs to walls as a basis for painting, mosaic, or tapestry.

CASEIN – A painting medium in which the pigment is bound with milk curd.

CHROMATIC COLORS – Colors with the quality of hue in them, such as red or blue as opposed to the neutrals, which are black, white and gray.

COLLAGE – A design formed by the pasting of various materials onto a background to create a variety in texture and surface interest. Materials such as paper, wood and cloth are often combined with paint on canvas.

COLLOTYPE – A method of printing from photosensitive gelatin spread on sheets of glass or flexible metal.

COLOR DYNAMICS – The study of the effects of various colors upon each other of their changing character under different conditions.

COLOR HARMONIES – Combinations of two or more colors which are somehow related.

COMPLEMENTARY COLORS – Colors that are opposite one another on the color wheel, and which, when mixed together in equal parts, form gray, or, in the case of light, form white light.

CONCEPTUAL IMAGE – An image arising in the artist's mind rather than in his visual experience.

CONSTRUCTIVISM – A movement in twentieth-century sculpture in which the emphasis is on architectonic forms built of wires, grids, and the like.

CONTACT PRINT – A photographic print which is the same size as the negative from which it was made.

CONTENT – The emotional and intellectual structure that the artist incorporates into his work.

DADA OR DADISM – A movement begun during World War I, in which artists expressed their feelings of futility in a war-ravaged world by exhibiting creations designed to shock or ridicule standards.

DECORATIVE DESIGN – Design of a surface, usually applied after the structure of the object has been completed.

DIAPHRAGM – A part of the camera consisting of overlapping metal leaves by means of which the opening of the lens can be controlled.

DOME – A vault in the form of an inverted cup, which is formed by the intersection of two or more arches.

EMULSION IN PHOTOGRAPHY – A chemical coating, usually of silver bromide and various dyes, which forms the substance of a film into which the image is fixed by exposure to light.

ENCAUSTIC – A painting medium consisting of hot beeswax and pigment.

ENVIRONMENTAL SCULPTURE – Sculpture using materials seen repeatedly in the everyday environment but which are treated or combined in such a way as to remove their usual associations.

EXPRESSIONISM – A movement originating in Germany before World War I, in which the artist gives a visual form to his emotions and reactions to reality or depicts the inner nature of his subject rather than the outer aspects of it.

FIGURE-GROUND PERCEPTION – The capacity to distinguish between object and background.

FILTER – A piece of dyed gelatin or glass that fits over the lens of a camera to modify rays.

FLEXWOOD – Paper-thin sheets of wood glued to a flexible backing.

FLYING BUTTRESS – A structural device first used in gothic architecture to support the vault from the outside.

FOCAL LENGTH – The distance from the lens to the focal plane where the film is located.

F-RATING – A symbol to express the speed of a lens by comparing its diameter to its focal length.

FRESCO – A method of painting in which pigment is mixed with water and applied to wet plaster walls.

GEODESIC DOME – A dome first devised by R. Buckminster Fuller, composed of small modules based on the triangle.

GOUACHE – Opaque watercolor in which the pigment is bound with gum Arabic and a paste of zinc oxide.

GROUT – A substance composed of glue and cement, which is used to fill the joints in masonry or the cracks between the tesserae in a mosaic.

HAPPENING – An environmental situation related to both sculpture and drama, in which no permanent form is established but an occurrence take place that is sometimes satiric.

HARD-EDGE PAINTING – A style of painting developed in the mid-twentieth century in a meticulous style, or, in the case of abstraction, with geometric accuracy.

HAUT-RELIEF OR HIGH RELIEF – Relief sculpture in which the forms project from the background to considerable depth, usually two inches or more.

HUE – The pure state of any color, also the name by which the color is called.

IMPASTO – The thick application of paint to provide texture.

IMPRESSIONISM – A movement in painting originating in France in the 1870's in which paint was used to represent the transitory effects of light and color.

INTARSIA – Intricate inlay of wood in future to form pattern such as still lifes, scrolls, and arabesques.

INTENSITY – The amount of purity in a color, also called chroma (from the Greek “color”) or saturation.

IRIDESCENCE – The effect by which one color seems to contain all of the hues in the spectrum.

JACQUARD – A variety of figure weave which includes brocades and damasks.

KINESTHESIA – A muscular response to a work of art in which the work inspires a feeling of physical bodily motion.

KINETIC ELEMENT – The element of movement as it is found in a work of art, relating visual forms to a total experience.

LACING – A method of manufacturing cloth by fastening a single thread onto itself, as in knitting.

LENS – Part of a camera, ground from optical glass, to control refraction or bending of light waves as they approach the film.

LINEAR PERSPECTIVE – A system for depicting distance through the converging of lines at a vanishing point on the horizon line and the foreshortening of objects as they recede from the point where viewed.

LUMINAL SCULPTURE – Sculpture using light as an element.

MARQUETRY – Veneers inlaid with wood, marble, or ivory that retains a flat surface.

MEDIUM – The material in which a work of art is created.

MEZZOTINT – An etching process in which the background is given an all-over texture by use of a tool called a rocker.

MINIMAL ART – Painting or sculpture which is largely mechanical in conception and construction.

MODULAR UNIT – A structural element that is repeated in varying quantities to create a design in which all parts are related to each other and to a whole.

MONOCHROMATIC – Referring to the use of one hue in its various gradations.

MONOPRINTS – A planographic process in which ink or paint is applied to a flat surface and paper laid upon it to make a print which will be one of a kind.

MOSAIC – An art form in which tesserae – small pieces of glass, ceramic tile, or other materials – are fitted together to form a design and then glued or cemented to a background.

NEGATIVE – In photography, the film or plate upon which the image is originally registered and from which a positive print is made.

NEGATIVE SPACE – The space not occupied by an object itself but circulating in and around it, contributing to the total effect of the design.

NEOCLASSICISM – A revival of the classic ideals of the ancient Greeks and Romans.

NONOBJECTIVE – Having no resemblance to natural forms or objects.

OP ART – A movement in mid-twentieth century America in which painters based their work on the science of optics, depicting eye-dazzling patterns and combinations of colors often in geometric designs.

PAPER-MACHE – A pulp made from moistened paper mixed with resin, oil or glue which is then molded into various forms. From the French meaning “chewed paper”.

PARQUET – Geometric shapes of wood inlaid, mosaic fashion, for flooring or furniture.

PARTERRE – A designed flower bed in which colorful paintings form geometric or other designs.

PERCEPTUAL IMAGE – The image seen by the eye but influenced by psychological factors.

PERCEPTION – The act of visually gathering knowledge through attention to something the individual considers important and the giving of meaning to the knowledge gathered.

PIGMENT – A colorant ground into fine powder and used to color paints or dyes.

PINCH POT – A piece of pottery made by shaping the clay with the fingers.

PLANOGRAPHY – An area of printmaking which includes lithography and serigraphy.

PLASTIC – Any of numerous substances composed of organic molecules in certain chemical combinations. Also the ease with which substances can be shaped.

PLATE GLASS – Glass made by rolling and grinding to remove any irregularities.

PLYWOOD – Thin sheets of wood glued together with alternating grains in alternate layers.

POP ART – A movement in mid-twentieth century, in which artists chose as subject matter the symbols – often the materials as well – of the mass-produced world around them, such as coke bottles, billboards, and blown-up comic strips.

PORCELAIN – Ware made from a specially body composed of kaolin, ball clay, feldspar, and flint. It fires at the highest temperature of all pottery wares.

POSITIVE SPACE – The space occupied by an object as distinguished from negative space which circulates in and around it.

POST-AND-LINTEL – A structural system in architecture in which beams or lintels are placed horizontally across upright posts.

PRESSED GLASS – Glass made by pouring into molds and pressing the inside by means of a plunger.

PRIMARY COLOR – One of the basic colors on any color wheel, which it is assumed cannot be mixed from other colors, but which serves as a basis for mixing all other combinations on the wheel.

PYLON – A solid pyramidal structure usually of concrete, used for anchoring bridge towers or cantilevers.

RADIAL SYMMETRY- Balance achieved by the arrangement of elements in a circular pattern around a central axis.

RAISING – A method of working metal by hammering it to elevate the outer part of a sheet.

REFRACTION – The bending of a ray of light as it passes through a prism or a lens.

RELIEF – A printing process in which portions to be printed stand out, while the background is recessed.

RELIEF PAINTING – A combination of painting and relief sculpture in which designs in wood, metal, or other substances are applied to a rigid background and then painted into a total composition.

RELIEF SCULPTURE – Sculpture which projects from a background to which it is attached, usually projecting three inches or less.

REPOUSSE – Another name for embossing, in which metal is traced with a tool and then raised from the reverse side to form subtle modeling or relief.

RESIST PRINTING – A method of dyeing fabrics by blocking out certain areas with wax or other means and then dipping the fabric in the dye.

ROCOCO – An eighteenth-century style characterized by delicate curves and pastel colors in painting and architecture.

RYA – A pile weave used in rugmaking.

SAND CASTING – A method of creating sculpture from molten material pouring the material into a cavity formed in mold of wet sand.

SECCO – From the Italian term for dry, a method of painting in which pigment is applied to dry plaster walls.

SECONDARY COLOR – A color created by mixing two primary colors on any color wheel.

SGRAFFITO – A method of decorating pottery in which designs are cut through the glaze revealing the color of the clay underneath.

SHADE – Any variation of color which is darker than the original hue as a result of the addition of black or of the complement of the hue.

SHUTTER – The part of the camera which controls the length of time the film within the camera is exposed.

SHUTTLE – In weaving, the holder for the weft thread.

SLAB POT – A piece of pottery formed by cutting flat sheets of clay into pieces.

SLIP – Liquid clay of the consistency of cream, used to pour into molds for the making of pottery or for decoration.

SPLIT COMPLEMENTARY – A combination of colors involving one hue and the hues on either side of its complement on the color wheel.

STITCHERY – The term used for contemporary embroidery techniques in which the stitches themselves predominate in the creating of a design.

STONEWARE – Ware made sometimes from natural clay and sometimes from prepared clay bodies. It is hard and vitreous and fires at a relatively high temperature.

STRUCTURAL DESIGN – Design involved with the basic form of an object, as distinguished from decorative design, which usually concerns design of a surface.

STYLIZATION – The simplification of an object to emphasize design qualities.

SUBJECTIVE VISION – The psychological interpretation of color relationships by an individual according to his own peculiarities of vision, of perception, and of past experiences.

SUBTRACTIVE PRIMARY COLORS – Colors which absorb the light of the additive primary colors, such as, magenta, yellow, and turquoise.

SUBTRACTIVE PROCESS – The process of cutting away to build forms, as from a block of marble or wood.

SUCCESSIVE CONTRAST – The phenomenon by which the afterimage of an object appears to the closed eyes in the complementary color of the original object.

SURREALISM – The combining of familiar objects in fantastic ways, as in a dream or the subconscious.

SYMBOLISM – A means of representing what is not known, usually by graphic figures.

SYMMETRY – Balance achieved through the arrangement of elements in a regular pattern in which each side of a central axis is the exact reverse of the other.

SYNESTHESIA – A simultaneous stimulation of senses, for example, the sensing of color in relation to musical sounds.

TAPESTRY – A heavy, hand-woven textile in which the weft threads do not usually continue across the full width of the fabric but are woven back and forth in specific areas to form patterns.

TEMPERA – A painting medium in which the pigment is bound together with egg or with animal or vegetable glue.

TENSILE STRENGTH – A characteristic of metal or other material which makes it possible for it to be stretched without breaking.

TESSERAE – The small pieces of glass, tile, stone, or other material in a mosaic.

TETRAD – Any four colors placed equidistant from one another on the color wheel.

TEXTILE – A fabric that is woven.

TIFFANY GLASS – A style of glass designed in the early twentieth century by Louis Comfort Tiffany, using rich colors and the botanical forms and patterns characteristic of Art Nouveau.

TINT – Any variation of a color that is lighter than the original hue, usually as a result of the addition of white.

STONE – A softened color achieved by mixing pure color with gray or with its complement.

TRANSPARENCY – The quality of seeing through one layer into layers underneath, achieved in a work of art by use of cellophane, tissue paper, or by skilled painting.

TRIAD – Any three colors placed equidistant from one another on the color wheel.

TRUSS – A structural form consisting of rigid bars or beams combined into a framework whose shape cannot be altered without changing one or more of its members.

VALUE – The lightness or darkness of a color.

VAULT – An extension of the arch to form a curved roof over a hallway, a room, or larger space.

VIGA – A pole used horizontally as a roof beam, which projects beyond the outside wall. Found in Spanish colonial architecture.

VISUAL TEXTURE – Surface variety that can be seen but not felt with the fingers.

VISUAL VACUITY – Ability to perceive fine differences in details of the visual environment.

WEAVING – The process of interlacing two sets of parallel threads to form a web.

Syllabus

The student will have chosen a Drawing or 2-D design direction over the summer to tailor their summer assignments as well as all projects for this year.

By May students will:

- Show an understanding of the focus of the portfolio selected.
- Select five top-quality pieces for Quality.
- Demonstrate a breadth of high-quality work, 12 pieces.
- Develop a personal Concentration of 12 pieces.
- Develop a statement for exam.

Course Overview

Week 1

Drawing Portfolio and 2-D Design Portfolio -

Individual Portfolio Review to discuss previous work that may be used for the AP portfolio. Begin working on insect study drawing.

Week 2

Drawing Portfolio

Experiment with a variety of mark-making techniques with ebony pencil to establish a sense of rhythm and movement while studying the anatomy of an insect.

2-D Design Portfolio

Positive/Negative Space Study of Insect—using ebony pencil to create a composition with a visually interesting and balanced use of positive and negative space as well as texture and contrast.

Week 3

Drawing Portfolio & 2-D Design Portfolio

Pencil Insect Study in progress.

Week 4

Drawing Portfolio & 2-D Design Portfolio

Pencil Insect Study should be completed for critique.

Homework - Self portrait

Week 5

Drawing Portfolio

Experiment with a variety of mark-making techniques with chalk pastel to establish a sense of rhythm and movement in a more focused drawing of the insect.

2-D Design Portfolio

Positive/Negative Space Study of Insect—using chalk pastel to create a composition with a visually interesting and balanced use of positive and negative space as well as texture and contrast.

Homework – Subject for concentration in pencil.

Week 6

Drawing Portfolio & 2-D Design Portfolio

Pastel Insect Study in progress...

Drawing Portfolio & 2-D Design Portfolio

Gesture Drawing—

Figure Drawing Friday! - Create a sharpie marker drawing of a person in his or her environment demonstrating your ability to capture reality and movement with relative speed and accuracy 30 sec – 15 min drawings.

Homework – Subject for concentration in sharpie marker.

Week 7

Drawing Portfolio & 2-D Design Portfolio
Pastel Insect Study in progress...

Cross-Contour Drawing –

Figure Drawing Friday! - 2-D Design Portfolio & Drawing Portfolio Cross-Contour Drawing—experiment with cross contour drawing.

Week 8

Drawing Portfolio & 2-D Design Portfolio
Insect Study should be completed for critique.

Week 9

Drawing Portfolio & 2-D Design Portfolio

Low relief embossing of Insect using copper or aluminum to create a composition with a visually interesting and balanced use of positive and negative space as well as a variety of textures.

Homework – Concentration using reductive charcoal technique.

Week 10

Low relief embossing of Insect in progress.

Homework – Any media using your concentration as a model or inspiration.

Week 11

Low relief embossing of Insect in progress.

Week 12

Low relief embossing of Insect in progress.

Week 13

Drawing & 2-D Design Portfolio

Portrait—Using portrait designed for homework students will transfer and cut a linoleum plate to use in creating a series of Andy Warhol inspired self portrait series.

Students developing a Drawing Portfolio will concentrate on light and shade, line quality, rendering of form, composition, surface manipulation, and illusion of depth.

The student developing 2-D portfolio will concentrate on the *principles* of design (unity/variety, balance, emphasis, contrast, rhythm, repetition, proportion/scale, figure/ground relationships), articulated through the visual *elements* (line, shape, color, value, texture, space).

Homework – “Eyes”

Week 14

Drawing Portfolio & 2-D Design Portfolio
Carving of linoleum in progress.

Homework – 18”X24” figure drawing in sharpie.

Week 15

Drawing Portfolio & 2-D Design Portfolio
Carving of linoleum in progress.

Week 16

Drawing Portfolio & 2-D Design Portfolio
Printing of linoleum portrait using a variety of techniques and materials for printing as well as background preparation.

Homework – Bring in prepared backgrounds to print.

Week 17

Drawing Portfolio & 2-D Design Portfolio
Printing in progress.

Homework – “My Future” depiction in any media.

Week 18

Drawing Portfolio & 2-D Design Portfolio
Printing in progress.

Homework – “9X12” shaded drawing of a mechanical object that fills the entire space to be used in a large abstract fractured image in charcoal using a variety of additive and subtractive charcoal techniques.

Week 19

Drawing Portfolio & 2-D Design Portfolio
Gather prints and critique to determine what direction needs to be created to form a well balanced series of prints to be mounted together and continue printing based upon this evaluation.

Homework – “Refraction”

Week 20 and 21

Drawing Portfolio & 2-D Design Portfolio
Gather prints and mount together for final critique.

Homework - explore fashion design by using an atypical material (e.g., masking tape, plastic wrap, wrappers, etc.) to create a shirt that fits you.

Week 22

Drawing & 2-D Design Portfolio
Art history style exploration. Students will use a specific artist style to develop a project based on that artist's media and style in an original subject. For example using the style of painting in Van Gogh's self portrait to create a self portrait of their own.

Homework – Development of design for senior mural.

Week 23

Drawing & 2-D Design Portfolio
Art history style exploration in progress.

Homework – Caricature of someone in class.

Week 24

Drawing & 2-D Design Portfolio
Art history style exploration in progress.

Homework – 6 panel depiction of something you perform daily. Outline drawing only.

Week 25

Drawing & 2-D Design Portfolio
Completion of Art history style exploration for review and critique.

Homework – Color the 6 panel depiction from previous homework.

Week 26 - 29

Drawing & 2-D Design Portfolio
Group and then individual portfolio review dividing artwork into specific sections and determine what needs to be improved and where more projects are needed.

Class projects in progress determined by the critiques.

Homework - Art History reports, presentations and projects are assigned.

Week 29-32

Drawing & 2-D Design Portfolio
Class projects in progress determined by the critiques.

Week 33

Drawing & 2-D Design Portfolio
Take digital pictures of all work and prepare for uploading, develop statements for exam, and begin oral presentations for Art History projects.

Weeks of school remaining

Students will develop a mural in a designated area that has been approved by the administration as a final farewell to high school.

Visual Arts 3/AP Studio Art/VISUAL ARTS III

GRADE : 12

LENGTH OF COURSE: TERM

I. COURSE CONTENT—This course will consist of the following units of study:**A. Preparation for Careers**

1. Review of college program
2. Visits from outside college groups
3. Presentation of visual art work
 - a. Job market
 - b. College/university
 - c. Art school

B. Placement in Visual Art

1. Schools/Colleges
 - a. Funding
 - b. Scholarship
 - c. Advance placement
2. Other job locations

C. Independent Development of Student Visual Art Work for Visual Arts 3/AP Studio Art exams

1. Drawing Portfolio
2. 2-D Design Portfolio

D. History of Visual Arts

1. Ancient Art
 - a. Prehistorical: Paleolithic, Mesolithic
 - b. Egyptian: Old Kingdom, Middle Kingdom, Empire
 - c. Middle Eastern: Babylonian, Assyrian, Persian
 - d. Aegean
 - e. Greek: geometric, Archaic, 4th Century, 5th Century, Hellenistic
 - f. Etruscan
 - g. Roman
2. European Art
 - a. Early Christian and Byzantine
 - b. Medieval: Early Romanesque, Gothic, High Gothic

- c. Renaissance: 15th Century Italy – foundations, enrichment, personal, interpretations; 15th Century Northern Italy – France and Germany, low countries, Spain and Portugal; high renaissance; mannerism
 - d. Baroque and Rococo
 - e. Colonial America
 - 3. Non-European Art
 - a. Islamic
 - b. Southern Asian
 - c. Chinese: prehistoric, Shang, Chou, Chin and Han, Three Kingdoms, Ming
 - d. Japanese
 - e. Pre-Colombian: Inca, Aztec, Maya
 - f. Northern American Indian: Pueblo, Plains
 - g. Primitive: African, Oceanic
 - 4. Modern Art
 - a. Painting: 19th Century European – France, England; 19th Century American – United States, Canada, Latin America; 20th Century American – United States, Canada, Mexico
 - b. Photography
 - c. Sculpture
 - d. Architecture
 - e. Vocabulary
 - f. Critique: oral, written
-

II. COURSE REQUIREMENTS – To complete this course successfully, students will be required to demonstrate a satisfactory (or higher) level of proficiency in:

- A. Understanding the importance of visual arts in relation to time and place
- B. Identification of artistic movements in history that made a significant change in style or visual art
- C. Understanding of events, accomplishments, and people of importance as identified by the course.
- D. All students will understand the role, development, and influence of the arts throughout history and across cultures.
- E. Creating visual art work consistent with functional and aesthetic values
- F. Using basic artistic and technical vocabulary related to visual art forms
- G. Creating visual art works in relation to design principles and a variety of media
- H. All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in visual art.

- I. All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.
 - J. All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in visual art.
-

III. **EVALUATION PROCESS** – Throughout the length of this course, students will be evaluated on the basis of:

- A. Test and/or quizzes
- B. Homework assignments
- C. Class participation
- D. Completion of creative projects related to units of study

(Additionally, students will maintain a notebook/folder which will contain class notes, vocabulary units and creative projects. Notebook/folder will be reviewed periodically.)

**Public Schools of Edison Township
Divisions of Curriculum and Instruction**

Draft 14

Essential Instructional Behaviors

Edison's Essential Instructional Behaviors are a collaboratively developed statement of effective teaching from pre-school through Grade 12. This statement of instructional expectations is intended as a framework and overall guide for teachers, supervisors, and administrators; its use as an observation checklist is inappropriate.

1. Planning which Sets the Stage for Learning and Assessment

Does the planning show evidence of:

- a. units and lessons directly related to learner needs, the written curriculum, the New Jersey Core Content Curriculum Standards (NJCCCS), and the Cumulative Progress Indicators (CPI)?
- b. measurable objectives that are based on diagnosis of learner needs and readiness levels and reflective of the written curriculum, the NJCCCS, and the CPI?
- c. lesson design sequenced to make meaningful connections to overarching concepts and essential questions?
- d. provision for effective use of available materials, technology and outside resources?
- e. accurate knowledge of subject matter?
- f. multiple means of formative and summative assessment, including performance assessment, that are authentic in nature and realistically measure learner understanding?
- g. differentiation of instructional content, processes and/or products reflecting differences in learner interests, readiness levels, and learning styles?
- h. provision for classroom furniture and physical resources to be arranged in a way that supports student interaction, lesson objectives, and learning activities?

2. Observed Learner Behavior that Leads to Student Achievement

Does the lesson show evidence of:

- a. learners actively engaged throughout the lesson in on-task learning activities?
- b. learners engaged in authentic learning activities that support reading such as read alouds, guided reading, and independent reading utilizing active reading strategies to deepen comprehension (for example inferencing, predicting, analyzing, and critiquing)?
- c. learners engaged in authentic learning activities that promote writing such as journals, learning logs, creative pieces, letters, charts, notes, graphic organizers and research reports that connect to and extend learning in the content area?
- d. learners engaged in authentic learning activities that promote listening, speaking, viewing skills and strategies to understand and interpret audio and visual media?
- e. learners engaged in a variety of grouping strategies including individual conferences with the teacher, learning partners, cooperative learning structures, and whole-class discussion?
- f. learners actively processing the lesson content through closure activities throughout the lesson?
- g. learners connecting lesson content to their prior knowledge, interests, and personal lives?
- h. learners demonstrating increasingly complex levels of understanding as evidenced through their growing perspective, empathy, and self-knowledge as they relate to the academic content?
- i. learners developing their own voice and increasing independence and responsibility for their learning?
- j. learners receiving appropriate modifications and accommodations to support their learning?

3. Reflective Teaching which Informs Instruction and Lesson Design

Does the instruction show evidence of:

- a. differentiation to meet the needs of all learners, including those with Individualized Education Plans?
- b. modification of content, strategies, materials and assessment based on the interest and immediate needs of students during the lesson?
- c. formative assessment of the learning before, during, and after the lesson, to provide timely feedback to learners and adjust instruction accordingly?
- d. the use of formative assessment by both teacher and student to make decisions about what actions to take to promote further learning?
- e. use of strategies for concept building including inductive learning, discovery-learning and inquiry activities?
- f. use of prior knowledge to build background information through such strategies as anticipatory set, K-W-L, and prediction brainstorm?
- g. deliberate teacher modeling of effective thinking and learning strategies during the lesson?
- h. understanding of current research on how the brain takes in and processes information and how that information can be used to enhance instruction?
- i. awareness of the preferred informational processing strategies of learners who are technologically sophisticated and the use of appropriate strategies to engage them and assist their learning?
- j. activities that address the visual, auditory, and kinesthetic learning modalities of learners?
- k. use of questioning strategies that promote discussion, problem solving, and higher levels of thinking?
- l. use of graphic organizers and hands-on manipulatives?
- m. creation of an environment which is learner-centered, content rich, and reflective of learner efforts in which children feel free to take risks and learn by trial and error?
- n. development of a climate of mutual respect in the classroom, one that is considerate of and addresses differences in culture, race, gender, and readiness levels?
- o. transmission of proactive rules and routines which students have internalized and effective use of relationship-preserving desists when students break rules or fail to follow procedures?

4. Responsibilities and Characteristics which Help Define the Profession

Does the teacher show evidence of:

- a. continuing the pursuit of knowledge of subject matter and current research on effective practices in teaching and learning, particularly as they tie into changes in culture and technology?
- b. maintaining accurate records and completing forms/reports in a timely manner?
- c. communicating with parents about their child's progress and the instructional process?
- d. treating learners with care, fairness, and respect?
- e. working collaboratively and cooperatively with colleagues and other school personnel?
- f. presenting a professional demeanor?

New Jersey Core Curriculum Content Standards for Visual and Performing Arts

INTRODUCTION

Arts Education in the 21st Century

Creativity is a driving force in the 21st-century global economy, with the fastest growing jobs and emerging industries relying on the ability of workers to think unconventionally and use their imaginations.

The best employers the world over will be looking for the most competent, most creative, and most innovative people on the face of the earth ... This will be true not just for the top professionals and managers, but up and down the length and breadth of the workforce. ... Those countries that produce the most important new products and services can capture a premium in world markets ...

(2007, National Center on Education and the Economy)

Experience with and knowledge of the arts is an essential component of the P-12 curriculum in the 21st century. As the state of New Jersey works to transform public education to meet the needs of a changing world and the 21st century workforce, capitalizing on the unique ability of the arts to unleash creativity and innovation in our students is critical for success, as reflected in the mission and vision that follow:

Mission: *The arts enable personal, intellectual, social, economic, and human growth by fostering creativity and providing opportunities for expression beyond the limits of language.*

Vision: An education in the arts fosters a population that:

- Creates, reshapes, and fully participates in the enhancement of the quality of life, globally.
- Participates in social, cultural, and intellectual interplay among people of different ethnic, racial, and cultural backgrounds through a focus on the humanities.
- Possesses essential technical skills and abilities significant to many aspects of life and work in the 21st century.
- Understands and impacts the increasingly complex technological environment.

Intent and Spirit of the Visual and Performing Arts Standards

The intent and spirit of the New Jersey Visual and Performing Arts Standards builds upon the philosophy and goals of the National Standards for Arts Education. Equitable access to arts instruction is achieved when the four arts disciplines (dance, music, theatre, and visual art) are offered throughout the P-12 spectrum. Thus, the goal of the standards is that all students have regular, sequential arts instruction throughout their P-12 education.

The expectation of the New Jersey arts standards is that all students communicate *at a basic level* in each of the four arts disciplines by the end of fifth grade, using the vocabularies, materials, tools, techniques, and intellectual methods of each arts discipline in a developmentally appropriate manner. Beginning in grade 6, student instruction in the arts is driven by specialization, with students choosing one of the four arts disciplines based on their interests, aptitudes, and career aspirations. By the end of grade 12, students are expected to communicate proficiently in one or more arts disciplines of their choice. By graduation from secondary school, all students should, in at least one area of specialization, be able to:

- Define and solve artistic problems with insight, reason, and technical proficiency.
- Develop and present basic analyses of works of art from structural, historical, cultural, and aesthetic perspectives.
- Call upon their informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- Relate various types of arts knowledge and skills within and across the arts disciplines by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Revised Standards

The revised 2009 visual and performing arts standards align with the National Standards for Arts Education. In addition, they correlate structurally to the three arts processes defined in the 2008 NAEP Arts Education Assessment Framework: creating, performing, and responding. When actively engaged in these processes, students not only learn about the arts, they learn through and within the arts.

The state and national standards are deliberately broad to encourage local curricular objectives and flexibility in classroom instruction. New Jersey's revised 2009 visual and performing arts standards provide the foundation for creating local curricula and meaningful assessments in the four arts disciplines for all children. They are designed to assist educators in assessing required knowledge and skills in each discipline by laying out the expectations for levels of proficiency in dance, music, theatre, and the visual arts at the appropriate level of study.

Organization of the 2009 Standards

This organization of the 2009 visual and performing arts standards reflects the critical importance of locating the separate arts disciplines (dance, music, theatre, and visual art) as one common body of knowledge and skills, while still pointing to the unique requirements of individual disciplines. There are four visual and performing arts standards, as follows.

Standards 1.1 and 1.2, respectively, articulate required knowledge and skills concerning the elements and principles of the arts, as well as arts history and culture. Together, the two standards forge a corollary to the NAEP Arts process of *creating*. Standard 1.1 includes four strands, one for each of the arts disciplines: A. Dance, B. Music, C. Theatre, and D. Visual Art; standard 1.2 includes a single strand: A. History of the Arts and Culture.

Standard 1.1 The Creative Process: *All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.*

Standard 1.2 History of the Arts and Culture: *All students will understand the role, development, and influence of the arts throughout history and across cultures.*

Standard 1.3 is rooted in arts performance and thus stands as a corollary to the NAEP Arts process of *performing/interpreting*. Like Standard 1.1, standard 1.3 is made up of four arts-specific strands: A. Dance, B. Music, C. Theatre, and D. Visual Art.

Standard 1.3 Performing: *All students will synthesize skills, media, methods, and technologies that are appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.*

Standard 1.4 addresses two ways students may respond to the arts, including (1) the study of aesthetics and (2) the application of methodologies for critique. Standard 1.4 provides a corollary to the NAEP Arts process of *responding*. This standard pertains to all four arts disciplines, and is comprised of two strands related to the mode of response: A. Aesthetic Responses and B. Critique Methodologies.

Standard 1.4 Aesthetic Responses & Critique Methodologies: *All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.*

Proficiency Levels and Grade Band Clusters

The grade-band clusters for the 2009 visual and performing arts standards correspond to new federal definitions of elementary and secondary education, which may have implications for instructional delivery according to licensure. The expectations for student achievement increase across the grade band clusters as follows:

- **Preschool:** For those preschool programs that offer appropriate time and frequency of instruction in the visual and performing arts, all students should be given broad-based exposure to, and be provided opportunities for exploration in, each of the four arts disciplines. The goal is that preschool students *attain foundational skills that later lead to basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level arts standards, as developmentally appropriate.
- **Grades K-2 and 3-5:** All students in grades K-5 are given broad-based exposure to, and are provided opportunities for participation in, each of the four arts disciplines. The expectation at this level is that all students *attain basic literacy* in the content knowledge and skills delineated in the K-2 and 3-5 grade-level standards for the arts.
- **Grades 6-8:** In grades 6-8, student instruction focuses on one of the four arts disciplines, as directed by choice. The expectation at this level is that all students *demonstrate competency* in the content knowledge and skills delineated for the selected arts discipline.
- **Grades 9-12:** Throughout secondary school, student instruction continues to focus on one of the four arts disciplines, as chosen by the student. By the end of grade 12, all students *demonstrate proficiency* in at least one chosen arts discipline by meeting or exceeding the content knowledge and skills delineated in the arts standards.

Teaching the Standards: Certification and Highly Qualified Arts Educators

The visual and performing arts are considered a “core” subject under the federal No Child Left Behind Act (NCLB-2001). Therefore, all visual and performing arts teachers must meet the “Highly Qualified Teachers” standards within their certificated arts discipline(s). State licensure is the initial gatekeeper for highly qualified status.

Education in the Arts: National and State Advocacy

- The Arts Education Partnership provides research information and other guidance to assist in advocating for arts education at the national, state, and local levels. The Partnership also provides information on government funding at the federal and state levels, including the grant programs of two federal agencies: the U.S. Department of Education and the National Endowment for the Arts.

- At the state level, the New Jersey Arts Education Partnership was established in 2007 as a clearinghouse for information and best practices in arts education, and calls attention to the contribution arts education makes to student achievement. The report, *Within Our Power: The Progress, Plight, and Promise of Arts Education for Every Child*, is the NJAEP's response to the New Jersey Arts Census Project, the most comprehensive survey ever compiled on the status of arts education in New Jersey's public schools.
- A Glossary of arts terms used in the 2009 visual and performing arts standards was designed to support implementation of the arts standards.

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Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		A. Dance	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Original choreography and improvisation of movement sequences begins with basic understanding of the elements of dance.	1.1.2.A.1	Identify the elements of dance in planned and improvised dance sequences.
	Original movement is generated through improvisational skills and techniques.	1.1.2.A.2	Use improvisation to discover new movement to fulfill the intent of the choreography.
	There are distinct differences between pedestrian movements and formal training in dance.	1.1.2.A.3	Demonstrate the difference between pantomime, pedestrian movement, abstract gesture, and dance movement.
	The coordination and isolation of different body parts is dependent on the dynamic alignment of the body while standing and moving.	1.1.2.A.4	Apply and adapt isolated and coordinated body part articulations, body alignment, balance, and body patterning.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Basic choreographed structures employ the elements of dance.	1.1.5.A.1	Analyze both formal and expressive aspects of time, shape, space, and energy, and differentiate basic choreographic structures in various dance works.
	Movement is developed and generated through improvisation. Form and structure are important when interpreting original choreography.	1.1.5.A.2	Analyze the use of improvisation that fulfills the intent of and develops choreography in both its form and structure.

	Musical and non-musical forms of sound can affect meaning in choreography and improvisation.	1.1.5.A.3	Determine how accompaniment (such as sound, spoken text, or silence) can affect choreography and improvisation.
	Compositional works are distinguished by the use of various body movements and sources of initiation (i.e., central, peripheral, or transverse).	1.1.5.A.4	Differentiate contrasting and complimentary shapes, shared weight centers, body parts, body patterning, balance, and range of motion in compositions and performances.
8	NOTE: By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Numerous formal choreographic structures can be used to develop the elements of dance in the creation of dance works.	1.1.8.A.1	Interpret the choreographic structures of contrast and transition, the process of reordering and chance, and the structures of AB, ABA, canon, call and response, and narrative.
	Styles and techniques in dance are defined by the ways in which the elements of dance and choreographic principles are manipulated in the creation of dance compositions.	1.1.8.A.2	Analyze dance techniques and styles to discern the compositional use of the elements of dance and choreographic principles relating to dynamics, as well as to discern spatial relationships.
	Dance employs various themes and arts media to engage the viewer, develop meaning, and communicate emotions.	1.1.8.A.3	Examine how dance compositions are influenced by various social themes and arts media (e.g., dance for camera, interactive, telematics).
	The quality of integrated movement depends on body alignment and the synchronized use of major and minor muscle groups. Variety in body patterns, range of motion, application of the elements of dance, and skill level enhance dance compositions and performance.	1.1.8.A.4	Integrate a variety of isolated and coordinated movements in dance compositions and performances, making use of all major muscle groups, proper body mechanics, body patterning, balance, and range of motion.
12	NOTE: By the end of grade 12, those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Creating master works in dance requires ability to comprehend, articulate, and manipulate time, space, and energy across and within a broad spectrum of choreographic structures and through the use of many choreographic devices.	1.1.12.A.1	Articulate understanding of choreographic structures or forms (e.g., palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation) in master works of dance.

	Acute kinesthetic awareness and mastery of composition are essential for creating and interpreting master works of art.	1.1.12.A. 2	Categorize the elements, principles, and choreographic structures of dance masterworks.
	Interpretation of dance is heavily reliant on its context.	1.1.12.A. 3	Analyze issues of gender, ethnicity, socio-economic status, politics, age, and physical conditioning in relation to dance performances.
	Artistry in dance performance is accomplished through complete integration of anatomical principles and clear direction of intent and purpose.	1.1.12.A. 4	Synthesize knowledge of anatomical principles related to body alignment, body patterning, balance, strength, and coordination in compositions and performances.

Content Area		Visual & Performing Arts	
Standard		1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.	
Strand		B. Music	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Ear training and listening skill are prerequisites for musical literacy.	1.1.2.B.1	Explore the elements of music through verbal and written responses to diverse aural prompts and printed scores.
	The elements of music are foundational to basic music literacy.	1.1.2.B.2	Identify musical elements in response to diverse aural prompts, such as rhythm, timbre, dynamics, form, and melody.
	Music is often defined as organized sound that is dependent on predictable properties of tone and pitch. Musical notation captures tonality, dynamic range, and rhythm.	1.1.2.B.3	Identify and categorize sound sources by common traits (e.g., scales, rhythmic patterns, and/or other musical elements), and identify rhythmic notation up to eighth notes and rests.
	Musical instruments have unique qualities of tonality and resonance. Conventional instruments are divided into musical families according to shared properties.	1.1.2.B.4	Categorize families of instruments and identify their associated musical properties.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Reading basic music notation contributes to musical fluency and literacy. Musical intelligence is related to ear training and listening skill, and temporal spatial reasoning ability is connected to listening skill.	1.1.5.B.1	Identify the elements of music in response to aural prompts and printed music notational systems.

	The elements of music are building blocks denoting meter, rhythmic concepts, tonality, intervals, chords, and melodic and harmonic progressions, all of which contribute to musical literacy.	1.1.5.B.2	Demonstrate the basic concepts of meter, rhythm, tonality, intervals, chords, and melodic and harmonic progressions, and differentiate basic structures.
8	NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Common, recognizable musical forms often have characteristics related to specific cultural traditions.	1.1.8.B.1	Analyze the application of the elements of music in diverse Western and non-Western musical works from different historical eras using active listening and by reading and interpreting written scores.
	Compositional techniques used in different styles and genres of music vary according to prescribed sets of rules.	1.1.8.B.2	Compare and contrast the use of structural forms and the manipulation of the elements of music in diverse styles and genres of musical compositions.
12	NOTE: By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Understanding nuanced stylistic differences among various genres of music is a component of musical fluency. Meter, rhythm, tonality, and harmonics are determining factors in the categorization of musical genres.	1.1.12.B.1	Examine how aspects of meter, rhythm, tonality, intervals, chords, and harmonic progressions are organized and manipulated to establish unity and variety in genres of musical compositions.
	Musical proficiency is characterized by the ability to sight-read advanced notation. Musical fluency is also characterized by the ability to classify and replicate the stylistic differences in music of varying traditions.	1.1.12.B.2	Synthesize knowledge of the elements of music in the deconstruction and performance of complex musical scores from diverse cultural contexts.

Content Area	Visual & Performing Arts		
Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
Strand	C. Theatre		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The elements of theatre are recognizable in theatrical performances.	1.1.2.C.1	Identify basic elements of theatre and describe their use in a variety of theatrical performances.
	Theatre artists use precise vocabulary when staging a play.	1.1.2.C.2	Express stage directions, areas of the stage, basic stage movements, and parts of a script using correct theatre terms (e.g., setting, costumes, plot, theme, etc.).
	Creative drama and storytelling use voice, movement, and facial expression to communicate emotions. Creating characters is an act of intention in which actors play themselves in an imaginary set of circumstances.	1.1.2.C.3	Distinguish between characters, actors, and the self by demonstrating respect for personal space, creative movement, and pantomime skills while interacting with others in creative drama and storytelling.
	The technical theatrical elements and theatre architecture are inherent in theatrical design and production.	1.1.2.C.4	Describe the use of the technical theatrical elements by examining examples of theatrical design in productions.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	The well-made play uses a specific, identifiable narrative structure (e.g., inciting incident, climax, dénouement, etc.).	1.1.5.C.1	Evaluate the characteristics of a well-made play in a variety of scripts and performances.

	The actor's physicality and vocal techniques have a direct relationship to character development.	1.1.5.C.2	Interpret the relationship between the actor's physical and vocal choices and an audience's perception of character development by identifying examples of vocal variety, stage business, concentration, and focus.
	Time, place, mood, and theme are enhanced through use of the technical theatrical elements.	1.1.5.C.3	Analyze the use of technical theatrical elements to identify how time, place, mood, and theme are created.
	Sensory recall is a technique actors commonly employ to heighten the believability of a character.	1.1.5.C.4	Explain the function of sensory recall and apply it to character development.
8	NOTE: By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Distinct pieces of dramatic literature and theatrical trends reflect cultural traditions and periods in history.	1.1.8.C.1	Analyze the structural components of plays and performances from a variety of Western and non-Western theatrical traditions and from different historical eras.
	Actors exercise their voices and bodies through a wide variety of techniques to expand the range and the clarity of the characters they develop.	1.1.8.C.2	Determine the effectiveness of various methods of vocal, physical, relaxation, and acting techniques used in actor training.
	Emotion and meaning are often communicated through modulations of vocal rate, pitch, and volume.	1.1.8.C.3	Differentiate among vocal rate, pitch, and volume, and explain how they affect articulation, meaning, and character.
	A team of artists, technicians, and managers who collaborate to achieve a common goal uses a broad range of skills to create theatrical performances.	1.1.8.C.4	Define the areas of responsibility (e.g., actor, director, producer, scenic, lighting, costume, stagehand, etc.) and necessary job skills of the front and back-of-house members of a theatre company.
12	NOTE: By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Theatre and the arts play a significant role in human history and culture.	1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.

	Characters have physical, emotional, and social dimensions that can be communicated through the application of acting techniques.	1.1.12.C. 2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
	Theatre production is an art, but it is also a science requiring knowledge of safety procedures, materials, technology, and construction techniques.	1.1.12.C. 3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.

Content Area	Visual & Performing Arts		
Standard	1.1 The Creative Process: All students will demonstrate an understanding of the elements and principles that govern the creation of works of art in dance, music, theatre, and visual art.		
Strand	D. Visual Art		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	The basic elements of art and principles of design govern art creation and composition.	1.1.2.D.1	Identify the basic elements of art and principles of design in diverse types of artwork.
	Recognizing the elements of art and principles of design in artworks of known and emerging artists, as well as peers, is an initial step toward visual literacy.	1.1.2.D.2	Identify elements of art and principles of design in specific works of art and explain how they are used.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Understanding the function and purpose of the elements of art and principles of design assists with forming an appreciation of how art and design enhance functionality and improve quality of living.	1.1.5.D.1	Identify elements of art and principles of design that are evident in everyday life.
	The elements of art and principles of design are universal.	1.1.5.D.2	Compare and contrast works of art in various mediums that use the same art elements and principles of design.
8	NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		

	Art is a universal language. Visual communication through art crosses cultural and language barriers throughout time.	1.1.8. D.1	Describe the intellectual and emotional significance conveyed by the application of the elements of art and principles of design in different historical eras and cultures.
	The study of masterworks of art from diverse cultures and different historical eras assists in understanding specific cultures.	1.1.8. D.2	Compare and contrast various masterworks of art from diverse cultures, and identify elements of the works that relate to specific cultural heritages.
12	NOTE: By the end of grade 12, those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Common themes exist in artwork from a variety of cultures across time and are communicated through metaphor, symbolism, and allegory.	1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
	Stimuli for the creation of artworks can come from many places, including other arts disciplines.	1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

Content Area	Visual & Performing Arts		
Standard	1.2: History of the Arts and Culture: All students will understand the role, development, and influence of the arts throughout history and across cultures.		
Strand	A. History of the Arts and Culture		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Dance, music, theatre, and visual artwork from diverse cultures and historical eras have distinct characteristics and common themes that are revealed by contextual clues within the works of art.	1.2.2.A.1	Identify characteristic theme-based works of dance, music, theatre, and visual art, such as artworks based on the themes of family and community, from various historical periods and world cultures.
	The function and purpose of art-making across cultures is a reflection of societal values and beliefs.	1.2.2.A.2	Identify how artists and specific works of dance, music, theatre, and visual art reflect, and are affected by, past and present cultures.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Art and culture reflect and affect each other.	1.2.5.A.1	Recognize works of dance, music, theatre, and visual art as a reflection of societal values and beliefs.
	Characteristic approaches to content, form, style, and design define art genres.	1.2.5.A.2	Relate common artistic elements that define distinctive art genres in dance, music, theatre, and visual art.
	Sometimes the contributions of an individual artist can influence a generation of artists and signal the beginning of a new art genre.	1.2.5.A.3	Determine the impact of significant contributions of individual artists in dance, music, theatre, and visual art from diverse cultures throughout history.
8	NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		

	Technological changes have and will continue to substantially influence the development and nature of the arts.	1.2.8.A.1	Map historical innovations in dance, music, theatre, and visual art that were caused by the creation of new technologies.
	Tracing the histories of dance, music, theatre, and visual art in world cultures provides insight into the lives of people and their values.	1.2.8.A.2	Differentiate past and contemporary works of dance, music, theatre, and visual art that represent important ideas, issues, and events that are chronicled in the histories of diverse cultures.
	The arts reflect cultural mores and personal aesthetics throughout the ages.	1.2.8.A.3	Analyze the social, historical, and political impact of artists on culture and the impact of culture on the arts.
12	NOTE: By the end of grade 12, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Cultural and historical events impact art-making as well as how audiences respond to works of art.	1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
	Access to the arts has a positive influence on the quality of an individual's lifelong learning, personal expression, and contributions to community and global citizenship.	1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.

Content Area		Visual & Performing Arts	
Standard		1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.	
Strand		A. Dance	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE.		
	Creative movement/dance is a means of self-expression.	1.3.P.A.1	Move the body in a variety of ways, with and without music.
		1.3.P.A.2	Respond to changes in tempo and a variety of musical rhythms through body movement.
		1.3.P.A.3	Participate in simple sequences of movements.
		1.3.P.A.4	Define and maintain personal space, concentration, and focus during creative movement/dance performances.
1.3.P.A.5		Participate in or observe a variety of dance and movement activities accompanied by music and/or props from different cultures and genres.	
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE.		
	The elements of dance are time, space, and energy. Improvisational structures facilitate movement invention. Musical or non-musical accompaniment is a choice. Dance can communicate meaning around a variety of themes.	1.3.2.A.1	Create and perform planned and improvised movement sequences using the elements of dance, with and without musical accompaniment, to communicate meaning around a variety of themes.

	The creation of an original dance composition often begins with improvisation. Movement sequences change when applying the elements of dance.	1.3.2.A.2	Create and perform planned and improvised movement sequences, alone and in small groups, with variations in tempo, meter, rhythm, spatial level (i.e., low, middle, and high), and spatial pathway.
	The integrity of choreographed sequences is maintained by personal and group spatial relationships. Dance movement skills also require concentration and the intentional direction of focus during performance.	1.3.2.A.3	Define and maintain personal space, concentrate, and appropriately direct focus while performing movement skills.
	Locomotor and non-locomotor movements may contribute equally to the thematic content of solo and ensemble dances.	1.3.2.A.4	Create and perform original movement sequences alone and with a partner using locomotor and non-locomotor movements at various levels in space.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE.		
	Fundamental movement structures include a defined beginning, middle, and ending. Planned choreographic and improvised movement sequences manipulate time, space, and energy. Kinesthetic transference of rhythm comes from auditory and visual stimuli.	1.3.5.A.1	Perform planned and improvised sequences with a distinct beginning, middle, and end that manipulate time, space, and energy, and accurately transfer rhythmic patterns from the auditory to the kinesthetic.
	The creation of an original dance composition is often reliant on improvisation as a choreographic tool. The essence/character of a movement sequence is also transformed when performed at varying spatial levels (i.e., low, middle, and high), at different tempos, along different spatial pathways, or with different movement qualities.	1.3.5.A.2	Use improvisation as a tool to create and perform movement sequences incorporating various spatial levels (i.e., low, middle, and high), tempos, and spatial pathways.
	Works of art, props, and other creative stimuli can be used to inform the thematic content of dances.	1.3.5.A.3	Create and perform dances alone and in small groups that communicate meaning on a variety of themes, using props or artwork as creative stimuli.

	Dance requires a fundamental understanding of body alignment and applied kinesthetic principles. Age-appropriate conditioning of the body enhances flexibility, balance, strength, focus, concentration, and performance technique.	1.3.5.A.4	Demonstrate developmentally appropriate kinesthetic awareness of basic anatomical principles, using flexibility, balance, strength, focus, concentration, and coordination.
	Various dance styles, traditions, and techniques adhere to basic principles of alignment, balance, focus, and initiation of movement.	1.3.5.A.5	Perform basic sequences of movement from different styles or traditions accurately, demonstrating proper alignment, balance, initiation of movement, and direction of focus.
8	NOTE: By the end of grade 8, those students choosing DANCE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Movement dynamics and qualities emphasize time, space, and energy. Movement affinities and effort actions impact dynamic tension and spatial relationships.	1.3.8.A.1	Incorporate a broad range of dynamics and movement qualities in planned and improvised solo and group works by manipulating aspects of time, space, and energy.
	Dance may be used as a symbolic language to communicate universal themes and varied points of view about social, political, or historical issues in given eras.	1.3.8.A.2	Choreograph and perform cohesive dance works that reflect social, historical, and/or political themes.
	Foundational understanding of anatomical and kinesthetic principles is a contributing factor to dance artistry. Artistry in dance requires rhythmic acuity.	1.3.8.A.3	Choreograph and perform movement sequences that demonstrate artistic application of anatomical and kinesthetic principles as well as rhythmic acuity.
	Technology and media arts are often catalysts for creating original choreographic compositions.	1.3.8.A.4	Use media arts and technology in the creation and performance of short, original choreographic compositions.
12	NOTE: By the end of grade 12, those students choosing DANCE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Creating highly integrated improvisational movement sequences develops personal style for solo and ensemble work. Characteristics of style vary broadly across dance genres.	1.3.12.A.1	Integrate and recombine movement vocabulary drawn from a variety of dance genres, using improvisation as a choreographic tool to create solo and ensemble compositions.

	Aesthetic quality results from conceptual coherence and from understanding and application of the principle unity of form and content.	1.3.12.A. 2	Create theme-based solo and ensemble dances that have unity of form and content, conceptual coherence, and aesthetic unity.
	Dance artistry is achieved through refined technique, musicality, clarity of choreographic intent, stylistic nuance, and application of proper body mechanics.	1.3.12.A. 3	Demonstrate dance artistry with technical proficiency, musicality, stylistic nuance, clarity of choreographic intent, and efficiency of movement through the application of proper body mechanics.
	Dance production is collaborative and requires choreographic, technological, design, and performance skill.	1.3.12.A. 4	Collaborate in the design and production of dances that use choreographic structures and incorporate various media and/or technologies.

Content Area	Visual & Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	B. Music		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in MUSIC.		
	Creating and performing music provides a means of self-expression for very young learners.	1.3.P.B.1	Sing a variety of songs with expression, independently and with others.
		1.3.P.B.2	Use a variety of musical instruments to create music, alone and/or with others, using different beats, tempos, dynamics, and interpretations.
		1.3.P.B.3	Clap or sing songs with repetitive phrases and rhythmic patterns.
		1.3.P.B.4	Listen to, imitate, and improvise sounds, patterns, or songs.
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	The ability to read music notation correlates with musical fluency and literacy. Notation systems are complex symbolic languages that indicate pitch, rhythm, dynamics, and tempo.	1.3.2.B.1	Clap, sing, or play on pitch from basic notation in the treble clef, with consideration of pitch, rhythm, dynamics, and tempo.
	Proper vocal production/vocal placement requires an understanding of basic anatomy and the physical properties of sound.	1.3.2.B.2	Demonstrate developmentally appropriate vocal production/vocal placement and breathing technique.

	Playing techniques for Orff instruments develop foundational skills used for hand percussion and melodic percussion instruments.	1.3.2.B.3	Demonstrate correct playing techniques for Orff instruments or equivalent homemade instruments.
	Proper breathing technique and correct posture improve the timbre of the voice and protect the voice when singing.	1.3.2.B.4	Vocalize the home tone of familiar and unfamiliar songs, and demonstrate appropriate posture and breathing technique while performing songs, rounds, or canons in unison and with a partner.
	Improvisation is a foundational skill for music composition.	1.3.2.B.5	Improvise short tonal and rhythmic patterns over ostinatos, and modify melodic or rhythmic patterns using selected notes and/or scales to create expressive ideas.
	Prescribed forms and rules govern music composition, rhythmic accompaniment, and the harmonizing of parts.	1.3.2.B.6	Sing or play simple melodies or rhythmic accompaniments in AB and ABA forms independently and in groups, and sight-read rhythmic and music notation up to and including eighth notes and rests in a major scale.
	Basic conducting patterns and gestures provide cues about how and when to execute changes in dynamics, timbre, and timing.	1.3.2.B.7	Blend unison and harmonic parts and vocal or instrumental timbres while matching dynamic levels in response to a conductor's cues.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in MUSIC.		
	Complex scores may include compound meters and the grand staff.	1.3.5.B.1	Sing or play music from complex notation, using notation systems in treble and bass clef, mixed meter, and compound meter.
	Proper vocal production and vocal placement improve vocal quality. Harmonizing requires singing ability and active listening skills. Individual voice ranges change with time.	1.3.5.B.2	Sing melodic and harmonizing parts, independently and in groups, adjusting to the range and timbre of the developing voice.
	Music composition is governed by prescribed rules and forms that apply to both improvised and scored music.	1.3.5.B.3	Improvise and score simple melodies over given harmonic structures using traditional instruments and/or computer programs.

	Decoding musical scores requires understanding of notation systems, the elements of music, and basic compositional concepts.	1.3.5.B.4	Decode how the elements of music are used to achieve unity and variety, tension and release, and balance in musical compositions.
8	NOTE: By the end of grade 8, those students choosing MUSIC as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Western, non-Western, and avant-garde notation systems have distinctly different characteristics.	1.3.8.B.1	Perform instrumental or vocal compositions using complex standard and non-standard Western, non-Western, and avant-garde notation.
	Stylistic considerations vary across genres, cultures, and historical eras.	1.3.8.B.2	Perform independently and in groups with expressive qualities appropriately aligned with the stylistic characteristics of the genre.
	Understanding of discipline-specific arts terminology (e.g., crescendo, diminuendo, pianissimo, forte, etc.) is a component of music literacy.	1.3.8.B.3	Apply theoretical understanding of expressive and dynamic music terminology to the performance of written scores in the grand staff.
	Improvisation is a compositional skill that is dependent on understanding the elements of music as well as stylistic nuances of historical eras and genres of music.	1.3.8.B.4	Improvise music in a selected genre or style, using the elements of music that are consistent with basic playing and/or singing techniques in that genre or style.
12	NOTE: By the end of grade 12, those students choosing MUSIC as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Technical accuracy, musicality, and stylistic considerations vary according to genre, culture, and historical era.	1.3.12.B.1	Analyze compositions from different world cultures and genres with respect to technique, musicality, and stylistic nuance, and/or perform excerpts with technical accuracy, appropriate musicality, and the relevant stylistic nuance.
	The ability to read and interpret music impacts musical fluency.	1.3.12.B.2	Analyze how the elements of music are manipulated in original or prepared musical scores.

	Understanding of how to manipulate the elements of music is a contributing factor to musical artistry.	1.3.12.B. 3	Improvise works through the conscious manipulation of the elements of music, using a variety of traditional and nontraditional sound sources, including electronic sound-generating equipment and music generation programs.
	Basic vocal and instrumental arranging skills require theoretical understanding of music composition.	1.3.12.B. 4	Arrange simple pieces for voice or instrument using a variety of traditional and nontraditional sound sources or electronic media, and/or analyze prepared scores using music composition software.

Content Area	Visual & Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	C. Theatre		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in THEATRE.		
	Dramatic play provides a means of self-expression for very young learners.	1.3.P.C.1	Play roles observed through life experiences (e.g., mom/dad, baby, firefighter, police officer, doctor, and mechanic).
		1.3.P.C.2	Use memory, imagination, creativity, and language to make up new roles and act them out.
		1.3.P.C.3	Participate with others in dramatic play, negotiating roles and setting up scenarios using costumes and props.
		1.3.P.C.4	Differentiate between fantasy/pretend play and real events.
		1.3.P.C.5	Sustain and extend dramatic play interactions (i.e., anticipate what will happen next).
		1.3.P.C.6	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.3.P.C.7	Describe feelings and reactions and make increasingly informed responses to stories and dramatic performances.
		1.3.P.C.8	Participate in and listen to stories and dramatic performances from a variety of cultures and times.
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in THEATRE.		

	Plays may use narrative structures to communicate themes.	1.3.2.C.1	Portray characters when given specifics about circumstances, plot, and thematic intent, demonstrating logical story sequence and informed character choices.
	Actors use voice and movement as tools for storytelling.	1.3.2.C.2	Use voice and movement in solo, paired, and group pantomimes and improvisations.
	Voice and movement have broad ranges of expressive potential.	1.3.2.C.3	Develop awareness of vocal range, personal space, and character-specific vocal and creative movement choices.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in THEATRE.		
	A play's effectiveness is enhanced by the theatre artists' knowledge of technical theatrical elements and understanding of the elements of theatre.	1.3.5.C.1	Create original plays using script-writing formats that include stage directions and technical theatrical elements, demonstrating comprehension of the elements of theatre and story construction.
	Performers use active listening skills in scripted and improvised performances to create believable, multidimensional characters. Actors create a sense of truth and believability by applying performance techniques that are appropriate to the circumstances of a scripted or improvised performance.	1.3.5.C.2	Demonstrate how active listening skills, vocal variety, physical expression, stage business, sensory recall, concentration, and focus affect meaning in scripted and improvised performances.
8	NOTE: By the end of grade 8, those students choosing THEATRE as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Techniques for communicating a character's intent vary in live performances and recorded venues.	1.3.8.C.1	Create a method for defining and articulating character objectives, intentions, and subtext, and apply the method to the portrayal of characters in live performances or recorded venues.

	Dramatic context and active listening skills inform development of believable, multidimensional characters in scripted and improvised performances. Mastery of physical and vocal skills enables actors to create dramatic action that generates a sense of truth and credibility.	1.3.8.C.2	Create and apply a process for developing believable, multidimensional characters in scripted and improvised performances by combining methods of relaxation, physical and vocal skills, acting techniques, and active listening skills.
12	NOTE: By the end of grade 12, those students choosing THEATRE as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	Effective scripted and improvisational performances require informed, supported, and sustained choices by actors, directors, and designers. Theatre genres are created by combining complex narrative structures, technical theatrical elements, and thematic intent.	1.3.12.C. 1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
	Presentation of believable, multidimensional characters in scripted and improvised performances requires application of specific physical choices, sustained vocal technique, and clearly motivated actions.	1.3.12.C. 2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.

Content Area	Visual & Performing Arts		
Standard	1.3 Performance: All students will synthesize those skills, media, methods, and technologies appropriate to creating, performing, and/or presenting works of art in dance, music, theatre, and visual art.		
Strand	D. Visual Art		
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in VISUAL ART.		
	Each art medium has its own materials, processes, skills, and technical application methods.	1.3.P.D.1	Demonstrate the safe and appropriate use and care of art materials and tools.
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	Visual statements in art are derived from the basic elements of art regardless of the format and medium used to create the art. There are also a wide variety of art media, each having its own materials, processes, and technical application methods for exploring solutions to creative problems.	1.3.2.D.1	Create two- and three-dimensional works of art using the basic elements of color, line, shape, form, texture, and space, as well as a variety of art mediums and application methods.
	Symbols convey meaning agreed upon by a group or culture. Manipulation of the basic elements of art and principles of design for personal expression results in visual communication that may be relevant in a variety of settings.	1.3.2.D.2	Use symbols to create personal works of art based on selected age-appropriate themes, using oral stories as a basis for pictorial representation.

	Each of the visual art forms uses various materials, tools, and techniques that are associated with unique verbal and visual vocabularies.	1.3.2.D.3	Employ basic verbal and visual art vocabulary to demonstrate knowledge of the materials, tools, and methodologies used to create and tell visual stories.
	Knowledge of visual art media necessitates an understanding of a variety of traditional and nontraditional tools, applications, possibilities, and limitations.	1.3.2.D.4	Explore the use of a wide array of art mediums and select tools that are appropriate to the production of works of art in a variety of art media.
	Visual awareness stems from acute observational skills and interest in visual objects, spaces, and the relationship of objects to the world.	1.3.2.D.5	Create works of art that are based on observations of the physical world and that illustrate how art is part of everyday life, using a variety of art mediums and art media.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in VISUAL ART.		
	The elements of art and principles of design can be applied in an infinite number of ways to express personal responses to creative problems.	1.3.5.D.1	Work individually and collaboratively to create two- and three-dimensional works of art that make cohesive visual statements and that employ the elements of art and principles of design.
	Contextual clues to culturally specific thematic content, symbolism, compositional approach, and stylistic nuance are prevalent in works of art throughout the ages.	1.3.5.D.2	Identify common and distinctive characteristics of artworks from diverse cultural and historical eras of visual art using age-appropriate stylistic terminology (e.g., cubist, surreal, optic, impressionistic), and experiment with various compositional approaches influenced by these styles.
	Each of the genres of visual art (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) is associated with appropriate vocabulary and a stylistic approach to art-making.	1.3.5.D.3	Identify common and distinctive characteristics of genres of visual artworks (e.g., realism, surrealism, abstract/nonobjective art, conceptual art, and others) using age-appropriate terminology, and experiment with various compositional approaches influenced by these genres.

	The characteristics and physical properties of the various materials available for use in art-making present infinite possibilities for potential application.	1.3.5.D.4	Differentiate drawing, painting, ceramics, sculpture, printmaking, textiles, and computer imaging by the physical properties of the resulting artworks, and experiment with various art media and art mediums to create original works of art.
	There are many types of aesthetic arrangements for the exhibition of art. Creating or assembling gallery exhibitions requires effective time management and creative problem-solving skills.	1.3.5.D.5	Collaborate in the creation of works of art using multiple art media and art mediums, and present the completed works in exhibition areas inside and outside the classroom.
8	NOTE: By the end of grade 8, those students choosing VISUAL ART as their required area of specialization demonstrate COMPETENCY in the following content knowledge and skills.		
	The creation of art is driven by the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement.	1.3.8.D.1	Incorporate various art elements and the principles of balance, harmony, unity, emphasis, proportion, and rhythm/movement in the creation of two- and three- dimensional artworks, using a broad array of art media and art mediums to enhance the expression of creative ideas (e.g., perspective, implied space, illusionary depth, value, and pattern).
	Themes in art are often communicated through symbolism, allegory, or irony. There are a wide variety of art mediums, each having appropriate tools and processes for the production of artwork. Fluency in these mediums, and the use of the appropriate tools associated with working in these mediums, are components of art-making.	1.3.8.D.2	Apply various art media, art mediums, technologies, and processes in the creation of allegorical, theme-based, two- and three-dimensional works of art, using tools and technologies that are appropriate to the theme and goals.
	The classification of art into various art genres depends on the formal aspects of visual statements (e.g., physical properties, theoretical components, cultural context). Many genres of art are associated with discipline-specific arts terminology.	1.3.8.D.3	Identify genres of art (including realism, abstract/nonobjective art, and conceptual art) within various contexts using appropriate art vocabulary, and solve hands-on visual problems using a variety of genre styles.

	Universal themes exist in art across historical eras and cultures. Art may embrace multiple solutions to a problem.	1.3.8.D.4	Delineate the thematic content of multicultural artworks, and plan, design, and execute multiple solutions to challenging visual arts problems, expressing similar thematic content.
	Each of the many genres of art is associated with discipline-specific arts terminology and a stylistic approach to art-making.	1.3.8.D.5	Examine the characteristics, thematic content, and symbolism found in works of art from diverse cultural and historical eras, and use these visual statements as inspiration for original artworks.
	The visual possibilities and inherent qualities of traditional and contemporary art materials (including digital media) may inform choices about visual communication and art-making techniques.	1.3.8.D.6	Synthesize the physical properties, processes, and techniques for visual communication in multiple art media (including digital media), and apply this knowledge to the creation of original artworks.
12	NOTE: By the end of grade 12, those students choosing VISUAL ART as their required area of specialization demonstrate PROFICIENCY in the following content knowledge and skills.		
	How individuals manipulate the elements of art and principles of design results in original portfolios that reflect choice and personal stylistic nuance.	1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
	Culturally and historically diverse art media, art mediums, techniques, and styles impact originality and interpretation of the artistic statement.	1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
	The artist's understanding of the relationships among art media, methodology, and visual statement allows the artist to use expressionism, abstractionism (nonobjective art), realism/naturalism, impressionism, and other genre styles to convey ideas to an audience.	1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.

	Artists interpret/render themes using traditional art media and methodologies as well as new art media and methodologies.	1.3.12.D. 4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
	Two- and three-dimensional artworks can be rendered culturally specific by using the tools, techniques, styles, materials, and methodologies that are germane to a particular cultural style.	1.3.12.D. 5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

Content Area		Visual & Performing Arts	
Standard		1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
Strand		A. Aesthetic Responses	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
P	There is beauty in the everyday world and in works of art.	NOTE: For those preschool programs that offer appropriate time and frequency of instruction, all students attain foundational skills that later lead to BASIC LITERACY in DANCE, MUSIC, THEATRE, and VISUAL ART.	
		1.4.P.A.1	Begin to demonstrate appropriate audience skills during creative movement and dance performances.
		1.4.P.A.2	Describe feelings and reactions in response to a creative movement/dance performance.
		1.4.P.A.3	Begin to demonstrate appropriate audience skills during recordings and music performances.
		1.4.P.A.4	Describe feelings and reactions in response to diverse musical genres and styles.
		1.4.P.A.5	Begin to demonstrate appropriate audience skills during storytelling and performances.
		1.4.P.A.6	Describe feelings and reactions and respond in an increasingly informed manner to stories and dramatic performances.
		1.4.P.A.7	Describe feelings and reactions and make increasingly thoughtful observations in response to a variety of culturally diverse works of art and objects in the everyday world.
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		

	Each arts discipline (dance, music, theatre, and visual art) has distinct characteristics, as do the artists who create them.	1.4.2.A.1	Identify aesthetic qualities of exemplary works of art in dance, music, theatre, and visual art, and identify characteristics of the artists who created them (e.g., gender, age, absence or presence of training, style, etc.).
		1.4.2.A.2	Compare and contrast culturally and historically diverse works of dance, music, theatre, and visual art that evoke emotion and that communicate cultural meaning.
		1.4.2.A.3	Use imagination to create a story based on an arts experience that communicated an emotion or feeling, and tell the story through each of the four arts disciplines (dance, music, theatre, and visual art).
		1.4.2.A.4	Distinguish patterns in nature found in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Works of art may be organized according to their functions and artistic purposes (e.g., genres, mediums, messages, themes).	1.4.5.A.1	Employ basic, discipline-specific arts terminology to categorize works of dance, music, theatre, and visual art according to established classifications.
	Formalism in dance, music, theatre, and visual art varies according to personal, cultural, and historical contexts.	1.4.5.A.2	Make informed aesthetic responses to artworks based on structural arrangement and personal, cultural, and historical points of view.
	Criteria for determining the aesthetic merits of artwork vary according to context. Understanding the relationship between compositional design and genre provides the foundation for making value judgments about the arts.	1.4.5.A.3	Demonstrate how art communicates ideas about personal and social values and is inspired by an individual's imagination and frame of reference (e.g., personal, social, political, historical context).
8	NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		

	Contextual clues to artistic intent are embedded in artworks. Analysis of archetypal or consummate works of art requires knowledge and understanding of culturally specific art within historical contexts.	1.4.8.A.1	Generate observational and emotional responses to diverse culturally and historically specific works of dance, music, theatre, and visual art.
	Art may be used for utilitarian and non-utilitarian purposes.	1.4.8.A.2	Identify works of dance, music, theatre, and visual art that are used for utilitarian and non-utilitarian purposes.
	Performance technique in dance, music, theatre, and visual art varies according to historical era and genre.	1.4.8.A.3	Distinguish among artistic styles, trends, and movements in dance, music, theatre, and visual art within diverse cultures and historical eras.
	Abstract ideas may be expressed in works of dance, music, theatre, and visual art using a genre's stylistic traits.	1.4.8.A.4	Compare and contrast changes in the accepted meanings of known artworks over time, given shifts in societal norms, beliefs, or values.
	Symbolism and metaphor are characteristics of art and art-making.	1.4.8.A.5	Interpret symbolism and metaphors embedded in works of dance, music, theatre, and visual art.
	Awareness of basic elements of style and design in dance, music, theatre, and visual art inform the creation of criteria for judging originality.	1.4.8.A.6	Differentiate between "traditional" works of art and those that do not use conventional elements of style to express new ideas.
	Artwork may be both utilitarian and non-utilitarian. Relative merits of works of art can be assessed through analysis of form, function, craftsmanship, and originality.	1.4.8.A.7	Analyze the form, function, craftsmanship, and originality of representative works of dance, music, theatre, and visual art.
12	NOTE: By the end of grade 8, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Recognition of fundamental elements within various arts disciplines (dance, music, theatre, and visual art) is dependent on the ability to decipher cultural implications embedded in artworks.	1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.

Contextual clues within artworks often reveal artistic intent, enabling the viewer to hypothesize the artist's concept.	1.4.12.A. 2	Speculate on the artist's intent, using discipline-specific arts terminology and citing embedded clues to substantiate the hypothesis.
Artistic styles, trends, movements, and historical responses to various genres of art evolve over time.	1.4.12.A. 3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
Criteria for assessing the historical significance, craftsmanship, cultural context, and originality of art are often expressed in qualitative, discipline-specific arts terminology.	1.4.12.A. 4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.

Content Area		Visual & Performing Arts	
Standard		1.4 Aesthetic Responses & Critique Methodologies: All students will demonstrate and apply an understanding of arts philosophies, judgment, and analysis to works of art in dance, music, theatre, and visual art.	
Strand		B. Critique Methodologies	
By the end of grade	Content Statement	CPI #	Cumulative Progress Indicator (CPI)
2	NOTE: By the end of grade 2, ALL students progress toward BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Relative merits of works of art can be qualitatively and quantitatively assessed using observable criteria.	1.4.2.B.1	Observe the basic arts elements in performances and exhibitions and use them to formulate objective assessments of artworks in dance, music, theatre, and visual art.
	Constructive criticism is an important evaluative tool that enables artists to communicate more effectively.	1.4.2.B.2	Apply the principles of positive critique in giving and receiving responses to performances.
	Contextual clues are embedded in works of art and provide insight into artistic intent.	1.4.2.B.3	Recognize the main subject or theme in works of dance, music, theatre, and visual art.
5	NOTE: By the end of grade 5, ALL students demonstrate BASIC LITERACY in the following content knowledge and skills in DANCE, MUSIC, THEATRE, and VISUAL ART.		
	Identifying criteria for evaluating performances results in deeper understanding of art and art-making.	1.4.5.B.1	Assess the application of the elements of art and principles of design in dance, music, theatre, and visual artworks using observable, objective criteria.
	Decoding simple contextual clues requires evaluation mechanisms, such as rubrics, to sort fact from opinion.	1.4.5.B.2	Use evaluative tools, such as rubrics, for self-assessment and to appraise the objectivity of critiques by peers.

	While there is shared vocabulary among the four arts disciplines of dance, music, theatre, and visual art, each also has its own discipline-specific arts terminology.	1.4.5.B.3	Use discipline-specific arts terminology to evaluate the strengths and weaknesses of works of dance, music, theatre, and visual art.
	Levels of proficiency can be assessed through analyses of how artists apply the elements of art and principles of design.	1.4.5.B.4	Define technical proficiency, using the elements of the arts and <u>principles of design</u> .
	Artists and audiences can and do disagree about the relative merits of artwork. When assessing works of dance, music, theatre and visual art, it is important to consider the context for the creation and performance of the work (e.g., Who was the creator? What purpose does the artwork serve? Who is the intended audience?).	1.4.5.B.5	Distinguish ways in which individuals may disagree about the relative merits and effectiveness of artistic choices in the creation and performance of works of dance, music, theatre, and visual art.
8	NOTE: By the end of grade 8, all students demonstrate COMPETENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		
	Assessing a work of art without critiquing the artist requires objectivity and an understanding of the work’s content and form.	1.4.8.B.1	Evaluate the effectiveness of a work of art by differentiating between the artist’s technical proficiency and the work’s content or form.
	Visual fluency is the ability to differentiate formal and informal structures and objectively apply observable criteria to the assessment of artworks, without consideration of the artist.	1.4.8.B.2	Differentiate among basic formal structures and technical proficiency of artists in works of dance, music, theatre, and visual art.
	Universal elements of art and principles of design apply equally to artwork across cultures and historical eras.	1.4.8.B.3	Compare and contrast examples of archetypal subject matter in works of art from diverse cultural contexts and historical eras by writing critical essays.
12	NOTE: By the end of grade 8, all students demonstrate PROFICIENCY in the following content knowledge and skills for their required area of specialization in DANCE, MUSIC, THEATRE, or VISUAL ART.		

	Archetypal subject matter exists in all cultures and is embodied in the formal and informal aspects of art.	1.4.12.B. 1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
	The cohesiveness of a work of art and its ability to communicate a theme or narrative can be directly affected by the artist's technical proficiency as well as by the manner and physical context in which it is performed or shown.	1.4.12.B. 2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
	Art and art-making reflect and affect the role of technology in a global society.	1.4.12.B. 3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

GLOSSARY

Archetypal work of art: An artwork that epitomizes a genre of art.

Art genres: Artworks that share characteristic approaches to content, form, style, and design. Each of the four arts disciplines is associated with different genres.

Art media: Artistic methods, processes, or means of expression (e.g., presentation mechanisms such as screen, print, auditory, or tactile modes) used to produce a work of art.

Art medium(s): Any material or technique used for expression in art. In art, “medium” refers to the physical substance used to create artwork. Types of materials include clay, pencil, paint, and others.

Artistic processes: For example, expressionism, abstractionism/nonobjectivism, realism, naturalism, impressionism, and others.

Balance: For example, in dance, complementary positions that are on or off the vertical, horizontal, or transverse axes.

Basic Literacy: A level of achievement that indicates a student meets or exceeds the K-5 arts standards. Basic Literacy is attained when a student can:

- (1) Respond to artworks with empathy.
- (2) Understand that artwork reflects historical, cultural, and aesthetic perspectives.
- (3) Perform in all four arts disciplines at an age-appropriate level.
- (4) Draw similarities within and across the arts disciplines.

Body patterning: For example, in dance, unilateral movement, contra-lateral movement, upper/lower body coordination, or standing or moving on two feet vs. one foot during movement patterns.

Characteristics of a well-made play: Inciting incident, confrontation, rising action, climax, dénouement, and resolution.

Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

Competency: A level of achievement that indicates a student meets or exceeds the K-8 arts standards. Competency is attained when a student can:

- (1) Respond to artworks with developing understanding, calling upon acquaintance with works of art from a variety of cultures and historical periods.
- (2) Perceive artworks from structural, historical, cultural, and aesthetic perspectives.
- (3) Perform in a chosen area of the arts with developing technical ability, as well as the ability to recognize and conceive solutions to artistic problems.
- (4) Understand how various types of arts knowledge and skills are related within and across the arts disciplines.

Compound meter: A time signature in which each measure is divided into three or more parts, or two uneven parts, calling for the measures to be played with principles, and with subordinate metric accents causing the sensation of beats (e.g., $5/4$ and $7/4$ time, among others).

Consummate works of art: Expertly articulated concepts or renderings of artwork.

Discipline-specific arts terminology: Language used to talk about art that is specific to the arts discipline (dance, music, theatre, or visual art) in which it was created.

Ear training and listening skill: The development of sensitivity to relative pitch, rhythm, timbre, dynamics, form, and melody, and the application of sight singing/reading or playing techniques, diction/intonation, chord recognition, error detection, and related activities.

Effort Actions: “Effort actions,” or more accurately “incomplete effort actions,” specifically refers to nomenclature from Laban Movement Analysis—perhaps the most commonly employed international language of dance. The term refers to any of eight broad classifications or categories of movement: gliding, floating, dabbing, flicking, slashing, thrusting, pressing, and wringing. Each effort action has a specific relationship to the elements of dance (i.e., time, space, and energy) and is paired with another effort action (gliding & floating, dabbing & flicking, slashing & thrusting, pressing & wringing).

Elements of art: The compositional building blocks of visual art, including line, color, shape, form, texture, and space.

Elements of dance: The compositional building blocks of dance, including time, space, and energy.

Elements of music: The compositional building blocks of music, including texture, harmony, melody, and rhythm.

Elements of theatre: The compositional building blocks of theatre, including but not limited to plot, character, action, spectacle, and sound.

Exemplary works: Works representing genres of art that may be examined from structural, historical, and cultural perspectives.

Formalism: The concept that a work’s artistic value is entirely determined by its form—the way it is made, its purely visual aspects, and its medium. The context for the work is of secondary importance. Formalism predominated Western art from the late 1800s to the 1960s.

Historical eras in the arts: Artworks that share distinct characteristics and common themes associated with a period of history.

Home tone: The first or key tone of any scale; the same as the tonic.

Kinesthetic awareness: Spatial sense.

Kinesthetic principles: Principles having to do with the physics of movement, such as work, force, velocity, and torque.

Locomotor and non-locomotor movements: Locomotor movements involve travel through space (e.g., walking, running, hopping, jumping, leaping, galloping, sliding, skipping), while non-locomotor movements are performed within a personal kinesphere and do not travel through space (e.g., axial turns).

Media Arts: For example, television, film, video, radio, and electronic media.

Mixed meter: Measures of music in which the upper numerator is divisible by three such as $6/8$ or $9/8$ time.

Movement affinities: The execution of dance phrases with relation to music. Dancers tend toward either *lyricism* (using the expressive quality of music through the full extension of the body following the accented beat), or *bravura* dancing (in which the dancer tends to accent the musical beat). Both are technically correct, but are used in different circumstances.

Musical families: The categorization of musical instruments according to shared physical properties, such as strings, percussion, brass, or woodwinds.

Music composition: Prescribed rules and forms used to create music, such as melodic line and basic chordal structures, many of which are embedded in electronic music notation programs, and which can apply equally to improvised and scored music.

New art media and methodologies: Artistic works that have a technological component, such as digital art, computer graphics, computer animation, virtual art, computer robotics, and others.

Orff instruments: Precursors to melodic musical instruments, such as hand drums, xylophones, metalliphones, wood blocks, triangles, and others.

Ostinato: A short melodic phrase persistently repeated by the same voice or instrument.

Physical and vocal skills: For example, articulation, breath control, projection, body alignment.

Principles of design: Balance, proportion, rhythm, emphasis, and unity.

Proficiency: A level of achievement that indicates a student meets or exceeds the K-12 arts standards. Proficiency is attained when a student can:

- (1) Respond to artworks with insight and depth of understanding, calling upon informed acquaintance with exemplary works of art from a variety of cultures and historical periods.
- (2) Develop and present basic analyses of artworks from structural, historical, cultural, and aesthetic perspectives, pointing to their impact on contemporary modes of expression.

- (3) Perform in a chosen area of the arts with consistency, artistic nuance, and technical ability, defining and solving artistic problems with insight, reason, and technical proficiency.
- (4) Relate various types of arts knowledge and skills within and across the arts disciplines, by mixing and matching competencies and understandings in art-making, history, culture, and analysis in any arts-related project.

Sensory recall: A technique actors commonly employ to heighten the believability of a character, which involves using sense memory to inform their choices.

Technical proficiency and artistry in dance performance: Works executed with clarity, musicality, and stylistic nuance that exhibit sound anatomical and kinesthetic principles.

Technical theatrical elements: Technical aspects of theatre, such as lighting, sets, properties, and sound.

Theatrical genres: Classifications of plays with common characteristics. For example, classical plays, post modern drama, commedia dell' arte, historical plays, restoration comedy, English renaissance revenge plays, and others.

Utilitarian and non-utilitarian art: Art may be functional (i.e., utilitarian) or decorative (i.e., non-utilitarian).

Visual communication: The sharing of ideas primarily through visual means—a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade. The success of visual communication is often determined by measuring the audience's comprehension of the artist's intent, and is not based aesthetic or artistic preference. In the era of electronic communication, the importance of visual communication is heightened because visual displays help users understand the communication taking place.

Visual literacy: The ability to understand subject matter and the meaning of visual artworks within a given cultural context; the ability to communicate in a wide array of art media and express oneself in at least one visual discipline.

Vocal placement: The physical properties and basic anatomy of sound generated by placing the voice in different parts of the body, such as a head voice and chest voice.