



i n t r o d u c t i o n

The visual arts have been a part of general education for over a hundred years in American schooling. From the time of the Industrial Revolution and a focus on industrial drawing in the Boston schools in the 1880's, teachers have generated a variety of programs, focusing on cultural crafts, on appreciation of significant art works, on expressions of imaginative thinking and on aesthetic objects used in everyday life. Each of these programs gave different emphasis to the place of art in the development of the educated person. Today the art curriculum is centered on the broad concepts and skills associated with making, responding to, and interpreting the visual arts. Appropriate concepts and inquiry methods are selected from studio art production, art history, art criticism, and aesthetics to form curricular units of instruction. Students master these concepts and skills in order to gain proficiency in making art and in interpreting art works from their own and other cultures.

The framework presented below describes a range of student competencies that can be achieved in a comprehensive K-12 visual arts program. It identifies five content standards to be achieved by students in grades K-4, 5-8, and 9-12. Standards represent the learnings that are possible when the visual arts are presented in a cumulative, sequential program from kindergarten to twelfth grade. Students at grade four will experience different art media, techniques, and processes to communicate

ideas, experiences, and stories, whereas students in senior high programs are expected to conceive and create works of art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes.

The achievement standards become progressively more complex, requiring greater reflection and analysis as student develop proficiencies from grade four to grade twelve. For example, for content standard number two, at the first level students should be able to describe how different expressive features and organizational principles cause different responses; at level two they should be able to employ organizational structures and analyze what makes them effective or not effective in the communication of ideas; and at level three students should demonstrate the ability to form and to defend judgments about the characteristics and structures of commercial, personal, communal, or other purposes of art.

Similar standards are presented for curriculum content that focuses on students' abilities to respond to and interpret works of art. At the primary level students should know that the visual arts have both a history and specific relationships to various cultures. As they progress in their understandings students should be able to analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art. At the

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conclusion of a comprehensive art education students can be expected to analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.





i n t h e k - 1 2 c u r r i c u l u m

Visual art serves numerous functions in meeting general educational goals. Among these are the following:

1. Art is one of the things that students need in order to achieve their capabilities as citizens of a global community.

Learning about the visual arts, exploring artistic avenues of inquiry and creative problem solving, developing an appreciation of how the visual arts reflect and contribute to various cultures, cultivating aesthetic sensitivity so that one is open to a deeper and broader understanding of human nature—these are not niceties to be reserved for the occasional student of uncommon interest or ability; rather, these are essential components of general education, part of what each and every student needs in order to function well in today’s society. As summarized by philosopher of education Harry Broudy, “Art is necessary, and not merely ‘nice.’” Any attempt to establish a template of general education that is comprehensive and adequate to the contemporary demands of our society and its international responsibilities must include a place for the visual arts.

2. Visual art is an important way of knowing, a powerful tool for guiding the individual in self discovery and expression.

The visual arts provide an aesthetic dimension in the development of the learner. Through the visual arts the student is trained in aesthetic perception, extracting rich

meanings from the sights, sounds, and experiences presented by art; these artistic experiences introduce new realms of aesthetic value. This aesthetic dimension, unique to art, is what gives the visual arts their educational power in such things as interpreting cultures, communicating feelings, and sharing human aspirations. Students in Minnesota are short-changed until aspects of aesthetic understanding have been incorporated at every level of their education.

3. Visual art is learning about civilization, past, present, and future.

Once empowered with the skills of refined perception and creative problem solving that the study of the visual arts confer, students engage in all fields of inquiry with enhanced sensitivity and flexibility. The NAEP (National Assessment of Educational Progress) Arts Education Assessment Framework states that “Today, the visual arts must, more than ever before, enable students to reflect on what they inherit from past and present world cultures, both as the background for understanding and as a library for inspiration.”

4. Art is about how culture shapes us and how we shape culture.

In recent years many teachers, administrators, and parents have come to appreciate that the scope and objectives of education in the visual arts go far beyond the limited arts activities that they may have experienced in their own schooling. The visual arts are explorations and celebrations both

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of diversity and commonality among the peoples of the world. The visual arts are unique and indispensable channels for communicating human feelings across cultures. This is a time when our society needs to move with assurance into a future enlightened by enhanced multicultural awareness; it is no time to abandon the visual arts, which are crucially important educational vehicles for achieving that awareness; we must include them as fundamental and basic components of general education.



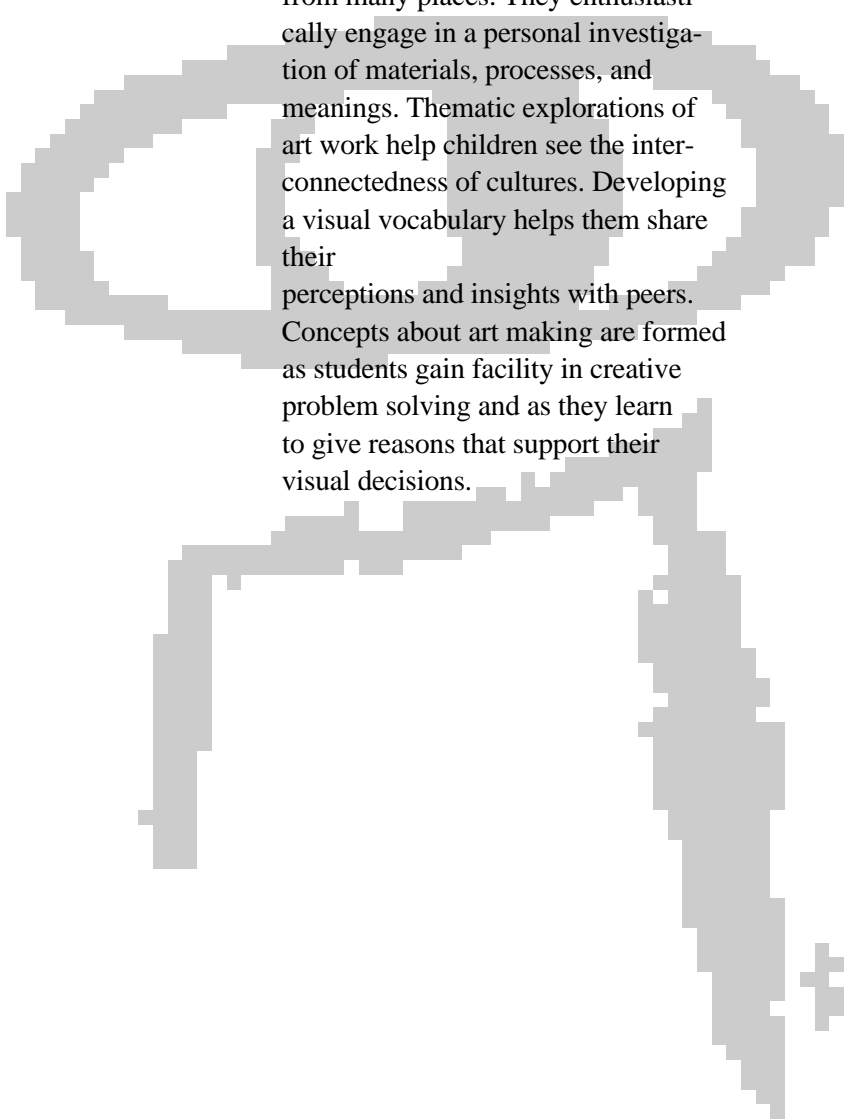
c o n t e n t s t a n d a r d s

- 1. Students understand how media, techniques, and processes are used in creating works of visual art.**
- 2. Students understand how visual art works are structured, and how art has a variety of functions.**
- 3. Students identify, analyze, and select subject matter, symbols, and ideas for personal/cultural expression in the visual arts.**
- 4. Students understand how historical and cultural contexts provide meaning for works of visual art.**
- 5. Students reflect upon the characteristics of visual art works and assess the merits of their own art works and the art works of others.**

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During the primary grades students are initiated into the habit of exploring art making as well as of deciphering the messages of art works conveyed by a variety of cultures from many places. They enthusiastically engage in a personal investigation of materials, processes, and meanings. Thematic explorations of art work help children see the interconnectedness of cultures. Developing a visual vocabulary helps them share their perceptions and insights with peers. Concepts about art making are formed as students gain facility in creative problem solving and as they learn to give reasons that support their visual decisions.





g r a d e s k - 4

Content Standards:

#1: Students understand how media, techniques, and processes are used in creating works of visual art.

Teachers develop curriculum enabling students to:

1. Experience a wide variety of visual art media. (E.g., explore marking with drawing instruments such as pencils, crayons, brushes, chalks, pastels; experiment with handling modeling and construction media such as clay, paperboards, etc.)
2. Explain the differences between different visual art materials, techniques, and processes. (E.g., while exploring with a variety of media describe the different visual effects elicited by the materials, artistic techniques, and processes; explain how an animal painted with tempera paint will look different than an animal drawn with a colored pencil.)
3. Describe how different materials, techniques, and processes elicit different responses. (E.g., while looking at artwork made from different materials and by different techniques such as painting, photographing, and bronze sculpting, students explain their reactions to the variety of different effects produced by the variety of materials and processes.)
4. Use different media, techniques, and processes to communicate ideas, experiences, and stories. (E.g., select particular media, such as colored crayons, colored pencils or pastels, to convey particular messages.)
5. Use art materials, tools, and art work in a safe and responsible manner. (E.g., carefully observe the rules for proper handling and care of art materials, such as brushes, paints, clay, scissors; show respect for art works displayed in the classroom; observe proper procedures when visiting art galleries and art museums.)

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g r a d e s k - 4

#2: Students understand how visual art works are structured, and how art has a variety of functions.

Teachers develop curriculum enabling students to:

1. Differentiate among visual characteristics and functions of art as used to convey ideas. (E.g., identify the subject matter and elements of design [line, shape, texture, color, value, and form] perceived in artworks; distinguish among the common functions of art, such as decorative, expressive, practical, and persuasive.)
2. Describe how different expressive features and organizational principles elicit different responses. (E.g., examine artworks to discuss how expressive images [bodies and faces, dwellings, plants, and animals, etc.] convey ideas and moods; and how these images, organized in terms of the principles of design [contrast, repetition, emphasis, movement, rhythm], can elicit strong personal responses from viewers.)
3. Use visual structures and functions of art to communicate ideas. (E.g., employ a variety of visual structures [line, shape, texture, color, value, and form, contrast, repetition, emphasis, movement, rhythm] and a variety of functions [decorative, expressive, practical, and persuasive] to communicate personal ideas through the making of art; compare and contrast the effects of these variations.)

#3: Students identify, analyze, and select subject matter, symbols, and ideas for personal/cultural expression in the visual arts.

Teachers develop curriculum enabling students to:

1. Explore and understand prospective content for works of visual art, identifying a variety of themes and ideas incorporated in a selection of art works. (E.g., identify themes and ideas—such as common people, common work, celebrations, memorials, natural wonders, happiness, playfulness, excitement, fear—which are often featured in works of art.)
2. Select and use a variety of subject matter, symbols, and ideas to communicate meaning. (E.g., create murals employing subject matter, symbols, and ideas such as people, animals, landscapes, common people, common work, celebrations, memorials, natural wonders, favorite logos, holiday symbols; find comparable themes and symbols in the artwork of other cultures.)



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#4: Students understand how historical and cultural contexts provide meaning for works of visual art.

Teachers develop curriculum enabling students to:

1. Recognize that the visual arts have both a history and specific relationships to various cultures. (E.g., listen to descriptions of artists and the societies in which they lived, in order to form a context for comprehending the cultural significance of works of art.)
2. Identify specific works of art as belonging to particular cultures, times and places. (E.g., identify a limited number of art works from Western and non-Western cultures and explain the cultures that they represent, accurately placing them on a timeline and a world map.)

#5: Students reflect upon the characteristics of visual art works and assess the merits of their own art works and the art works of others.

Teachers develop curriculum enabling students to:

1. Differentiate various purposes for creating works of visual art. (E.g., discuss reasons that people in their community have for making art, such as to share an idea, to express a feeling or belief, to honor a hero, or to remember a special event; explain and compare their own reasons for making works of art.)
2. Describe how people's experiences influence the development of specific artworks. (E.g., find instances of universal, recurrent themes in the history of art that chronicle human interests and concerns; find patterns of expression that hold true for a variety of times and cultures; trace the artistic expression of such common themes as "childhood," "peace," or "celebration" in art works representing different cultures.)
3. Recognize similarities and differences between characteristics of the visual arts and other arts disciplines. (E.g., study seascapes while listening to "water" music, searching for common ground and contrasts in the way the theme is presented.)

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g r a d e s 5 - 8

During grades five through eight students are increasingly able to analyze their actions, to form generalizations, and to track the historical development of ideas. In their study of art they should be expected to explain their visual choices and to develop and refine their ideas by maintaining sketchbooks, journals, and portfolios. Their knowledge of the art world should expand to include works of contemporary artists as well as examples of art from many cultures. They should examine these art works and should see relationships between cultural contexts and specific artistic styles, such as might be found in the masks of the Native Americans of the Northwest Coast, or in the political statements of the great Mexican muralists. With proper instruction students at this level develop greater facility in manipulating materials to accomplish their artistic intent. Thematic explorations of art work continue to help students see the interconnectedness of cultures, social issues, and artistic movements. Continued development of a visual vocabulary helps students share their perceptions and insights with peers. Concepts about art making are refined as students venture into more demanding art media, and as they tackle more complex visual problems.



g r a d e s 5 - 8

Content Standards:

#1: Students understand how media, techniques, and processes are used in creating works of visual art.

Teachers develop curriculum enabling students to:

1. Experience a wide variety of art media.
2. Select a variety of media, techniques, and processes for particular projects; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices. (E.g., having chosen art work of their own or of others, students explain how the media, technique, and processes employed contribute to the overall character of the finished projects, i.e., how the big brush strokes and brightly colored paint convey movement and energy in the work.)
3. Plan an approach that takes advantage of the qualities and characteristics of visual art media, techniques, and processes to enhance communication of experiences and ideas. (E.g., select a particular medium such as photography or printmaking that will present a strong graphic image to the consumer; or examine a series of sculptures made with different media and processes, selecting that medium and process that would effectively communicate an intended idea.)
4. Use art materials, tools, and art work in a safe and responsible manner. (E.g., carefully observe the rules for proper handling and care of art materials such as knives, pointed instruments, paints and inks of various kinds; show respect for artworks displayed in the classroom; observe proper procedures when visiting art galleries and art museums.)

Visual Arts

g r a d e s 5 - 8

#2: Students understand how visual art works are structured, and how art has a variety of functions.

Teachers develop curriculum enabling students to:

1. Generalize about visual structures and functions in art works. (E.g., observe and discuss a variety of visual structures [contrast, repetition, emphasis, movement, rhythm, illusions of depth, harmony, balance] and a variety of functions of art [decorative, expressive, persuasive, political, economic, religious] and derive some generalizations about the nature of art from these observations.)
2. Employ organizational structures and analyze what makes them effective or not effective in the communication of ideas. (E.g., critique one's own art works in terms of how effectively they communicate the intended ideas; relate their relative effectiveness to the organizational structures [contrast, repetition, emphasis, movement, rhythm, illusions of depth, harmony, balance] dominant in each work.)
3. Use visual structures and functions of art to communicate ideas. (E.g., employ a variety of visual structures [line, shape, texture, color, value and form, contrast, repetition, emphasis, movement, rhythm] and a variety of functions [decorative, expressive, practical, and persuasive] to communicate personal ideas through the making of art; compare and contrast the effects of these variations.)



g r a d e s 5 - 8

#3: Students identify, analyze, and select subject matter, symbols, and ideas for personal/cultural expression in the visual arts.

Teachers develop curriculum enabling students to:

1. Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their visual art works. (E.g., incorporate elements of time and place in the visual design of an art work, so that the integrated work has greater impact; aspects of time can extend from the ancient past to the distant future; aspects of place can range from the immediate surroundings to the global community.)
2. Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics which communicate intended meaning in art works. (E.g., in dealing with images based on the American flag, address such aesthetic issues as “Is this art?” “What makes this artwork worthwhile in our society?” or “Would people in another culture value this artwork? Why or why not?”)
3. Analyze how specific subjects, themes, or symbols are particularly effective in communicating different values and beliefs in art works. (E.g., examine artistic renditions of working people from various cultures and periods in order to compare the various beliefs and values related to work that are portrayed or suggested in the art.)
4. Identify meanings that are communicated through a variety of subjects, themes, and symbols used in visual art works, and discuss the values and beliefs that are communicated. (E.g., in interpreting art works identify the extent to which membership in groups impacts personal artistic expression and the response to that expression; art produced within a particular countercultural group affirms the values of the group and may be regarded as significant art; “outsiders,” however, may question the validity of the art and consider it offensive.)
5. Identify and analyze a variety of interesting, timely, or provocative themes and ideas that would be suitable for works of art. (E.g., draw from such sources as personal experience, trends in the news media, flights of fancy, or concepts encountered in other subject areas for themes that will engage the imagination and provide rich details for artistic elaboration.)

Visual Arts

g r a d e s 5 - 8

#4: Students understand how historical and cultural contexts provide meaning for works of visual art.

Teachers develop curriculum enabling students to:

1. Identify and compare the characteristics of artworks in various eras and cultures. (E.g., contrast the architectural styles of public buildings from the 20th century with those of the 15th and 16th century, including European and East Asian cultures.)
2. Describe and place a variety of art objects in historical and cultural contexts. (E.g., explore such historical questions as “What would the old courthouse look like if it were restored to its original condition?” or “What kinds of art were Pop artists reacting to?”)
3. Analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art. (E.g., show that art works produced the Dada movement characteristically express rebellion against complacency in traditional values.)



g r a d e s 5 - 8

#5: Students reflect upon the characteristics of visual art works and assess the merits of their own art works and the art works of others.

Teachers develop curriculum enabling students to:

1. Compare multiple purposes for creating works of art. (E.g., compare the many reasons that people have for making art today, such as to promote a value or a cause, to express a feeling or belief, to commemorate events and celebrities, or to gain satisfaction through accomplishment.)
2. Analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry. (E.g., identify through critical review of works of art how groups express their regard for human dignity and the rights of the individual in works of art; explain how particular works of art are honored in their culture because they symbolize ideals of dignity and worth.)
3. Describe and compare a variety of individual responses to their own art works and to art works from various eras and cultures. (E.g., describe in an organized and clear manner, a personal stance regarding one's own art work or one or more works of other artists, using appropriate vocabulary and giving reasons to support the personal preference. Areas of focus may include such aspects of art criticism as how the art works effectively reflect a cultural context, how the works reflect an artist's intention and beliefs, or how the artist's skills in using design and composition are demonstrated in the art works.)
4. Recognize similarities and differences between characteristics of the visual arts and other arts disciplines. (E.g., study seascapes while listening to "water" music, searching for common ground and contrasts in the way the theme is presented.)

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g r a d e s 9 - 1 2

Most high school students will begin their art experiences with courses that provide a general overview of basic artistic concepts and skills. Some teachers may need to provide remedial experiences in order to prepare students for the more rigorous achievement standards of the secondary art program. During high school, students continue to analyze their art making, to form generalizations about art, and to track the historical development of artistic ideas. In their study of art they should continue to explain their visual choices and to develop and refine their ideas by maintaining sketchbooks, journals, and portfolios. Continued development of visual literacy enables students to share their perceptions and insights with peers, and to compare and contrast their artistic ideas with those encountered in the art world. Concepts about art making continue to be refined as students venture into more demanding art media, and as they tackle more complex visual problems. Through practice in defending their artistic decisions and in analyzing critical reviews students gain confidence in the critical process. One aspect of growth is the development of a student's ability to grasp and apply general aesthetic principles, e.g., concerning the nature of art or the nature of aesthetic experience.

In some high schools students who have had the benefit of a comprehensive program of art instruction in the elementary and middle school are able to move immediately beyond

basic artistic concepts and skill development. They are ready to engage in critical reflection regarding their own art work as well as the art work of significant artists. Having attained this level of creative analysis and critical judgment, these students are ready to develop their own artistic style and to work at refining their ideas.



g r a d e s 9 - 1 2

Content Standards:

#1: Students understand how media, techniques, and processes are used in creating works of visual art.

Teachers develop curriculum enabling students to:

1. Experience, with greater focus, a selected variety of art media.
2. Apply media, techniques, and processes with sufficient skills, confidence, and sensitivity so that expressive intentions are carried out in art works. (E.g., master applications—such as visual composition, printmaking, fiber design, visual journaling/conceptual art, or graphic computer design—necessary to sensitively convey one’s intended ideas.)
3. Conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relate to the media, techniques, and processes they use. (E.g., after having developed and created a visual work of art employing popular media, describe how their own art work and art work from the popular media use modern technology, such as computer graphics, to persuade.)
4. Use art materials, tools, and art work in a safe and responsible manner. (E.g., carefully observe the rules for proper handling and care of art materials such as knives, pointed instruments, paints and inks of various kinds; show respect for art works displayed in the classroom; observe proper procedures when visiting art galleries and art museums.)

Visual Arts

g r a d e s 9 - 1 2

#2: Students understand how visual art works are structured, and how art has a variety of functions.

Teachers develop curriculum enabling students to:

1. Demonstrate the ability to form and to defend judgments about the characteristics and structures of art intended for commercial, personal, communal, or other purposes. (E.g., give reasons, based on the analysis of the structure of a set of posters, why these particular graphics are likely to be commercially effective or ineffective.)
2. Employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
3. Create art works that rely on organizational principles and functions in solving specific visual arts problems. (E.g., identify a specific visual art problem, such as the co-existence of harmony and tension, and design a communal art work that is structured to achieve this goal.)



g r a d e s 9 - 1 2

#3: Students identify, analyze, and select subject matter, symbols, and ideas for personal/cultural expression in the visual arts.

Teachers develop curriculum enabling students to:

1. Describe how visual art works differ visually, spatially, temporally, and functionally and describe how these are related to history and culture. (E.g., interpret works of art historically, by establishing relationships and patterns among a number of different art works or among various cultural factors; relate conventions of family portraits to the concepts and values of family life prevalent in particular cultures, or find similarities and differences among various cultures in the way in which powerful people are portrayed.)
2. Create and identify subjects, symbols, and ideas in their own visual art works that reflect and express problems in daily life. (E.g., create works of art that express what it means to belong to a group; capture in images the experience of being a member of an athletic team or a musical group.)
3. Describe how art works differently use symbols that are related to diverse historical, cultural, and personal contexts. (E.g., use creative thinking approaches in supporting or elaborating one's critical position regarding particular works of art; one way to heighten the importance of historical context is to imagine how an art work might be perceived by some future generation that finds it enclosed in a time capsule.)
4. Identify meanings that are communicated through a variety of subjects, themes, and symbols used in visual art works, and discuss the values and beliefs that are communicated. (E.g., in interpreting art works identify the extent to which membership in groups impacts personal artistic expression and the response to that expression; art produced within a particular countercultural group affirms the values of the group and may be regarded as significant art; "outsiders," however, may question the validity of the art and consider it offensive.)
5. Identify and analyze a variety of interesting, timely, or provocative themes and ideas that would be suitable for works of art. (E.g., draw from such sources as personal experience, trends in the news media, flights of fancy, or concepts encountered in other subject areas for themes that will engage the imagination and provide rich details for artistic elaboration.)

Visual Arts

g r a d e s 9 - 1 2

#4: Students understand how historical and cultural contexts provide meaning for works of visual art.

Teachers develop curriculum enabling students to:

1. Identify visual art works among a variety of historical and cultural contexts in terms of characteristics, functions, and purposes of works of art. (E.g., examine a wide variety of art work from Western and non-Western cultures in order to identify commonalities and differences in their relationship to their cultures.)
2. Demonstrate an ability to gather information and knowledge of cultures and places to analyze meaning within their own artmaking. (E.g., identify and locate resource persons and institutions that are useful in providing art historical information; locate museums and library resources that can aid in investigating the context for artists and their work, or find out what artists, art critics, and art historians have to say about particular cultures and schools of art.)
3. Analyze how historical and cultural contexts influence their own artmaking. (E.g., show that even artists like Picasso who revolutionized the Art World were products of their own culture and were influenced significantly by works from the past as well as by the work of contemporaries.)



g r a d e s 9 - 1 2

#5: Students reflect upon the characteristics of visual art works and assess the merits of their own art works and the art works of others.

Teachers develop curriculum enabling students to:

1. Identify intentions of those creating visual art works, explore the implications of various purposes, and justify their own identifications of purposes in particular works. (E.g., identify historically how groups have expressed in works of art their regard for human dignity and the rights of the individual; show that some works of art have attained great significance because they symbolize cherished human ideals; explain the role of the great Mexican muralists (Rivera, Orozco, Siquieros) in shaping political and cultural consciousness through affirmations of freedom and dignity.)
2. Describe the meaning of historical and contemporary artworks by analyzing how specific works are created and how they relate to historical and contemporary contexts. (E.g., apply skills of art criticism in establishing whether or not an art work succeeds in provoking thought about a particular issue such as the protection of the environment, or women's rights and human justice.)
3. Reflect on the various ways of analyzing the meanings of art work within historical and contemporary contexts. (E.g., apply principles of aesthetics in interpreting and evaluating creative works or expressions; establish that an experimental work is pushing the boundaries of a particular art form.)
4. Recognize similarities and differences between characteristics of the visual arts and other arts disciplines. (E.g., study seascapes while listening to "water" music, searching for common ground and contrasts in the way the theme is presented.)

Visual Arts

g r a d e s 9 - 1 2 : a d v a n c e d

Content Standards:

#1: Students understand how media, techniques, and processes are used in creating works of visual art.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Experience, in greater depth, at least one art media.
2. Demonstrate a high level of skill and visual effectiveness in at least one visual medium. (E.g., develop sufficient skill with one visual medium, such as ceramics, photography, computer graphics, etc., to prepare an advanced portfolio that documents progress made and that demonstrates a high level of achievement in both the use of media and the development of strong artistic statements.)
3. Initiate, define, and solve challenging visual arts problems independently, using intellectual skills such as analysis, synthesis, and evaluation. (E.g., demonstrate the ability to pursue visual problems independently, using library research skills, community resources, and gallery and museum collections to develop ideas and to refine the approach; after completing the process, engage in a personal and group critique of the experience.)
4. Use art materials, tools, and art in a safe and responsible manner and demonstrate leadership and conservation within the classroom setting. (E.g., carefully observe the rules for proper handling and care of art materials such as knives, pointed instruments, paints and inks of various kinds; show respect for art works displayed in the classroom; observe proper procedures when visiting art galleries and art museums.)



g r a d e s 9 - 1 2 : a d v a n c e d

#2: Students understand how visual art works are structured, and how art has a variety of functions.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Identify, compare, and integrate the qualities of structure and function of visual art works to improve the communication of ideas. (E.g., create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions.)
2. Employ organizational structures and analyze what makes them effective or not effective in the communication of ideas.
3. Create art works that rely on organizational principles and functions in solving specific visual arts problems. (E.g., identify a specific visual art problem, such as the co-existence of harmony and tension, and design a communal art work that is structured to achieve this goal.)

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g r a d e s 9 - 1 2 : a d v a n c e d

#3: Students identify, analyze, and select subject matter, symbols, and ideas for personal/cultural expression in the visual arts.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Describe the origins of specific images and ideas and explain why they are of value in their own art work and the work of others. (E.g., interpret and demonstrate relationships, patterns, and connections among a variety of phenomena through the creation of works of art; capture in an image all of the things that are significant in a student's life, using artistic emphasis to identify that which seems most important.)
2. Evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used to reflect and express problems in daily life. (E.g., present concepts in an organized and clear manner concerning aesthetic issues, using appropriate vocabulary and giving reasons to support one's opinions; deal with such issues as "Should artists be free to express anything they want, even if it is offensive to others?" "If art is just a matter of personal taste, why bother discussing anything?" or "Do you need to know what the artist was trying to do in order to appreciate a work of art?")
3. Demonstrate skill and competency in describing and analyzing the origins of symbols that are related to diverse historical, cultural, and personal contexts. (E.g., explain the uniqueness of diverse cultural groups as recorded in the history of art; explain how Australian Aborigine culture regards all of its art as religious expression, and does not particularly value permanence in art works.)
4. Identify meanings that are communicated through a variety of subjects, themes, and symbols used in visual art works, and discuss the values and beliefs that are communicated. (E.g., in interpreting art works identify the extent to which membership in groups impacts personal artistic expression and the response to that expression; art produced within a particular countercultural group affirms the values of the group and may be regarded as significant art; "outsiders," however, may question the validity of the art and consider it offensive.)
5. Identify and analyze a variety of interesting, timely, or provocative themes and ideas that would be suitable for works of art. (E.g., draw from such sources as personal experience, trends in the news media, flights of fancy, or concepts encountered in other subject areas for themes that will engage the imagination and provide rich details for artistic elaboration.)



g r a d e s 9 - 1 2 : a d v a n c e d

#4: Students understand how historical and cultural contexts provide meaning for works of visual art.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Analyze and interpret artworks for relationships among form, context, and purpose. (E.g., observe that a contemporary art work is similar in its form or spirit or choice of symbols to works completed in other times and by other cultures.)
2. Analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning in their own art work. (E.g., in seeking to understand some other individual's or group's aesthetic positions, speculate concerning the aesthetic values of another culture, on the basis of qualities reflected in their art.)
3. Analyze how historical and cultural contexts influence their own artmaking.
4. Describe and discuss art works in terms of how historical and cultural contexts determine the characteristics, functions, and purposes of works of art. (E.g., use art historical research processes to address questions of attribution, restoration, description, analysis, explanation, and provenance; employ primary and secondary sources in this historical research.)
5. Apply critical models to show understanding of the work of critics, historians, aestheticians, and artists. (E.g., examine critically various interpretations that have been given to particular works of art or to major artistic cultures or movements; trace changing attitudes regarding the artistic importance of "primitive" works produced in African cultures, or regarding the spiritual meaning of native American art.)

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g r a d e s 9 - 1 2 : a d v a n c e d

#5: Students reflect upon the characteristics of visual art works and assess the merits of their own art works and the art works of others.

Beyond Standard level, teachers develop curriculum enabling students to:

1. Correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions. (E.g., examine works of art in the context of their cultures, developing and conveying insights by means of writing critical reviews or using some of the newer forms of media technology.)
2. Analyze and interpret how contemporary art both depicts and affects today's culture. (E.g., through art historical investigation interpret and evaluate creative works or expressions; discover the significance of an art work like Picasso's "Les Femmes d'Alger" by examining it as a departure from conventional paintings of the period and by tracing its influence on subsequent works of art.)
3. Reflect analytically on various interpretations in order to understand and evaluate works of visual art. (E.g., use various critical windows of access to organize one's critical thinking about works of art [artist's intentions and beliefs, artist's formal skills, artist's cultural context, artist's historical context, installation, audience expectations]; engage in description, analysis, interpretation and judgment of art works.)
4. Recognize similarities and differences between characteristics of the visual arts and other arts disciplines. (E.g., study seascapes while listening to "water" music, searching for common ground and contrasts in the way the theme is presented.)