

# The Arts

KINDERGARTEN-12TH GRADE



## The Arts Learning Standards

**Visual Arts**

by Grade Level

Adopted in 2017





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Sections highlighting anchor and performance standards, enduring understandings, and essential questions.

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# **Washington State K–12 Arts Learning Standards for Visual Arts**

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**March 2017**





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## SUPERINTENDENT OF PUBLIC INSTRUCTION

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### *The Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts Adoption Statement*

The state of Washington recognizes that the arts are an integral part of every student’s educational experience. The 2017 Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts provide a framework for effective K–12 arts education by setting out a coherent structure for building students’ knowledge, understanding, and skills, while also encouraging them to explore and express their own creativity. These standards include the National Core Arts Standards, along with additional content developed by K–12 educators in the arts. These educators came together from across the state to participate in the Arts Cadre, which developed “suggestions for students” and “examples” to accompany the standards, thereby providing more specificity and practical ideas for demonstrating the knowledge and skills indicated.

The arts learning standards have been reviewed and received input from stakeholders throughout the state; this process included a bias and sensitivity review, public comment, and the input of the state Curriculum Advisory and Review Committee.

As Superintendent of Public Instruction, I support providing a well-rounded education for our students: the arts are an essential part of this. The arts teach to the whole child, engage all learning styles, and lead to the development of powerful learning habits that include such essential 21st Century Skills as creativity, collaboration, communication, and critical thinking. The arts also provide our students with keys to understanding the world around them and an array of strategies for learning, interpreting, and expressing their thoughts.

Pursuant to RCW 28A.655.070 and RCW 28A.150.210 and based on widespread support from educators, the state’s Curriculum Advisory and Review Committee, and statewide arts education stakeholders, I hereby adopt the ***2017 Arts K–12 Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts***.

Adopted on this 22nd day of March 2017.

A handwritten signature in blue ink that reads "Chris P.S. Reykdal".

Chris Reykdal  
Superintendent of  
Public Instruction



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# The Washington State

## K–12 Arts Learning Standards for Visual Arts

### *Arts Education in Washington State*

The vision of the Office of Superintendent of Public Instruction (OSPI) is to prepare students for college, career, and life. The arts, which include dance, media arts, music, theatre, and visual arts are a fundamental part of a well-rounded education and support OSPI’s vision by providing our students with unique skills and ways of comprehending and engaging with the world. Our belief is that quality instruction in the arts begins with and shall be provided by arts specialists and classroom teachers and can be enhanced by partnerships with professional organizations and community programs in the arts. This partnered instruction will enrich educational learning opportunities for students, ensuring that such opportunities are both purposeful and enjoyable. It will also support each student’s preparation for life as a contributing 21st-century citizen. We further believe that the arts integrate with all other subject areas and create meaningful learning opportunities for all learners.

***Washington state law identifies the arts as a core content area and an essential part of the basic education goals of all school districts.***

### *The Arts Learning Standards—Overview and Development*

Washington’s previous arts learning standards addressed dance, music, theatre, and visual arts. When the National Core Arts Standards (NCAS) were published in June 2014, OSPI engaged a cadre of arts educators representing dance, music, theatre, and visual arts to review the Washington State Learning Standards in the Arts and compare them to the new national standards. After this intensive review, the cadre recommended that the national standards be adopted as the Washington State Learning Standards for the Arts and that media arts be added to the list of arts disciplines. Lastly, the cadre recommended that additional ideas, interpretations, and examples be appended to provide more specificity and guidance. As a result, Washington’s standards for dance, media arts, music, theatre, and visual arts are accompanied by supporting material under the headings *Suggestions for students* and *Examples*.

The arts standards development process mirrored that of other academic subject areas. Under current Washington state law (RCW 28A.655.070), the Office of Superintendent of Public Instruction has the responsibility to develop and maintain Washington’s academic learning standards consistent with the goals outlined in the Basic Education Act, RCW 28A.150.210. This



includes periodic review and possible revision of the standards. Prior to adopting state learning standards in any subject area, OSPI’s process includes such key components as:

- Engaging statewide stakeholder groups in reviewing and vetting the draft standards.
- Comparing previous state learning standards with the revised standards.
- Participating in a bias and sensitivity process to gather recommendations for implementing the standards in a culturally sensitive and bias-free manner.
- Providing an opportunity for the public to provide input on the proposed drafts.

Engaging in this process allowed OSPI, along with statewide partners involved in developing transition and implementation plans and resources, to gather specific recommendations on critical issues related to the adoption and implementation of the new arts standards.

## ***Washington State Learning Goals and the Purpose of the Standards***

Learning standards are for all of us: students, principals, administrators, decision-makers, community partners, teachers, and families. They help define what is important for students to know and be able to do as they progress through school. Standards help ensure that students acquire the skills and knowledge they need to achieve personal and academic success. Standards also provide an avenue for promoting consistency in what is taught to students across our state—from district to district, school to school, and classroom to classroom.

Like all of the state’s learning standards, the Washington State Learning Standards for the Arts are an essential part of the framework supporting Washington’s learning goals, in accordance with which, every student will be able to:

- Read with comprehension, write effectively, and communicate successfully in a variety of ways and settings and with a variety of audiences;
- Know and apply the core concepts and principles of mathematics; social, physical, and life sciences; civics and history, including different cultures and participation in representative government; geography; arts; and health and fitness;
- Think analytically, logically, and creatively, and to integrate technology literacy and fluency as well as different experiences and knowledge to form reasoned judgments and solve problems; and
- Understand the importance of work and finance and how performance, effort, and decisions directly affect future career and educational opportunities.

(For full text and notes, see RCW 28A. 150.210)

*To learn more about the National Core Arts Standards (NCAS) and obtain additional resources, visit [www.nationalartsstandards.org/](http://www.nationalartsstandards.org/). To review the state’s education goals and state laws related to K–12 arts education, see *The Arts: Laws and Regulations* page on OSPI’s website: [www.k12.wa.us/Arts/laws.aspx](http://www.k12.wa.us/Arts/laws.aspx).*

## ***Understanding and Using the Arts Standards***

The *K–12 Arts Learning Standards for Dance, Media Arts, Music, Theatre, and Visual Arts* can be downloaded from the Arts website at [www.k12.wa.us/Arts](http://www.k12.wa.us/Arts) and will be available on the OSPI Grade Level Standards & Resources website at <http://standards.ospi.k12.wa.us>.

Depending on the focus of arts education in a given district or school, one or more of the five *Arts Learning Standards* documents can be used to guide instruction and help students develop competency in the arts. Each document covers one of the arts disciplines.

### **What Are the Arts Disciplines?**

The arts in Washington state are defined as dance, media arts, music, theatre, and visual arts. The learning standards describe a connected series, or continuum, of knowledge and skills that students should demonstrate as they become proficient in each discipline. The disciplines are described below; this document focuses on visual arts.

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<b>dance</b>	A student’s dance-education experience may include, but is not limited to, contemporary, creative movement, world dance, ballet, jazz, tap, modern, break dance, hip-hop, ballroom, folk, step, and square dance, as well as choreography, dance notation, dance history, dance anatomy, musical theatre, dance production, and improvisation.
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<b>media arts</b>	A student’s media arts-education experience may include, but is not limited to, photography, film, animation, broadcast technology (radio, T.V., and Internet), audio/video technology (T.V., radio, and audio projects, social media, and Internet projects), video game design, digital art and design, emerging technologies, visual communications, Advanced Placement Studio (AP) courses, and International Baccalaureate (IB) visual arts.
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<b>music</b>	A student’s music-education experience may include, but is not limited to, general music, choir, band (e.g. basketball/pep, marching), orchestra, jazz ensemble, guitar, percussion ensemble, music theory, Advanced Placement (AP) Music Theory, technology composition, song writing, piano lab/music keyboards, recording studio, International Baccalaureate (IB) Music, music history, drum line, world and historical music, opera, musical theatre, Mariachi, marimba, steel drums, world drumming, ukulele, guitar, and recorder.
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<b>theatre</b>	A student’s theatre-education experience may include, but is not limited to, acting, theatre, film acting and film-making, improvisation, mime, puppetry, performed poetry/spoken word, musical theatre, playwriting, technical theatre/stagecraft, theatre production, Shakespearean literature and performance, and International Baccalaureate (IB) Theatre.
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<b>visual arts</b>	A student’s visual arts-education experience may include, but is not limited to, drawing, painting, ceramic arts/pottery, sculpture, 2-D design, 3-D design, photography, printmaking, graphic arts, textiles, jewelry, glass arts, Advanced Placement Studio (AP) courses, and International Baccalaureate (IB) Visual Arts.
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## What Are the Arts Standards?

Eleven anchor standards define the general knowledge and skills that Washington’s students should demonstrate in the arts. The eleven anchor standards are arranged under four artistic processes (creating, performing/presenting/producing, responding, and connecting) and are the same in all five arts disciplines and at every grade level.

<b>Washington’s Pre-K–12 Arts Learning Standards*</b>				
	<b>Creating</b>	<b>Performing/Presenting/ Producing</b>	<b>Responding</b>	<b>Connecting</b>
<b>ARTISTIC PROCESS</b>	Conceiving and developing new artistic ideas and work.	Performing: Realizing artistic ideas and work through interpretation and presentation.  Presenting: Interpreting and sharing artistic work.  Producing: Realizing and presenting artistic ideas and work.	Understanding and evaluating how the arts convey meaning.	Relating artistic ideas and work with personal meaning and external context.
<b>ANCHOR STANDARDS</b>	1. Generate and conceptualize artistic ideas and work.  2. Organize and develop artistic ideas and work.  3. Refine and complete artistic work.	4. Select, analyze, and interpret artistic work for presentation.  5. Develop and refine artistic techniques and work for presentation.  6. Convey meaning through the presentation of artistic work.	7. Perceive and analyze artistic work.  8. Interpret intent and meaning in artistic work.  9. Apply criteria to evaluate artistic work.	10. Synthesize and relate knowledge and personal experiences to make art.  11. Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

\*Washington adopted the National Core Arts Standards as the Washington State K–12 Arts Learning Standards: [www.nationalartsstandards.org/](http://www.nationalartsstandards.org/)

The anchor standards are supported by performance standards, which define more precisely the understanding, knowledge, and skills that students should develop in order to achieve competency at each grade level within each arts discipline.

In addition, this document includes “suggestions for students” and “examples” under the performance standards. These offer guidance for interpreting the standards and present potential learning opportunities with a specificity that will support and deepen students’ educational experiences.

# The Structure of the K–12 Arts Learning Standards

The standards are arranged under four actions or skill sets called artistic processes:

**Creating** | **Performing/Presenting/Producing** | **Responding** | **Connecting**

**Anchor Standards:** The same eleven anchor standards apply to every arts discipline. They define the general knowledge and skills that the student must demonstrate in relation to the four artistic processes.

Each anchor standard is accompanied by an:

- **Enduring Understanding** (a statement that articulates the overarching idea of the standard as it relates to a particular arts discipline).
- **Essential Question** (a question or questions that guide students toward an understanding of the purpose of the standard).

*Each arts discipline has its own set of enduring understandings and essential questions; they differ for each anchor standard, but are the same across grade levels.*

## Performance Standards:

Each anchor standard is further defined by one or more performance standards, which are discipline-specific and change with each grade level (K–8) and each level in high school. These articulate in a more measurable way the understanding, knowledge, and skills that students are meant to achieve and demonstrate.

Grades K–8

High School  
Proficient

High School  
Accomplished

High School  
Advanced

*Suggestions and examples are not exhaustive or required, but rather provide a “springboard” for ideas. Educators are encouraged to explore multiple ways that learners can demonstrate their knowledge and skills.*

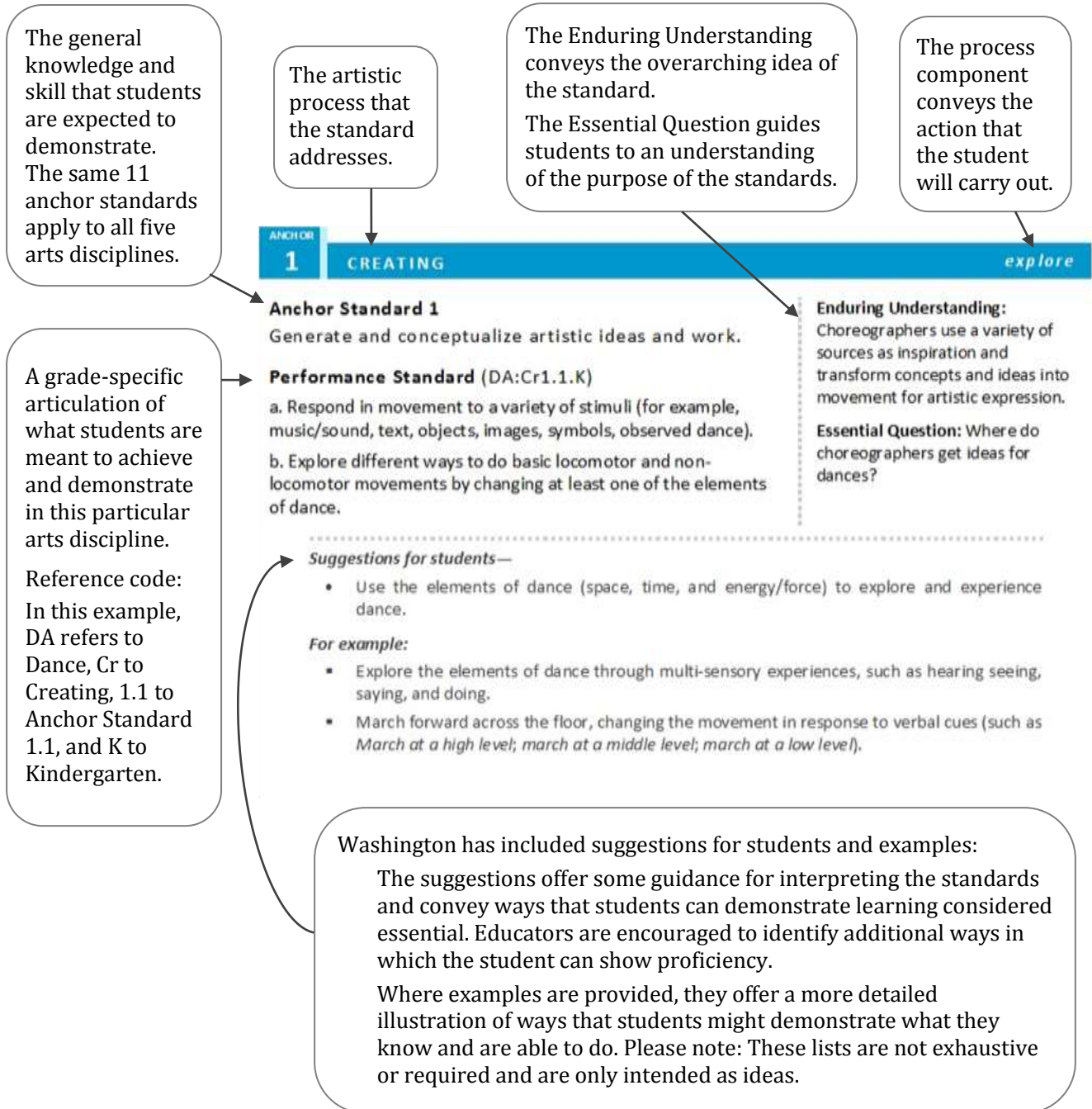
**Suggestions for students:** These help interpret the performance standards and suggest ways that students can demonstrate the knowledge and skills indicated.

### Examples:

An example statement may be included to provide samples of particular demonstrations and give educators additional illustrations of the learning.

## How to Navigate this K–12 Arts Learning Standards Document

The learning standards are presented by grade level in a series of charts, each of which includes the anchor and performance standards along with all attendant information. The following is a key for understanding the charts. Note that the number code accompanying the Performance Standard aligns with the numbering of the National Core Arts Standards.



## ***Arts Standards in the Classroom***

Arts education addresses an essential form of human communication and provides unparalleled opportunities for exploring a multiplicity of viewpoints and modes of expression. Students develop a greater capacity for understanding not only a variety of artworks and art forms, but also the people and contexts that produce them. At the same time, students learn skills, techniques, and ways of thinking that enable them to use art to express their own perceptions, experiences, and views—while simultaneously developing confidence and fundamental skills that will serve them well in school and throughout their lives.

***Providing ways of thinking as disciplined as science or math and as disparate as philosophy or literature, the arts are used by and have shaped every culture and individual on earth.***

—National Core Arts Standards: A Conceptual Framework for Arts Learning

The anchor and performance standards presented in this document are intended to ensure consistently good quality and depth of instruction in visual arts. They are also intended to generate students who are artistically literate and have the creativity and cognitive skills required to prosper in all aspects of life and to contribute in meaningful ways to the world around them.

The suggestions and examples that appear with each performance standard serve as supporting material and are not required: They were designed both to illustrate ways of applying the standards, and to prompt teachers' own ideas. As teachers know, the dynamics of every classroom are unique, as is each learner in the room. When applying the standards and developing arts lesson plans and projects, teachers should be cognizant of the diversity of their group of students, strive to create an inclusive environment, and provide any accommodations that are needed to facilitate the success of individual students.

***Through arts teaching, students view, make, and discuss art works, and come to realize that the arts exist not in isolation, but within the multiple dimensions of time, space, culture, and history.***

—National Core Arts Standards: A Conceptual Framework for Arts Learning

Teachers are also encouraged to explore a wide variety of artworks and art forms with their students, constructing lessons that convey both awareness of the original context and purpose of the art, and respect for the artist and culture that produced it.

To achieve artistic literacy, it is vital that students not only learn about and respond thoughtfully to art, but also actively participate in making it. The arts standards provide a rational structure to help guide students' learning experiences within each arts discipline so that students develop age-appropriate knowledge and skills, practice collaboration in relevant contexts, and become proficient in the use of the tools, processes, and materials of whichever art forms and disciplines they are engaged in learning.

To learn more about the development and philosophical underpinnings of the National Core Arts Standards (NCAS), visit [www.nationalartsstandards.org/content/resources](http://www.nationalartsstandards.org/content/resources).

# Visual Arts—Kindergarten

ANCHOR

1.1

CREATING

*investigate, plan, make*

## Anchor Standard 1

Generate and conceptualize artistic ideas and work.

### Performance Standard (VA:Cr1.1.K)

a. Engage in exploration and imaginative play with materials.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

### *Suggestions for students—*

- Explore the elements, tools, and processes of visual arts while discovering and creating art using multiple visual arts media.
- Use a variety of tools to explore ways of making lines and textures.

### *For example:*

- Use clay, paint, and the tools of visual arts to create textures and patterns.
- Explore the elements of visual arts through multi-sensory experiences, such as finger painting, gluing objects, making textured rubbings, and tearing, cutting, and curling paper.

ANCHOR

1.2

CREATING

*investigate, plan, make*

## Anchor Standard 1

Generate and conceptualize artistic ideas and work.

### Performance Standard (VA:Cr1.2.K)

a. Engage collaboratively in creative art-making in response to an artistic problem.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Works with peers to create an artwork by gathering ideas and deciding which skills, elements, foundations, and techniques to use in order to solve an artistic problem.

**For example:**

- In a small group:
  - Explore methods and techniques using paint to create a variety of texture on paper; then, use the resulting products to create finished works of art similar to the work of Eric Carle.
  - Working collaboratively, use recycled paper or objects to create a collage.

ANCHOR

**2.1**

CREATING

*investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.K)**

a. Through experimentation, build skills in various media and approaches to art-making.

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

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

**Suggestions for students—**

- Explore tools and processes of visual art, such as by using a variety of tools to discover ways of making lines, textures, shapes, and patterns in different media.

**For example:**

- Create simple representative works of art using several 2D and 3D media.
- Identify the uses of organic and geometric shapes and colors in the students' environment.

ANCHOR

**2.2**

CREATING

*investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.K)**

a. Identify safe and non-toxic art materials, tools, and equipment.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and



equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

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**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art, such as by using materials safely.

**For example:**

- Clean up after projects.
- Put artwork in appropriate places.
- Organize materials.
- Show respect for self and others while making and viewing art.

ANCHOR

**2.3****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.K)**

a. Create art that represents natural and constructed environments.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

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**Suggestions for students—**

- Express and/or represent in works of art what one perceived and experienced through the senses (saw, felt, smelled, tasted, and/or heard) when observing different environments.

**For example:**

- After taking part in a class nature walk, create a non-representational work of art based upon what one saw, heard, smelled, and tasted.
- Create an original non-representational painting based on several multi-cultural examples of music.

## ANCHOR

## 3

## CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.K)**

a. Explain the process of making art while creating.

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

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

**Suggestions for students—**

- Review with the teacher the skills, techniques, and materials that one used (or is in the process of using) to create an artwork and describe them to others (such as the teacher or peers).

**For example:**

- Explore the elements of visual arts by creating original works of art and participating in teacher-student discussions about the process.
- Listen to music as one paints, and create a finger painting in response to the rhythm of the music (such as fast or slow artistic movements depending on the musical tempos); then, explain how the music influenced one's work process.

## ANCHOR

## 4

## PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.K)**

a. Select art objects for personal portfolio and display, explaining why they were chosen.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

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**Suggestions for students—**

- Produce a number of artworks that represent one’s personal experiences and then select specific pieces to present to others in the school or community; explain why one wanted to share those particular artworks.

**For example:**

- Collect favorite selections of original artwork to present during school conferences.
- Choose artwork for public display, such as in a hallway, office, or gymnasium.

ANCHOR

**5****PRESENTING***analyze***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.K)**

a. Explain the purpose of a portfolio or collection.

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

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

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**Suggestions for students—**

- Work with the teacher to select the particular pieces of one’s work that one would like to keep and share.

**For example:**

- Choose particular artworks from among those one has created over the course of the school year and tell the teacher or peers how the collection shows what one learned or can do.
- Create a portfolio folder with comments, written in collaboration with the teacher, describing the purpose and process of each piece in conjunction with the piece’s place in the overall body of work.

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.K)**

a. Explain what an art museum is and distinguish how an art museum is different from other buildings.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Develop an overall awareness of publicly displayed artwork, galleries, and museums.

**For example:**

- Engage in a virtual field study by viewing an art museum’s website or virtual museum.
- Visit an art museum, gallery, or center that displays artwork and compare it to other buildings or settings where art is displayed (such as a public library, community center, or school).

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.K)**

a. Identify uses of art within one’s personal environment.

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

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

**Suggestions for students—**

- Identify examples of visual artworks at home, in the classroom, at school, as part of activities in the community, or at other events outside of school and describe their various purposes or functions.

**For example:**

- Look around the classroom and identify what one perceives to be art; and identify the purpose or function of the art.

ANCHOR

**7.2****RESPONDING***perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.K)**

a. Describe what an image represents.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Demonstrate the responding process by engaging the senses actively and purposefully when viewing artworks and using one's perceptions (what one sees, feels, smells, tastes, and/or hears) to interpret and describe the artworks.

**For example:**

- After listening to the teacher read a picture book, draw a picture of one's favorite scene, such as by sponge-painting a background and drawing on top of it when dry.
- Redesign a familiar image, such as a cereal box, milk carton, or restaurant sign.
- Create a watercolor painting and describe what it represents.

ANCHOR

**8****RESPONDING***analyze***Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.K)**

a. Interpret art by identifying subject matter and describing relevant details.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How

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

**Suggestions for students—**

- Demonstrate the responding process by using developmentally appropriate elements and foundations of visual arts to describe an artwork and explain one’s observations.

**For example:**

- View artworks displayed by the teacher and tell about them using visual arts vocabulary.
- Tell about the elements—such as lines, shapes, and colors—in an artwork that one created.

ANCHOR

**9**

**RESPONDING**

*interpret*

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.K)**

- Explain reasons for selecting a preferred artwork.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate the responding process by choosing one artwork from among several and communicating the perceptions (what one saw, felt, smelled, tasted, and/or heard) that led one to prefer it to the others.

**For example:**

- As a class, brainstorm a list of the features that stand out in a particular artwork and discuss what each student likes or doesn’t like and why.

ANCHOR

**10**

**CONNECTING**

*synthesize*

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.K)**

- Create art that tells a story about a life experience.

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

**Essential Question:** How does engaging in creating art enrich people’s lives? How does making

art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through art-making?

**Suggestions for students—**

- Apply the creative process to produce an artwork that represents a personal experience or that reflects one’s knowledge of the experiences of other individuals, communities, or cultures.

**For example:**

- Create story-quilt squares about everyday personal experiences (as inspired by the art of Faith Ringgold).

ANCHOR

**11****CONNECTING***relate*

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.K)**

a. Identify a purpose of an artwork.

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

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

**Suggestions for students—**

- Explain that people make art for many reasons.
- Use a variety of media to create visual artworks that communicate for a selected purpose.

**For example:**

- First, listen as the teacher describes the work of artist Ian Falconer (who makes books as an author/illustrator and is also a designer (PNB’s *Nutcracker*)) and explains that artists make drawings, sets, props, costumes, and many other things. Next, draw a picture of a costume that one would like to wear, and answer the question, “When/where would you wear it?”
- Create an ABC book about endangered animals and discuss how the artwork can communicate ideas to others.

## Visual Arts—Grade 1

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.1)

a. Engage collaboratively in exploration and imaginative play with materials.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Explore the elements, tools, and processes of visual arts by working collaboratively with peers to create lines and textures in a variety of ways, using a variety of tools and media.

#### *For example:*

- In a group setting:
  - Use a step-by-step process to form identifiable objects out of clay.
  - Explore multiple textures on a variety of surfaces and images (for instance, rubbing and stamping).
  - Use a palette of watercolors to create a painting of a familiar setting or scene.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.1)

a. Use observation and investigation in preparation for making a work of art.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?



**Suggestions for students—**

- Gather information and thoughtfully select and explore artistic resources and materials to create a work of visual art.

**For example:**

- Purposefully gather found natural objects (such as sticks, leaves, or rocks) to then use to create an original artwork.
- Use discarded items (such as wrappers, bottle caps, or cardboard) to create original works of art.

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.1)**

a. Explore uses of materials and tools to create works of art or design.

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

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

**Suggestions for students—**

- Explore tools and processes of visual arts, such as by using a variety of tools to make lines, textures, shapes, and patterns when creating artworks with different media.

**For example:**

- Use manmade and natural objects (such as monoprints, markers, pencils, or sticks) to create lines, textures, shapes, and patterns in an original work of art.
- Use clay, paint, and other media to create textures and patterns.

ANCHOR

**2.2****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.1)**

a. Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and

equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art, such as by using tools and materials safely and developing good craftsmanship.

**For example:**

- Clean up after projects.
- Put artwork in appropriate places.
- Organize materials.
- Show respect for self and others while making and viewing art.

ANCHOR

**2.3**

**CREATING**

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.1)**

a. Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Use a variety of media to express and/or represent in works of art what one perceived and experienced through the senses (saw, felt, smelled, tasted, and/or heard) when observing familiar objects.

**For example:**

- Create an original painting or drawing that incorporates several everyday objects that can be categorically placed together (for instance, foods, tools, or personal items).
- Create a three-dimensional representation of an everyday object that reminds one of a specific memory or thought.

## ANCHOR

## 3

## CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.1)**

a. Use art vocabulary to describe choices while creating art.

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

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

**Suggestions for students—**

- Reflect on one's choices of elements, techniques, and materials when creating a visual artwork or presentation and use the vocabulary of visual arts to describe them to others (such as the teacher or peers).
- Describe how the personal aesthetic choices that shape one's artwork were influenced by family, culture, or community.

**For example:**

- While creating a drawing, painting, or sculpture, use sharing strategies (such as turn-and-talk) and correct visual arts terminology to explain verbally one's process.

## ANCHOR

## 4

## PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.1)**

a. Explain why some objects, artifacts, and artwork are valued over others.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

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**Suggestions for students—**

- Explore how personal aesthetic preferences influence a person’s reactions to visual artworks.
- Describe how a person’s aesthetic preferences and reactions to visual artworks are influenced by family, culture, and community.

**For example:**

- Recognize how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic criteria.

ANCHOR

**5****PRESENTING***analyze***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.1)**

a. Ask and answer questions such as where, when, why, and how artwork should be prepared for presentation or preservation.

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

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

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**Suggestions for students—**

- Prepare artworks for display: self-assess to determine if art is complete, where it might be displayed, when it might be viewed, and who the audience will be.

**For example:**

- Paste original artwork onto colored construction paper or matte board to present it.
- Take part in the installation of original artwork in a public setting.
- Observe, as an audience member, the preparation of artwork for display by an artist or docent.

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.1)**

a. Identify the roles and responsibilities of people who work in and visit museums and other art venues.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Explore different careers in the arts and associated work habits.
- Demonstrate one’s understanding of audience conventions in a variety of visual arts settings.
- Demonstrate respect for artists and artworks in the community and in a variety of visual arts settings.

**For example:**

- Conduct a personal interview with an artist, docent, or other professional involved with the public display of artwork.
- Demonstrate appropriate behavior in a museum, gallery, or other setting.

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.1)**

a. Select and describe works of art that illustrate daily life experiences of one’s self and others.

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

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

**Suggestions for students—**

- Examine and discuss how an artist’s personal experiences and the influences of one’s family, culture, and community are reflected in visual artworks.

**For example:**

- Look at picture books (like those of Carmen Lomas Garza or Faith Ringgold) that depict daily life through narrative artwork(s) from a variety of cultures and/or time periods.

ANCHOR

**7.2**

**RESPONDING**

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.1)**

- Compare images that represent the same subject.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Demonstrate the responding process by engaging the senses actively and purposefully when comparing artworks and using one’s perceptions (what one sees, feels, smells, tastes, and/or hears) to describe the differences and similarities between artworks that treat the same subject.

**For example:**

- Identify the characters and describe the story in narrative visual artworks.
- Draw a picture after experiencing a (live or virtual) visual arts exhibit.
- Share two different artworks of the same subject and discuss how the subject is represented differently in each work.

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.1)**

a. Interpret art by categorizing subject matter and identifying the characteristics of form.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Demonstrate the responding process by using developmentally appropriate elements and foundations of visual arts to identify and describe distinctive attributes of artworks and to group the artworks based on their subject matter.

**For example:**

- Compare a drawing of an object to the object itself: for instance, a chair or a ball.
- Compare a photograph of a flower to an abstract painting of a flower.
- Sort a selection of images according to different attributes: for instance, a color, a type of shape, subject, or texture.

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.1)**

a. Classify artwork based on different reasons for preferences.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate the responding process by selecting (based on one's personal preferences) several artworks, and then evaluating and explaining what it was that one perceived (saw, felt, smelled, tasted, and/or heard) that led one to prefer each piece.
- Evaluate how personal aesthetic criteria influence one's preferences when observing, choosing, and creating artworks.

**For example:**

- View a selection of pictures and participate in a class discussion about how each student likes or dislikes different aspects of the artworks.
- Sit with the class in a circle and view a selection of objects that the teacher has displayed in the center of the circle; discuss what objects contain elements of art (such as the design components of a shoe or book bag).

ANCHOR

**10**

CONNECTING

*synthesize*

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.1)**

a. Identify times, places, and reasons by which students make art outside of school.

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

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

**Suggestions for students—**

- Identify examples of visual artworks that one creates at home, as part of activities in the community, or at other events outside of school, and explain the context and purpose of this art.

**For example:**

- Explore examples of activities and celebrations associated with traditional holidays and events, or of other traditions.

ANCHOR

**11**

CONNECTING

*relate*

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.1)**

a. Understand that people from different places and times have made art for a variety of reasons.

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

**Essential Question:** How does art help us understand the lives of



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

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***Suggestions for students—***

- Describe and/or discuss how visual artworks communicate for a given purpose.

***For example:***

- Compare and contrast art created to celebrate festivals and traditions from around the world, such as el Dia de los Muertos or festivals of light.

## Visual Arts—Grade 2

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.2)

a. Brainstorm collaboratively multiple approaches to an art or design problem.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Work with peers to apply the creative process to visual arts: Explore collaboratively the use of various tools to make lines and textures; then, participate in a group discussion about how they might apply what they learned to solve a design problem or revise an artwork.

#### *For example:*

- Use clay, paint, and various visual arts tools to create lines and textures; then, discuss with peers how the techniques could be used to solve an artistic problem.
- Working with a partner, create full-body or profile contour-silhouettes of oneself and one's partner; then, discuss how this artwork could be displayed in a group display at a school/community event.
- With a partner, create a still-life collage incorporating line and texture inspired by Henri Matisse's *Goldfish*.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.2)

a. Make art or design with various materials and tools to explore personal interests, questions, and curiosity.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Apply the creative process to visual arts by selecting and using a variety of arts tools to make lines and textures in artworks that represent one’s personal experiences.
- Use visual arts in a variety of media to express and present personal feelings and ideas.

**For example:**

- Use found objects to create various textures in functional or sculptural works of clay.
- Create a collage using found objects; then, use tempera paint to create a finished work of art.

ANCHOR

**2.1**

**CREATING**

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.2)**

a. Experiment with various materials and tools to explore personal interests in a work of art or design.

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

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

**Suggestions for students—**

- Apply the skills and techniques of visual arts and use a variety of materials and tools to create original works of art in two and/or three dimensions.
- Use a variety of media to create works of art that express one’s personal experience, feelings, and ideas.

**For example:**

- Create a drawing or other work of art to depict specific elements from one’s own life.
- Create and narrate a painting or drawing inspired by a happy/positive memory.
- Identify, discuss, and describe one’s ideas and feelings after viewing a variety of visual arts, such as picture books or illustrations.

ANCHOR

**2.2**

**CREATING**

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Performance Standard (VA:Cr2.2.2)**

a. Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art, such as by using, cleaning, and storing tools and materials safely and developing good craftsmanship.

**For example:**

- Complete an artwork and clean tools and workspace within the time allotted in class: for instance, use brushes properly to complete a watercolor painting and then clean the brushes.

ANCHOR

**2.3****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.2)**

a. Repurpose objects to make something new.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Use a variety of media to create art that represents familiar objects in original ways; or use the familiar objects themselves in new ways to create art.

**For example:**

- Use various everyday consumable materials to create a sculpture or collage.
- Create a painting using pages from a book otherwise slated for discard.

## ANCHOR

## 3

## CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.2)**

a. Discuss and reflect with peers about choices made in creating artwork.

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

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

**Suggestions for students—**

- Communicate to peers the process one used to make a visual artwork, and use their feedback to reflect on and refine one’s work.

**For example:**

- Discuss in small groups—using correct terminology—the several components of completed artwork.
- Participate in a “gallery walk,” viewing the artwork of one’s peers and commenting in writing using correct terminology.

## ANCHOR

## 4

## PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.2)**

a. Categorize artwork based on a theme or concept for an exhibit.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Recognize how visual artworks can be categorized by subject matter and/or media and how such categorization can be used to organize the artworks in an exhibit.

**For example:**

- Take part in the setup of a theme-specific display.
- Take part in the selection of artwork to be placed into a “concept tree,” where each branch reflects separate ideas.

ANCHOR

**5****PRESENTING***analyze***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.2)**

a. Distinguish between different materials or artistic techniques for preparing artwork for presentation.

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

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

**Suggestions for students—**

- Prepare artwork for display: matting/mounting, labeling, and hanging/staging.

**For example:**

- Ready artwork for final display using choices of premade supplies, such as different colors of matting that have been cut to size and different choices of labels that have been printed.

ANCHOR

**6****PRESENTING***share***Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Enduring Understanding:** Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues

**Performance Standard (VA:Pr6.1.2)**

a. Analyze how art exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other venues) contributes to communities.

communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Identify and compare examples of visual artworks in a variety of local settings and examine how the artworks impact and reflect the ideas, values, or choices of people in the community.

**For example:**

- Look at examples of public sculptures, murals, and buildings from the surrounding community and discuss the benefits of art to the people who live there.
- Create a community art map showing the placement of publicly displayed artwork in one’s own community.

ANCHOR

**7.1**

**RESPONDING**

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.2)**

a. Perceive and describe aesthetic characteristics of one’s natural world and constructed environments.

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

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

**Suggestions for students—**

- Demonstrate the responding process by communicating observations and determining meaning based on one’s personal experiences, aesthetic criteria, and background knowledge.

- Compare and contrast lines, colors, textures, and forms observed in urban and rural environments.

**For example:**

- Compare and contrast the geometric forms observed in a city (skyscrapers, etc.) with the organic forms found on a farm (animals, plants, etc.).

ANCHOR

**7.2**

**RESPONDING**

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.2)**

a. Categorize images based on expressive properties.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Demonstrate the responding process by engaging the senses actively and purposefully when comparing and grouping a collection of artworks and using one’s perceptions (what one sees, feels, smells, tastes, and/or hears) to explain and justify the groupings.

**For example:**

- Paint the same subject as everyone else in class; then, find a partner and compare paintings. With the partner, present to the class the similarities and differences.
- Paint using the same color as the rest of the class while listening to music; then, write a poem about how the color makes one feel. Repeat the exercise the next day with a different color, and then describe the differences between each experience.

ANCHOR

**8**

**RESPONDING**

*analyze*

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.2)**

a. Interpret art by identifying the mood suggested by a work of art and describing relevant subject matter and characteristics of form.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?



**Suggestions for students—**

- Demonstrate the responding process by using developmentally appropriate elements and foundations of visual arts to analyze and describe the subject matter of an artwork, its distinctive attributes, and how it makes one feel.

**For example:**

- View a work of art and describe how colors, lines, and other elements were used to create mood.

ANCHOR

**9**

**RESPONDING**

*interpret*

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.2)**

a. Use learned art vocabulary to express preferences about artwork.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate the responding process by using developmentally appropriate terms, elements, and foundations of visual arts to describe one’s preferences when observing and experiencing works of visual art and exploring their meaning.

**For example:**

- Create an accordion book in which one illustrates the elements of art that one has learned.
- Collaborate with peers to create a poster that displays the arts vocabulary that the class is learning.

ANCHOR

**10**

**CONNECTING**

*synthesize*

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.2)**

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

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

**Essential Question:** How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people con-

tribute to awareness and understanding of their lives and the lives of their communities through art-making?

**Suggestions for students—**

- Apply the creative process to produce an artwork that represents an event in one’s own life or that reflects one’s knowledge of important events in the lives of other individuals, communities, or cultures.
- Use visual arts in a variety of media to express and represent personal experiences, perceptions, feelings, and ideas.

**For example:**

- Participate in the creation of a neighborhood collage depicting a special moment shared by neighbors (for instance, a collage inspired by the artwork of Romare Bearden).
- Create and narrate a painting or drawing inspired by a happy/positive memory.

ANCHOR

**11****CONNECTING***relate*

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.2)**

a. Compare and contrast cultural uses of artwork from different times and places.

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

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

**Suggestions for students—**

- Apply the responding process to a presentation/exhibit of visual arts in order to observe, describe, and compare the various purposes served by artworks from different cultural and historical contexts.
- Recognize and describe attributes that reveal the cultural and historical origin of an artwork as well as its purpose or function (the reason it was created).

**For example:**

- Compare baskets created by weavers from tribes across the Pacific Northwest and discuss the origins and functions of the baskets.
- Compare a selection of bowls from different time periods in the same culture; then, use various materials (such as clay, woven papers, and recycled plastic bottles) to create a bowl that will serve a purpose.

## Visual Arts—Grade 3

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.3)

a. Elaborate on an imaginative idea.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Apply the creative process, using the ideas, skills, foundations, and techniques of visual arts to create original works of art in two and/or three dimensions.
- Create artworks inspired by visual arts genres and styles of various artists, cultures, places, and times.

#### *For example:*

- Use techniques and skills required to enhance original, hand-built ceramic sculptures or vessels with patterns inspired by those seen on vases from Ancient Greece.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.3)

a. Apply knowledge of available resources, tools, and technologies to investigate personal ideas through the art-making process.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Select and apply artistic resources, materials, skills, tools, techniques, and processes to create original works of art in two and/or three dimensions.
- Create and revise artworks through exploration, reflection, and problem-solving.
- Use visual arts in a variety of media to express and present personal feelings and ideas.

**For example:**

- Create and present to the class a painting or drawing inspired by a favorite poem, piece of music, story, and/or song lyrics.
- Describe the sequence of the process used to create the artwork.

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.3)**

a. Create personally satisfying artwork, using a variety of artistic processes and materials.

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

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

**Suggestions for students—**

- Explore the use of tools, processes, and construction techniques and skills to create an original work of art in two and/or three dimensions that reflects one's personal experience and aesthetic preferences.

**For example:**

- Use a step-by-step process to make people, animals, or objects out of clay.
- Use torn paper scraps to create a portrait or landscape.

ANCHOR

**2.2****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.3)**

a. Demonstrate an understanding of the safe and proficient use of materials, tools, and equipment for a variety of artistic processes.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and

maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art; for example, use materials safely, use tools safely, care for personal and studio space, and develop good craftsmanship.

**For example:**

- Create a crayon resist self-portrait, focusing on the application of heavy crayon and light paint brushstrokes, and complete the artwork within the time allotted in class.
- Collaborate with a group to demonstrate how to care for one of the tools one uses in class (such as paintbrushes).

ANCHOR

**2.3****CREATING***investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.3)**

a. Individually or collaboratively construct representations, diagrams, or maps of places that are part of everyday life.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Communicate familiar concepts and depict familiar environments in works of art/design that express and/or represent what one perceived and experienced through the senses (saw, felt, smelled, tasted, and/or heard).

**For example:**

- Plan a community/city; then, build a model of it with recyclable materials, such as cardboard, boxes, containers, and tubes.

## ANCHOR

## 3

## CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.3)**

a. Elaborate visual information by adding details in an artwork to enhance emerging meaning.

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

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

**Suggestions for students—**

- Demonstrate the creative process, including using ideas, skills, foundations, and techniques to create and refine works of art.
- Work alone or in collaboration with others to plan, create, and fine-tune visual artworks in a variety of media so that the artworks communicate meaning effectively.

**For example:**

- After looking at the narrative paintings of Carmen Lomas Garza, create a narrative painting depicting a small family moment. Include details to show setting, objects of significance, clothing, or other elements that can help the viewer better “read” the narrative.

## ANCHOR

## 4

## PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.3)**

a. Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting artwork.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

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**Suggestions for students—**

- Work with the teacher and other students to develop basic criteria for selecting works of art for display in specific venues or spaces in the school and community.
- Communicate the process used to make a presentation of visual artwork.

**For example:**

- Create a collaborative project that features an ecosystem or solar system, that includes individual artworks in a variety of media (drawings, paintings, mobiles, collages, etc.), and that is presented for daily enjoyment or a school event.

ANCHOR

5

PRESENTING

analyze

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.3)**

a. Identify exhibit space and prepare works of art including artists' statements, for presentation.

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

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

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**Suggestions for students—**

- Choose and prepare for display artworks that reflect the growth of one's knowledge and skills over time.
- Remember and understand how the knowledge, skills, and work habits of visual arts are used in the world of work, including careers in visual arts.

**For example:**

- Select and present visual arts in accordance with given topics and ideas.
- Describe the sequence of the process used to create the artwork.

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.3)**

a. Identify and explain how and where different cultures record and illustrate stories and history of life through art.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Explore and describe how specific attributes of visual artworks reflect their cultural and historical contexts.

**For example:**

- Discover how and understand why the color yellow is a special color in other cultures and explore the color symbolism of various cultures.
- Examine and discuss how skeletons are symbolized in Mexican artworks associated with Día de los Muertos.

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.3)**

a. Speculate about processes an artist uses to create a work of art.

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

**Essential Question:** How do life experiences influence the way you relate to art? How does learning about art impact how we perceive



the world? What can we learn from our responses to art?

**Suggestions for students—**

- Apply the responding process to a presentation/exhibit of visual artworks, describing both the attributes of the artworks and one’s perceptions of the tools, techniques, and materials used by the artists.

**For example:**

- Working with peers in a small group, observe and identify the elements of visual arts used in various well-known images from two or more cultures.
- Examine a projected image of a work of art and describe the elements of visual arts and the various tools and techniques that were used to create it.

ANCHOR

**7.2**

**RESPONDING**

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.3)**

a. Determine messages communicated by an image.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Apply the responding process by engaging the senses actively and purposefully while experiencing works of visual art, and then demonstrating and explaining how ideas are presented and feelings expressed in the artworks.

**For example:**

- Examine several portraits and describe the emotions being communicated and how the emotions are conveyed.
- Compare how a certain common image (such as a tree or a wave) changes from artist to artist and culture to culture.

ANCHOR

**8**

**RESPONDING**

*analyze*

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Performance Standard (VA:Re8.1.3)**

a. Interpret art by analyzing use of media to create subject matter, characteristics of form, and mood.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Apply the responding process to visual arts in order to identify and describe the materials, tools, and processes used to create images and effects in particular artworks.

**For example:**

- Observe and identify the mood in a selection of self-portraits.
- Discuss the relationship between materials and meaning in a work of art, such as how paint is applied to create textures or intensity of color.

ANCHOR

**9****RESPONDING***interpret***Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.3)**

a. Evaluate an artwork based on given criteria.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate the responding process when using criteria supplied by the teacher to evaluate an artwork.

**For example:**

- Working in a small group, examine an artwork and identify the artist's message, the mood, and the medium used.
- View a selection of objects and artworks that the teacher has displayed in the classroom and discuss the criteria that make something a "work of art."

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.3)**

a. Develop a work of art based on observations of surroundings.

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

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

**Suggestions for students—**

- Use one's personal experience, knowledge, and perceptions of people, communities, events, cultures, and times to create artworks.
- Apply the creative process and use a variety of media to create artworks that represent or express observations, personal experiences, feelings, or ideas.

**For example:**

- Create a paper, fabric, or multi-media square for use in a collaborative project with a specific theme.
- Practice using the elements of visual arts and apply them to multi-sensory experiences.
- Select and present visual arts in accordance with given topics and ideas.
- Create and narrate an artwork inspired by a happy/positive memory.

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.3)**

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

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

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

---

**Suggestions for students—**

- Apply the responding process when:
  - Examining a variety of artworks from particular cultures or by specific artists
  - Exploring, describing, and comparing the attributes of artworks of a specific culture or time.
- Identify and discuss how visual artworks reflect a particular context or communicate for a specific purpose.

**For example:**

- Closely examine an artwork and describe not only what one sees, but also what one thinks is going on in the work and what clues point to the artwork’s context or purpose.
- Discover how and understand why the color yellow is a special color in other cultures, and explore the color symbolism of various cultures.
- Examine and discuss how skeletons are symbolized in Mexican artworks associated with Dia de los Muertos.

## Visual Arts—Grade 4

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.4)

a. Brainstorm multiple approaches to a creative art or design problem.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Explore a variety of skills, techniques, and processes to create original works of art in two and/or three dimensions.
- Create, revise, and evaluate works of visual art through exploration, reflection, and problem solving.

#### *For example:*

- Construct several approaches toward completing an original work of art.
- Hypothesizes (alone or with other students) several potential art styles for a given piece of art, such as Monet’s *Water Lilies*.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.4)

a. Collaboratively set goals and create artwork that is meaningful and has purpose to the makers.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Apply the creative process to visual arts to explore, gather, reflect upon, and use information to create artworks and solve creative challenges.
- Work with others to identify the audience and purpose of a proposed artwork; then, use the skills and techniques of visual arts and suitable media, materials, and resources to create collaboratively an original artwork for the audience and purpose.

**For example:**

- Create from observation a “self-portrait” or figure drawing.
- Engage—for the purposes of personal reflection and on-going improvement—in group critiques of one’s work and the work of others.
- Explore choices that express individuality when creating and experiencing various styles of visual arts.

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.4)**

a. Explore and invent art-making techniques and approaches.

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

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

**Suggestions for students—**

- Experiment with techniques and processes of visual arts to create original works of art in two and/or three dimensions.

**For example:**

- Use wood, found objects, wire, paper, or clay-based materials to construct a three-dimensional form.

ANCHOR

**2.2****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Performance Standard (VA:Cr2.2.4)**

a. When making works of art, utilize and care for materials, tools, and equipment in a manner that prevents danger to oneself and others.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art; for example, use tools and materials safely, care for personal and studio space, and develop good craftsmanship.

**For example:**

- Locate business logos in the community and explore the visual arts skills and materials that were used to create these works.

ANCHOR

**2.3****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.4)**

a. Document, describe, and represent regional constructed environments.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Use media, materials, and resources to communicate in works of art/design one's perceptions or experience of a building, urban landscape, or other constructed environment.

**For example:**

- After looking at Hokusai's *36 Views of Mt. Fuji*, create a collagraph plate illustrating a view of a local geographic feature (such as a mountain) that includes elements of a city or community in the foreground.

## ANCHOR

## 3

## CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.4)**

a. Revise artwork in progress on the basis of insights gained through peer discussion.

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

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

**Suggestions for students—**

- Demonstrate the creative process, including refining works of art based on feedback and self-reflection.

**For example:**

- Engage—for the purposes of personal reflection and on-going improvement—in group critiques of one’s work and the work of others.
- Implement peers’ or teacher’s feedback about the visual arts.

## ANCHOR

## 4

## PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.4)**

a. Analyze how past, present, and emerging technologies have impacted the preservation and presentation of artwork.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?



**Suggestions for students—**

- Explore, compare, and reflect upon the artistic resources, materials, and tools used to create works of visual art from different time periods.
- Communicate the processes used to preserve and present visual artworks.

**For example:**

- Research and share how artwork can be restored, transported, and installed safely for display in museums.

ANCHOR

5

PRESENTING

analyze

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.4)**

a. Analyze the various considerations for presenting and protecting art in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or digital formats.

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

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

**Suggestions for students—**

- Select and prepare different types of artwork for display in different venues, taking into account the context and physical characteristics of each exhibit space.
- Remember and understand how the knowledge, skills, and work habits of visual arts are used in the world of work, including careers in visual arts.

**For example:**

- After comparing and contrasting the collections on display at the Seattle Art Museum, Seattle Asian Art Museum, and Olympic Sculpture Park, create a list of questions that one has for the staff members who preserve/care for the art on display.
- Look at photos/video of Mark Dion's *Neukom Vivarium* (Olympic Sculpture Park); then, answer the question, "What systems do you think Mark Dion had to put in place to preserve the nurse log for presentation?"

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.4)**

a. Compare and contrast purposes of art museums, art galleries, and other venues, as well as the types of personal experiences they provide.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Look at examples of museums, galleries, and public sculptures and murals in the surrounding community and compare and contrast how people interact with art in different spaces/places.
- Demonstrate appropriate audience conventions in a variety of arts settings.

**For example:**

- Discuss why one does not touch a famous piece of art in a museum exhibit, such as Leonardo da Vinci's *Mona Lisa* at the Louvre in Paris, France.

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.4)**

a. Compare responses to a work of art before and after working in similar media.

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

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

**Suggestions for students—**

- Apply the responding process when interacting with visual artworks, such as by describing one’s perceptions and observing how personal meaning may change as one acquires new experiences and background knowledge.

**For example:**

- With the class, look at and respond to works by Helen Frankenthaler (the teacher will record the responses); then, create images by pouring paint on a surface. Revisit the recorded responses and discuss: “How does engaging in an art-making process help us better understand art/artists?”

ANCHOR

**7.2****RESPONDING***perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.4)**

a. Analyze components in visual imagery that convey messages.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Apply the responding process when experiencing visual artworks in order to analyze and explain how an artist’s artistic/design choices convey ideas or express feelings.

**For example:**

- Using a think-aloud strategy, share with a partner how an image from an advertisement conveys a message.
- View famous historic photographs and discuss how the photographer has sought to invoke an emotional response in the viewer.

ANCHOR

**8****RESPONDING***analyze***Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.4)**

a. Interpret art by referring to contextual information and analyzing relevant subject matter, characteristics of form, and use of media.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer “read” a work of art as text? How

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

**Suggestions for students—**

- Apply the responding process to visual arts in order to identify and analyze the subject matter and attributes of artworks, including the materials, tools, and processes used to create them and their basic historical, cultural, and stylistic contexts.

**For example:**

- Interpret an artwork by describing it in writing (for instance, take notes during a classroom gallery walk, or write notes on large sheets of paper that the teacher has placed beneath artworks on display). Respond to the following prompts and questions:
  - Describe the work without using value words such as “beautiful” or “ugly.”
  - What can we learn about the artwork from its title?
  - When and where was the work created?
  - Describe elements visible in the artwork.
  - Describe the technical qualities (craftsmanship) of the artwork.
  - Describe the subject matter; are images recognizable?

ANCHOR

9

RESPONDING

*interpret*

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.4)**

a. Apply one set of criteria to evaluate more than one work of art.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate the responding process, when using criteria supplied by the teacher, to compare and evaluate two or more artworks.

**For example:**

- Interpret an artwork by evaluating it in writing (for instance, take notes during a classroom gallery walk, or write notes on large sheets of paper that the teacher has placed beneath artworks on display). Respond to the following questions to share your opinion of what works and what doesn't and why:
  - What qualities of the artwork do you think work well? What qualities seem not to work and why? What would you change to make it work better?
  - Can you compare it with a similar artwork that you liked or didn't like?
  - What criteria can you list to help others judge this work?
  - How original or creative is the work?

## ANCHOR

## 10

## CONNECTING

## synthesize

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.4)**

a. Create works of art that reflect community cultural traditions.

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

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

**Suggestions for students—**

- Apply the creative process and use one's experience and/or knowledge of local or personal cultures and history to create an artwork.

**For example:**

- Construct a “welcome pole” and incorporate the authentic images of the animals and the design qualities of the Native American style of the Pacific Northwest coast.
- Describe the attributes of Mayan relief sculptures and architecture, such as the pyramid in Chiapas, Mexico, or the ruins of Chichen Itza in Yucatan, Mexico.
- Use scraps of wallpaper, painted paper, and construction paper to create—in the style of Romare Bearden's *Piano Lesson*, 1983—a mixed-media collage about everyday life.

## ANCHOR

## 11

## CONNECTING

## relate

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.4)**

a. Through observation, infer information about time, place, and culture in which a work of art was created.

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

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

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***Suggestions for students—***

- Apply the responding process when exploring, describing, and comparing attributes of artworks of a specific culture, place, or artist.
- Examine a variety of artworks for historical and cultural information.

***For example:***

- Look closely at an artwork and discuss it by describing what one sees, what appears to be going on in the artwork, and which attributes may be clues that help reveal the artwork's context or origin.
- Create an artwork that reflects the art and culture of the state of Washington.
- Use attributes of Australian aboriginal art to create an artwork symbolizing a personal story or journey.
- Compare attributes of textile artworks (cloth or weaving) from two different cultures.

## Visual Arts—Grade 5

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.5)

a. Combine ideas to generate an innovative idea for art-making.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Gather and use information to generate ideas, and select artistic resources and materials, in order to create works of visual art.
- Create, revise, and evaluate works of visual art through exploration, reflection, and problem solving.

#### *For example:*

- Use wood, found objects, wire, paper, or clay-based materials to construct a three-dimensional representation based on an original work.
- Employ the vocabulary of visual arts as one uses a journal to reflect upon and combine ideas for the creation of visual artworks.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.5)

a. Identify and demonstrate diverse methods of artistic investigation to choose an approach for beginning a work of art.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Gather and use information from diverse sources to solve creative problems and choose artistic resources, methods, and materials when planning and creating works of art.
- Work alone or in collaboration with others to plan and create visual artworks in a variety of media to communicate for a specific purpose.

**For example:**

- Draw a still life of everyday objects. Add color/value with a variety of media (paint, pastels, collage) to explore and determine a preference.
- Employ the vocabulary of visual arts as one uses a journal to brainstorm ideas for works of art and reflect upon the creation of visual artworks.

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.5)**

a. Experiment and develop skills in multiple art-making techniques and approaches through practice.

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

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

**Suggestions for students—**

- Develop one's perceptual and technical skills and experiment with a variety of techniques and processes of visual arts to create original works of art in two and/or three dimensions for specific purposes.

**For example:**

- Draw a landscape with foreground, middle ground, and background.
- Create from observation a "self-portrait" or figure drawing.
- Construct a clay box or container out of slabs.

ANCHOR

**2.2****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.



**Performance Standard (VA:Cr2.2.5)**

a. Demonstrate quality craftsmanship through care for and use of materials, tools, and equipment.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art; for example, use tools and materials safely, care for personal and studio space, and develop good craftsmanship.

**For example:**

- Identify and role-play various occupations that involve artists.
- Analyze and discuss how the skills and techniques of visual arts can be an enhancement to any choice of career.

ANCHOR

**2.3****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.5)**

a. Identify, describe, and visually document places and/or objects of personal significance.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Use media, materials, and resources to create works of art/design that reflect one's aesthetic preferences and communicate one's perceptions or experience of places or objects that have personal significance.

**For example:**

- Create works of visual art to communicate ideas and feelings for a specific purpose, such as designing a unique shoe.
- Create and narrate an artwork inspired by a significant personal event.

## ANCHOR

## 3

## CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.5)**

a. Create artist statements using art vocabulary to describe personal choices in art-making.

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

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

**Suggestions for students—**

- Apply the concepts and vocabulary of visual arts and demonstrate the creative process by reflecting—for the purposes of self-evaluation and improvement—on one’s use of the elements, techniques, and principles of visual arts and design.

**For example:**

- Use the vocabulary of visual arts to discuss with other students the success of one’s drawing and/or the changes and revisions needed.
- Identify and describe the elements of visual arts, materials, and process that one used to create an artwork.
- Provide ongoing feedback to peers concerning the effective use of the elements of visual arts in visual arts compositions.

## ANCHOR

## 4

## PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.5)**

a. Define the roles and responsibilities of a curator, explaining the skills and knowledge needed in preserving, maintaining, and presenting objects, artifacts, and artwork.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation?

Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Explore different careers in the arts and associated skills, tools, and work habits.

**For example:**

- Identify and role-play various occupations that involve artists.
- Analyze and discuss how the skills and techniques of visual arts can be an enhancement to any choice of career.

ANCHOR

5

PRESENTING

analyze

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.5)**

a. Develop a logical argument for safe and effective use of materials and techniques for preparing and presenting artwork.

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

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

**Suggestions for students—**

- Select and prepare artwork for display, taking into account the context and physical characteristics of the exhibit space and justifying one's choices and methods.
- Describe how the knowledge, skills, and work habits of visual arts are used in the world of work, including careers in visual arts.

**For example:**

- Give specific examples of how one can apply the knowledge, skills, and work habits of visual arts to other spheres of one's life, such as the habit of caring for materials and tools, paying attention to details, and perseverance through a process.
- Employ the vocabulary of visual arts in a journal that one uses to reflect upon the creation of visual artworks.

- Present work to others by means of a display, show, exhibit, gallery, or portfolio review.
- Describe the sequence of the process used to create the artwork.

## ANCHOR

## 6

## PRESENTING

share

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.5)**

a. Cite evidence about how an exhibition in a museum or other venue presents ideas and provides information about a specific concept or topic.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Identify and compare specific attributes of the artworks displayed in a collection and describe how the exhibition of the artworks communicates specific ideas.

**For example:**

- Create labels for an exhibition of student work.
- Research different types of museums and the role that visual art plays in the restoration, care, and display of artifacts.
- Select three of one's own artworks for display and share the reasons for the selection.

## ANCHOR

## 7.1

## RESPONDING

perceive

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.5)**

a. Compare one's own interpretation of a work of art with the interpretation of others.

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

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

**Suggestions for students—**

- Apply the responding process when interacting with visual artworks, such as by describing one’s perceptions, comparing them to those of others, and observing that personal meaning is affected by each person’s experiences and background knowledge.

**For example:**

- Respond to classic works of art by writing down one’s perceptions; then, share these perceptions with a partner and discuss how personal meaning-making is different for each person.
- Select an artwork that one has created and submit it for peer review.

ANCHOR

**7.2****RESPONDING***perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.5)**

a. Identify and analyze cultural associations suggested by visual imagery.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Apply the responding process to a presentation/exhibit of visual arts in order to determine how artists’ artistic/design choices are influenced by geography, culture, and history.
- Identify specific attributes in artworks that reflect a specific culture, place, or time.

**For example:**

- Use the attributes of folk art from New Zealand to create a paper mask or sculpture.
- Create an artwork in American folk-art style that reflects the diversity of the United States.

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.5)**

a. Interpret art by analyzing characteristics of form and structure, contextual information, subject matter, visual elements, and use of media to identify ideas and mood conveyed.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Apply the responding process to visual arts in order to identify and analyze the subject matter, attributes, and meaning of artworks, including the materials, tools, and processes used to create them, the techniques used to convey ideas and mood, and the historical, cultural, and stylistic influences that they reflect.

**For example:**

- Read about and research various works by one artist; then, share reasons that the artist used certain elements of art (such as color, line, and light) and imagery; for instance, consider Monet's paintings *Wheatstacks*, which show the same subject at different seasons and times of day.
- Compare styles, materials, processes, and techniques in various self-portraits and discuss opinions and personal responses.

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.5)**

a. Recognize differences in criteria used to evaluate works of art depending on styles, genres, and media as well as historical and cultural contexts.

**Enduring Understanding:** People evaluate art based on various criteria.

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

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**Suggestions for students—**

- Discuss how criteria used to evaluate works of art differ according to the artwork’s context, style, genre, and media; and demonstrate the responding process when choosing and applying appropriate criteria to evaluate various artworks.
- Demonstrate one’s understanding of how artworks reflect cultures/civilization, place, and time.

**For example:**

- Compare artworks with a similar focus (such as portraits or landscapes) from two different cultures.
- Analyze styles of well known artists by considering such features as brushstrokes, color, and theme; then, use the results to recognize additional works by the same artists.

ANCHOR

**10****CONNECTING***synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.5)**

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

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

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

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**Suggestions for students—**

- Apply the creative process and use the concepts and vocabulary of visual arts to describe and to express in artworks what one perceives and experiences through the senses (sees, feels, smells, tastes, and/or hears).

**For example:**

- Use the vocabulary of visual arts to discuss with other students the success of a drawing and/or the changes and revisions needed.
- Engage—for the purposes of personal reflection and on-going improvement—in group critiques of one’s work and the work of others.
- Identify and describe the elements of visual arts that one used in an artwork.

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.5)**

a. Identify how art is used to inform or change beliefs, values, or behaviors of an individual or society.

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

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

**Suggestions for students—**

- Demonstrate one’s understanding of how visual artworks have influenced people, societies, cultures, or events.
- Describe how visual artworks communicate specific ideas and are created for specific purposes.
- Selectively use attributes of a particular artist, style, culture, or time to create an original artwork.
- Explain the ways that visual arts (or particular visual artworks) influence choices made in the family/home, in the classroom, at school, in the community, at events outside of school, by advertisers, by consumers, or by members of the community.

**For example:**

- Look closely at several paintings, such as Emanuel Leutz’s *George Washington Crossing the Delaware*, Gilbert Stuart’s portrait of George Washington, and John Singleton Copley’s portrait of Henry Pelham (*Boy with a Squirrel*); describe and discuss each artwork by answering questions about what one sees and what one perceives is going on in the artworks.
- View and discuss murals or other artworks that were designed to convey a message about social justice.



## Visual Arts—Grade 6

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

### Performance Standard (VA:Cr1.1.6)

a. Combine concepts collaboratively to generate innovative ideas for creating art.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

### *Suggestions for students—*

- Demonstrate the creative process, with particular attention to exploring and gathering information from diverse sources, when planning and creating works of visual art.
- Explore and use the elements of visual arts to create two- and three-dimensional artworks in a variety of media and to demonstrate one's understanding of the elements and principles of art and design.
- Use perceptual skills to create imagery from observation and imagination.
- Closely examine, describe, and discuss a variety of artworks; then, use a variety of media to plan and create an original artwork that reflects the influences of a particular artist, style, culture, or time.

### *For example:*

- Use introductory skills, techniques, and elements of art to create a composition.
- Use drawing techniques, such as hatching, cross-hatching, shading, and stippling.
- Create a group project about a current world event.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

### Performance Standard (VA:Cr1.2.6)

a. Formulate an artistic investigation of personally relevant content for creating art.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Demonstrate the creative process by gathering information from diverse sources and exploring the use of a variety of media, skills, and techniques to create works of visual art that express personal feelings, experiences, and ideas.
- Explore and use visual arts symbols in a variety of genres, styles, and media to express feelings and present original ideas.

**For example:**

- Research a subject or idea that has personal meaning to create a work of art.
- Use the elements of visual arts to create an artwork that depicts emotions.
- Use a variety of media and techniques in two and three dimensions to create imagery from experience, observation, and imagination.

ANCHOR

**2.1****CREATING***investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.6)**

a. Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.

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

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

**Suggestions for students—**

- Explore and develop the skills and techniques needed to create original works of art using a variety of media and processes.
- Analyze the connections among the arts and other content areas.

**For example:**

- Explore options of art media and techniques to modify an original or traditional work of art.
- Examine, differentiate between, and compare the concepts, attributes, steps, and processes that are common to visual arts and other content areas.
- Deconstruct an image or object to create a newly designed piece.

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.6)**

a. Explain environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Analyze and apply understanding of how the knowledge, skills, and work habits of visual arts are needed and used in the world of work, including careers in visual arts; for instance:
  - Explore and practice the productive work habits and safety procedures needed to create art, such as using materials and tools safely, caring for personal and studio space, developing good craftsmanship, and preparing work for presentation.

**For example:**

- Examine careers and identify and role-play various occupations that involve artists.
- Compare and contrast the occupations and roles of visual arts teachers, professional artists, teaching artists, and arts enthusiasts.

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.6)**

a. Design or redesign objects, places, or systems that meet the identified needs of diverse users.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Demonstrate the creative process, with particular attention to:
  - Identifying the purpose of a visual arts composition.
  - Implementing the ideas, elements, skills, foundations, and techniques of visual arts and the principles of design to create visual artworks for a given audience and purpose.
  - Refining visual artworks by means of feedback and self-reflection.
- Select and use media, materials, resources, and attributes of design to create artworks that communicate for a specific purpose or influence people or events.

**For example:**

- Repurpose old clothing and other textiles by cutting them into strips and weaving them together to create a decorative wall hanging; invite participation from the community or other classes.
- Work collaboratively with others to design and implement a decorative painting scheme for playground equipment or benches around the school, after first consulting with those who use the equipment or benches to ensure that the design reflects their interests.
- Use natural materials, such as branches, to create a divider or sculpture for a specific setting, such as a school courtyard or garden.

ANCHOR

**3****CREATING***reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.6)**

a. Reflect on whether personal artwork conveys the intended meaning and revise accordingly.

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

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

**Suggestions for students—**

- Demonstrate creative and presentation processes, with particular attention to:
  - Identifying the audience, purpose, and meaning of artworks and presentations.
  - Reflecting upon the process used to create artworks.
  - Evaluating one's work and reflecting for the purposes of improvement.
  - Revising and refining visual artworks based on exploration, reflection, feedback, and problem-solving.

**For example:**

- Engage—for the purposes of personal reflection and ongoing improvement—in group critiques of one’s work and the work of others; use the feedback to revise a work in progress.

ANCHOR

4

PRESENTING

select

**Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.6)**

a. Analyze similarities and differences associated with preserving and presenting two-dimensional, three-dimensional, and digital artwork.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Analyze and communicate the process used to prepare a body of visual artworks for presentation.
- Analyze and describe the relationships between and interactive responsibilities of the audience, artist, curator, artwork, and community in a variety of visual arts settings.

**For example:**

- Understand that expectations of behavior differ according to venue, and demonstrate appropriate behavior in a variety of settings, such as a gallery and an interactive museum.
- Experiment with different types of paper and discuss each type’s characteristics (such as tooth), what it is used for, and why a higher quality (archival) paper is used for the final version of an artwork.
- Examine the stages involved in the development of an artwork made of clay, such as the differences between bone dry, bisque firing, and glaze firing, and how each affects the way that the artwork can be used and how long it lasts.

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.6)**

a. Individually or collaboratively, develop a visual plan for displaying works of art, analyzing exhibit space, the needs of the viewer, and the layout of the exhibit.

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

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

**Suggestions for students—**

- Demonstrate a presentation process, with particular attention to identifying the audience and purpose of both the artwork and the presentation.
- Prepare to present artworks to others in the community by evaluating a body of original visual artworks and describing a variety of options for displaying this work in various visual arts settings.

**For example:**

- Present work to others by means of a display, show, exhibit, gallery, or portfolio review.
- Create (with the assistance of the teacher/student peers) an appropriate rubric for self-assessment.

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.6)**

a. Assess, explain, and provide evidence of how museums or other venues reflect history and values of a community.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Explore and compare different venues where artworks are displayed—such as the classroom, school, or public spaces in the community—and describe how they reflect and/or influence local cultures and history.

**For example:**

- Collaboratively research and assess a local venue to determine the impact that an art exhibit is likely to have on the local community.
- Examine how an exhibit of artworks at a local venue explores or reflects local history and culture.

ANCHOR

**7.1**

RESPONDING

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.6)**

a. Identify and interpret works of art or design that reveal how people live around the world and what they value.

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

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

**Suggestions for students—**

- Analyze how the ideas, values, and aesthetic choices reflected in visual artworks are influenced by geography, culture, and history.
- Analyze and evaluate how works of visual art reflect the economic, social, political, and environmental choices of the societies that produce them.

**For example:**

- Select examples of how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic criteria.
- Compare and contrast the ways that personal aesthetic choices in visual arts influence personal choices.
- Examine and describe the influence of art in a community.
- Research examples of arts-related activities in communities around the world.
- Describe what the global community would look like or be like without art.

ANCHOR

**7.2****RESPONDING***perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.6)**

a. Analyze ways that visual components and cultural associations suggested by images influence ideas, emotions, and actions.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Demonstrate the responding process, using, background knowledge, personal experiences, and context when examining artworks and determining personal meaning.
- Examine and discuss how the geographical, cultural, and historical perspectives represented in visual artworks influence personal choices (economic, political, and environmental) and personal aesthetic criteria.
- Compare attributes of artworks in the classroom, school, and community, or artworks of a specific culture, place, or time, and describe how they influence culture, ideas, and events.

**For example:**

- After exploring the artist Manuel Jimenez and the history of Oaxacan alebrijes, create an original alebrije sculpture using alternative materials (such as air-dry clay).
- Research an artist's culture and explore how the artist's art is a product of that culture; for instance, examine the portrayal of civil rights in Romare Bearden's collages or workers' rights in Diego Rivera's fresco paintings.



## ANCHOR

## 8

## RESPONDING

## analyze

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.6)**

a. Interpret art by distinguishing between relevant and non-relevant contextual information and analyzing subject matter, characteristics of form and structure, and use of media to identify ideas and mood conveyed.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Demonstrate the responding process, with attention to the elements and principles of design, to interpret and describe works of visual art.
- Analyze how the uses of traditional and nontraditional mediums affect the mood of an artwork.

**For example:**

- Recognize and distinguish between the works of particular groups of artists, such as the Impressionists, by their styles, techniques, and subjects.
- Compare and contrast various genres of visual arts by analyzing specific elements, such as the use of value in Renaissance or baroque paintings.
- Plan and create visual artworks in a variety of media to communicate ideas.

## ANCHOR

## 9

## RESPONDING

## interpret

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.6)**

a. Develop and apply relevant criteria to evaluate a work of art.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate presentation and responding processes, with particular attention to evaluating visual artworks by analyzing their structure and interpreting meaning using a variety of criteria.

**For example:**

- Create (with the assistance of the teacher) an appropriate assessment for self-evaluation and reflection.
- Use a rubric, created through classroom discussion, in group critiques of one’s work and the work of others.
- Provide constructive feedback to peer-artists.
- Reflect on one’s own artworks and write a response/artist’s statement (self-critique).

ANCHOR

**10**

CONNECTING

*synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.6)**

a. Generate a collection of ideas reflecting current interests and concerns that could be investigated in art-making.

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

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

**Suggestions for students—**

- Demonstrate a creative process, with particular attention to gathering and synthesizing information from diverse sources to create visual artworks.
- Explore relationships between visual arts and other content areas to create artworks that communicate specific ideas.

**For example:**

- Gather and synthesize ideas to make a “scape” (such as a cityscape, landscape, spacescape, or dreamscape).
- Invent and depict a mythological creature after researching the mythology of another culture.
- Create a design using geometric shapes (such as to illustrate symmetrical, asymmetrical, or radial balance).

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.6)**

a. Analyze how art reflects changing times, traditions, resources, and cultural uses.

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

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

**Suggestions for students—**

- Examine visual artworks and describe the specific attributes that reflect the influences of particular artists, styles, cultures, or times.

**For example:**

- Recognize and distinguish between the works of various art movements or periods by comparing their styles, techniques, and subjects, or by using their attributes to create an original artwork in the same manner or style.
- Create a painted sculpture or a group mural about a current world event.
- Closely examine an artwork and describe not only what one sees, but also what one thinks is going on in the work and why.

## Visual Arts—Grade 7

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.7)

a. Apply methods to overcome creative blocks.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Make connections between culture, identity, personal interests, values, and family through the use of pictures, colors, symbols, and words.
- Explore by means of planning, reflecting, and problem solving.

#### *For example:*

- Look at examples of work by students and/or artists to gain inspiration.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.7)

a. Develop criteria to guide making a work of art or design to meet an identified goal.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Demonstrate the creative process, with particular attention to identifying the purpose of a visual arts composition to create an artwork that suits its intended purpose.
- Identify how particular visual arts styles, genres, and artworks serve specific purposes or communicate specific ideas, and apply this understanding when creating artworks.
- Develop aesthetic criteria to communicate artistic choices and discuss how the criteria were influenced by the goal or purpose of an artwork.

**For example:**

- Use media, materials, and resources to communicate visually for a specific purpose (such as illustrating a quotation).
- Examine how visual arts styles and genres can persuade the viewer or otherwise inform the viewer’s perspective (for instance, participate in a class discussion that compares Jacques-Louis David’s 1801 portrait *Napoleon Crossing the Alps* and Kehinde Wiley’s 2005 portrait *Napoleon Leading the Army over the Alps*).
- Determine how an artistic work communicates a specific purpose or idea (for instance, work individually or collaboratively to design a political cartoon based on a current issue).

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.7)**

a. Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.

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

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

**Suggestions for students—**

- Develop and apply the knowledge, skills, and work habits necessary to be successful in visual arts.

**For example:**

- Develop and apply critical thinking skills and demonstrate perseverance in order to complete high quality works of art.
- Use problem solving skills when challenges occur in the art process.

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.7)**

a. Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Analyze the conventions and responsibilities of both the artist and the audience, and adapt one's behavior to suit the particular conventions of specific settings, venues, and cultural contexts.

**For example:**

- Examine and describe the use and misuse of the practice of appropriating (plagiarizing) copyrighted artworks and designs to communicate ideas and feelings.

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.7)**

a. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

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**Suggestions for students—**

- Demonstrate the creative process, with particular attention to:
  - Identifying the purpose of a visual arts composition.
  - Implementing the ideas, elements, skills, foundations, and techniques of visual arts and the principles of design to create visual artworks for a given audience and purpose.

**For example:**

- Work alone or in collaboration with others to plan and create visual artworks in a variety of media to communicate for a specific purpose (for instance, design a travel poster to market a particular place by showing its beauty).

ANCHOR

**3****CREATING***reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.7)**

a. Reflect on and explain important information about personal artwork in an artist statement or another format.

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

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

---

**Suggestions for students—**

- Demonstrate the presentation process, with particular attention to:
  - Identifying the audience and purpose of artworks.
  - Reflecting upon and evaluating a body of original visual artworks, including analyzing the structure, context, and/or aesthetics of the works.
  - Reflecting upon the process used to create artworks and self-evaluating.
  - Communicating the process used to make a visual artwork and/or presentation.

**For example:**

- Employ the vocabulary of visual arts in a journal that one uses to reflect upon the creation of visual artworks.
- Develop an artist's statement for a body of one's own original artwork.

**Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.7)**

a. Compare and contrast how technologies have changed the way artwork is preserved, presented, and experienced.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Describe the relationships between and interactive responsibilities of the audience, artist, curator, artwork, and community in a variety of visual arts settings.
- Explore careers related to the preservation and presentation of visual arts, along with the skills, tools, and work habits required for those careers.

**For example:**

- Understand that expectations of behavior differ according to venue, and demonstrate appropriate behavior in a variety of settings, such as a gallery and an interactive museum.
- Demonstrate appropriate interactions with public art, such as knowing that individuals in the community have a civic responsibility to protect, preserve, honor, and enjoy public art.

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.7)**

a. Based on criteria, analyze and evaluate methods for preparing and presenting art.

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

**Essential Question:** What methods and processes are considered when preparing artwork for presentation or preservation? How does refining



artwork affect its meaning to the viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

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**Suggestions for students—**

- Demonstrate a presentation process, with particular attention to evaluating the structure, context, aesthetics, audience, and purpose of a presentation of visual artworks and selecting suitable artistic resources, materials, and methods to prepare the artworks for presentation.
- Describe how the relationships between and interactive responsibilities of the audience, artist, artwork, curator, and community affect the preparation and presentation of artworks in a variety of visual arts settings.

**For example:**

- Present work to others by means of a display, show, exhibit, gallery, or portfolio review.

ANCHOR

6

PRESENTING

share

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.7)**

a. Compare and contrast viewing and experiencing collections and exhibitions in different venues.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

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**Suggestions for students—**

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

*For example:*

- Examine the presentation of art at a world class museum in comparison to a local or regional venue.

ANCHOR

**7.1**

RESPONDING

*perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.7)**

a. Explain how the method of display, the location, and the experience of an artwork influence how it is perceived and valued.

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

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

**Suggestions for students—**

- Examine how personal aesthetic criteria and values are influenced by geography, culture, and history, and explain how such preferences impact our perceptions of and response to artworks on display.
- Examine and explain how artworks that are designed for display in particular contexts and that serve specific purposes are perceived and valued by their intended audiences.

*For example:*

- Select examples of how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic criteria.

ANCHOR

**7.2**

RESPONDING

*perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.7)**

a. Analyze multiple ways that images influence specific audiences.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

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**Suggestions for students—**

- Use one’s understanding of visual arts genres and the styles of various artists, cultures, places, and times to analyze how stylistic, thematic, and/or technical content of artworks is selected and used to influence the intended audience.

**For example:**

- Closely examine an artwork and describe not only what one sees, but also what one thinks is going on in the work, why, and how it is likely to affect the intended audience.
- Reflect on the influence of a particular artist, style, culture, or time.

ANCHOR

**8****RESPONDING***analyze***Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.7)**

a. Interpret art by analyzing art-making approaches, the characteristics of form and structure, relevant contextual information, subject matter, and use of media to identify ideas and mood conveyed.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

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**Suggestions for students—**

- Demonstrate presentation and responding processes, with attention to applying one’s understanding of ideas, skills, and techniques of visual arts.
- Explore how artists express feelings and present original ideas by using visual arts symbols in a variety of genres, styles, and media.

**For example:**

- Analyze and share how an artist uses particular elements (such as color) to convey mood in a piece of art.
- Recognize and distinguish between the works of particular groups of artists, such as the Impressionists, by their styles, techniques, and subjects.
- Compare and contrast various genres of visual arts by analyzing specific elements and foundational ideas, such as the use of everyday materials in Dadaism.
- Evaluate how visual artworks in different media communicate ideas, such as by comparing bronze sculptures to sculptures made from found materials.

## ANCHOR

## 9

## RESPONDING

*interpret***Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.7)**

a. Compare and explain the difference between an evaluation of an artwork based on personal criteria and an evaluation of an artwork based on a set of established criteria.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate a responding process, with particular attention to using the elements and foundations of visual arts when evaluating a work of art.

**For example:**

- Develop a rubric for self-evaluation and reflection.
- Compare and contrast various genres of visual arts by analyzing specific elements, such as the use of value in portraits from two different time periods.
- View and critique the use of an element (such as line or color) in one's own artworks and artworks by peers or groups.

## ANCHOR

## 10

## CONNECTING

*synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.7)**

a. Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.

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

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

**Suggestions for students—**

- Work alone or collaborate to demonstrate the creative process and create artworks (in a variety of media) that represent an artistic event or experience in the community.

**For example:**

- Cooperate with peers to create a mural.
- Create posters for a community issue or event in response to a contest.

ANCHOR

**11****CONNECTING***relate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.7)**

a. Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.

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

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

**Suggestions for students—**

- Analyze the aesthetic, stylistic, thematic, and/or technical content of an artwork and identify the influences that it reflects and the purpose for which it was created.
- Explain how one’s interpretation or response to an artwork was affected by one’s understanding and background knowledge.

**For example:**

- Compare the styles and/or themes of artworks from various artists, cultures, and times.
- Determine how cultural differences influenced the content/themes of various murals of the past and present.
- Examine the work of Andy Warhol and create in his style a painting of a contemporary icon.
- Investigate the significance and symbolism of cultural icons on a totem pole.
- Create an original individual or group artwork, and use cultural symbols, icons, or logos to represent an individual or social group (such as by researching the meaning of the symbols on the flags or money of various countries).

## Visual Arts—Grade 8

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.8)

a. Document early stages of the creative process visually and/or verbally in traditional or new media.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Demonstrate the creative process by exploring and gathering information from diverse sources to create artworks, and by developing the beginning of a personal portfolio (in electronic or traditional format) of one's work.

#### *For example:*

- Participate in a written survey at the beginning of a course to communicate and document one's arts background, experience, skill levels, and possible apprehensions concerning creating visual artwork; at the end of the course, review what one wrote and reflect on progress.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.8)

a. Collaboratively shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

---

**Suggestions for students—**

- Demonstrate a collaborative process by gathering information from diverse sources and choosing concepts and techniques based on the elements and principles of design to create artworks.
- Analyze visual artworks that were created for a specific purpose or context or to communicate specific concepts, and apply one’s understanding when creating original artworks.

**For example:**

- Collaborate with other students to create a project, such as a mural, legacy piece, or community-based posters.
- Work alone or in collaboration with others to investigate how self-portraiture and social-media selfies are similar and how they differ.

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.8)**

a. Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of art-making or designing.

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

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

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**Suggestions for students—**

- Participate in opportunities (provided by the teacher) to try and fail with new media or techniques, within a safe environment, and without the fear of negative consequences.

**For example:**

- Create an artwork that explores new techniques, with the understanding that the piece is experimental and temporary.
- After exploring Tibetan sand mandalas, write a short reflection, highlighting the importance of process over product.

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.8)**

a. Demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Assess the personal, economic, and legal impacts of plagiarism and copyright infringement on visual arts.
- Describe the conventions and responsibilities of the artist in relation to ethics and laws affecting the visual arts, and examine and explain one’s artistic/design choices in this context.

**For example:**

- Examine and describe the use and misuse of the practice of appropriating (plagiarizing) copyrighted artworks and designs to communicate ideas and feelings.
- Describe the difference between the intent of graffiti vandalism and that of urban street art and the effects on various communities; compare defacing with creating.

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.8)**

a. Select, organize, and design images and words to make visually clear and compelling presentations.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?



**Suggestions for students—**

- Demonstrate the creative process, with particular attention to:
  - Identifying the purpose of a visual arts composition.
  - Implementing the ideas, elements, skills, foundations, and techniques of visual arts and the principles of design to create visual arts compositions for a given audience and purpose.
  - Presenting the results of one’s work to others in the community.

**For example:**

- Work alone or in collaboration with others to plan and create visual artworks in a variety of media to communicate for a specific purpose (for instance, design an infographic or poster for a presentation in another content area—such as for a science project).
- Use available technology and apply the elements of visual arts and principles of design to create a presentation, or to create a series of posters advertising an event or idea.

ANCHOR

**3****CREATING***reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.8)**

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

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

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

**Suggestions for students—**

- Demonstrate creative and presentation processes, with particular attention to:
  - Identifying the audience and purpose of a visual arts composition.
  - Reflecting (for the purposes of self-evaluation and improvement) upon the artwork and the process used to create it.
  - Analyzing the structure, context, and/or aesthetics of the work.
  - Revising and refining visual artworks by means of exploration, reflection, feedback, and problem-solving.

**For example:**

- Create (with the assistance of the teacher/student peers) an appropriate rubric for self-evaluation and reflection.
- Engage—for the purposes of personal reflection and on-going improvement—in group critiques of one’s work and the work of others.

## ANCHOR

## 4

## PRESENTING

## select

**Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.8)**

a. Develop and apply criteria for evaluating a collection of artwork for presentation.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Formulate criteria for evaluating artworks displayed in a particular visual arts setting, taking into account the venue, the cultural context, the role of technology, and the relationships between and interactive responsibilities of the audience, artist, curator, artwork, and community.

**For example:**

- View and critique one’s own artworks and artworks by peers or groups.
- Create (with the assistance of the teacher/peers) an appropriate rubric for evaluating and selecting artworks for display in a particular setting.
- Select an artwork of one’s own to be critiqued by peers.

## ANCHOR

## 5

## PRESENTING

## analyze

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.8)**

a. Collaboratively prepare and present selected theme-based artwork for display, and formulate exhibition narratives for the viewer.

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

**Essential Question:** What methods and processes are considered when preparing artwork for presentation

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

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**Suggestions for students—**

- Demonstrate a presentation process, with particular attention to evaluating a body of original visual artworks and selecting suitable resources, materials, and methods for presenting it.
- Work alone or in collaboration with others to plan and create a presentation of visual artworks in a variety of media, and to determine and communicate the style, genre, media, purpose, and meaning of each artwork being presented.

**For example:**

- Work alone or in collaboration with others to plan and create visual artworks in a variety of media that communicate particular ideas; then, prepare the artworks for an exhibit or display.

ANCHOR

6

PRESENTING

share

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.8)**

a. Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

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**Suggestions for students—**

- Analyze and explain how specific presentations of visual art influence choices made in the family/home, at school, in the community and in relation to culture, politics, and society.
- Investigate how personal aesthetic choices are influenced by an exhibition or collection of visual artworks and their effect on the viewer.

**For example:**

- Use digital media to locate and research art exhibits that represent ideas, beliefs and experiences of a historical or political nature.

ANCHOR

**7.1**

RESPONDING

*perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.8)**

a. Explain how a person’s aesthetic choices are influenced by culture and environment and impact the visual image that one conveys to others.

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

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

**Suggestions for students—**

- Examine and discuss how geographical, cultural, and historical perspectives represented in visual artworks influence an artist’s personal aesthetic criteria.
- Determine how the personal aesthetic choices reflected in one’s own visual artworks are influenced by geography, culture, and history.

**For example:**

- Attend an art venue and describe the artist’s intent and the impact on the viewer.

ANCHOR

**7.2**

RESPONDING

*perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.8)**

a. Compare and contrast contexts and media in which viewers encounter images that influence ideas, emotions, and actions.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Distinguish between various artworks (in a variety of media) based upon each work's context, and aesthetic, stylistic, thematic, and/or technical content.
- Analyze how an artist's design choices influence the feelings and ideas of the intended audience.

**For example:**

- Create an artwork that reflects the influences of a particular artist, style, culture, or time.
- Select examples of how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic criteria.

ANCHOR

8

RESPONDING

analyze

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.8)**

a. Interpret art by analyzing how the interaction of subject matter, characteristics of form and structure, use of media, art-making approaches, and relevant contextual information contributes to understanding messages or ideas and mood conveyed.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Demonstrate creative, presentation, and responding processes, with attention to applying the characteristics of form and structure, media, and art making approaches to interpret and describe the mood and messages of a work of art.

**For example:**

- Use the elements of visual arts to create a non-representational artwork that depicts a specific emotion.
- Use project-specific rubrics for self-evaluation and reflection.
- Create and present to the class an artwork inspired by a favorite poem, piece of music, story, and/or song lyrics.

ANCHOR

9

RESPONDING

interpret

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Enduring Understanding:** People evaluate art based on various criteria.

**Performance Standard (VA:Re9.1.8)**

a. Create a convincing and logical argument to support an evaluation of art.

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

**Suggestions for students—**

- Evaluate a variety of visual artworks, identifying the personal aesthetic choices represented in each and explaining how these choices reflect the influence of geography, culture, and history.

**For example:**

- Develop a rubric for self-evaluation and reflection, and explain one’s reasons for including each component of the rubric.
- Select examples of how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic criteria.
- Compare and contrast the ways that personal aesthetic choices in visual arts influence personal choices.

ANCHOR

**10****CONNECTING***synthesize***Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.8)**

a. Make art collaboratively to reflect on and reinforce positive aspects of group identity.

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

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

**Suggestions for students—**

- Work in collaboration with others to plan and create visual artworks in a variety of media to communicate for a specific purpose.

**For example:**

- Work with others to plan and create a group mural or sculpture in a variety of media to express or represent individual or group identity.
- Create a group-portrait that shows students with their favorite musical instruments, athletic equipment, phones, or other items.

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.8)**

a. Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity.

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

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

**Suggestions for students—**

- Analyze and compare the aesthetic, stylistic, thematic, and/or technical content of artworks.
- Identify the original contexts and purposes of artworks, and explain how each work both reflects and influenced a particular culture or community.

**For example:**

- Compare the styles and/or themes of artworks from various artists, cultures, and times.
- Create a small “group mural” about a current world event (such as a mural in the style of Pablo Picasso’s *Guernica*).
- Research and explain how companies or sports teams use icons and logos, and then create a logo of one’s own.

## Visual Arts—High School Proficient

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.1)

a. Use multiple approaches to begin creative endeavors.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Use a variety of techniques of visual arts and principles of design to plan and create artworks.
- Consider the relationships between the audience, artist, artwork, and community when planning and creating artworks for particular purposes.
- Improve skills by creatively exploring, collaborating, and self-evaluating throughout the creative process.

#### *For example:*

- Use a variety of techniques to create—for the purposes of expression—textures, qualities of line, and values.
- Participate in the creation of a class charter that details how the students as artists need to feel in the classroom and how that kind of classroom environment can be created and sustained by the group.
- Decide as a class on a theme and then brainstorm multiple approaches; then, choose as an individual artist one's own approach to the theme and create an artwork that reflects it.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.1)

a. Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art or design.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us



create works of art and design?  
 Why do artists follow or break from  
 established traditions? How do  
 artists determine what resources  
 and criteria are needed to  
 formulate artistic investigations?

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**Suggestions for students—**

- Work alone or in collaboration with others to plan and create visual artworks to communicate one’s own experiences, perceptions, and interpretations.
- Select attributes in artworks that reflect a specific culture, place, or time and use them to create original works of visual art that communicate present-day concepts or ideas.

**For example:**

- Create and interpret an artwork that reflects the influences of a particular artist, style, culture, or time.
- Use surrealist techniques, such as juxtaposition, transformation, and levitation, to create an artwork.
- Create an original individual or group artwork and use cultural symbols to represent an individual or social group.

ANCHOR

**2.1****CREATING***investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.1)**

a. Engage in making a work of art or design without having a preconceived plan.

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

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

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**Suggestions for students—**

- Demonstrate the creative process, with particular attention to selecting and combining ideas to create visual artworks spontaneously and intuitively.

**For example:**

- Create an unplanned artwork—such as a gesture drawing—in a short, specified period of time.
- Brainstorm by creating a series of thumbnail sketches.

ANCHOR

2.2

CREATING

*investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.1)**

a. Explain how traditional and non-traditional materials may impact human health and the environment and demonstrate safe handling of materials, tools, and equipment.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Explore and practice the productive work habits and safety procedures needed to create art, including the safe use of materials and tools.

**For example:**

- Explain how materials used by the students can be safely used and disposed of.
- Explain how some materials used historically to create art were more intrusive to one's health and the environment.

ANCHOR

2.3

CREATING

*investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.1)**

a. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Collaboratively analyze the audience, purpose, and setting of a proposed artwork.
- In a small group, demonstrate the creative process by developing a detailed plan for a work of art designed for a public location.

**For example:**

- In a small group, create a detailed proposal for an instillation for a school’s entryway; include a description of how it will impact the overall atmosphere of the school.
- In a small group, design a playground that is both functional, and incorporates a high degree of original artistic expression.

ANCHOR

**3**

**CREATING**

*reflect, refine, continue*

**Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.1)**

a. Apply relevant criteria from traditional and contemporary cultural contexts to examine, reflect on, and plan revisions for works of art and design in progress.

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

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

**Suggestions for students—**

- Explain how the geographical, cultural, and historical perspectives represented in visual artworks by other artists have influenced aesthetic criteria.

**For example:**

- Plan a composition in the style of a classic or contemporary artist.
- Use a variety of techniques to revise works of art in process, such as depicting the same subject using different styles and techniques (for instance, depict a scene using realism; then, create a stylized version of the same scene).

**Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.1)**

a. Analyze, select, and curate artifacts and/or artworks for presentation and preservation.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Apply one’s understanding of the relationships between and interactive responsibilities of the audience, artist, curator, artwork, and communities.
- Recognize the cultural and historical perspectives represented in visual artworks when arranging work for public display.

**For example:**

- Demonstrate appropriate interactions with public art, such as knowing that individuals in the community have a civic responsibility to protect, preserve, honor, and enjoy public art.
- Given a body of work, design, set-up, and maintain a public display of art.

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.1)**

a. Analyze and evaluate the reasons and ways an exhibition is presented.

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

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

**Suggestions for students—**

- Demonstrate creative and presentation processes, with particular attention to displaying one’s artworks in a variety of visual arts settings and identifying and analyzing the audience and purpose of each presentation.

**For example:**

- Demonstrate how one’s interactions with public sculptures differ according to the sculpture’s context and location, such as attaching things to *Waiting for the Interurban* by artist Richard Beyer (Freemont, WA) or making a rubbing of Maya Lin’s Vietnam Memorial (Washington, D.C.).
- Present work to others by means of display, show, exhibit, gallery, portfolio review, conference presentation, project, or production.

ANCHOR

6

PRESENTING

share

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.1)**

- a. Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Demonstrate a responding process, with particular attention to:
  - Interpreting meaning based on personal experiences, background knowledge, and research.
  - Describing (while viewing works of art) what one perceives, experiences, and interprets.
- Examine and discuss how specific works of art have shaped or influenced one’s personal perceptions of culture or history.

**For example:**

- After viewing a series of Roger Shimomura’s paintings, write a personal response describing one’s own thoughts and beliefs regarding the treatment of Asian American’s before, during, and after WWII.

ANCHOR

**7.1****RESPONDING***perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.1)**

a. Hypothesize ways in which art influences perception and understanding of human experiences.

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

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

**Suggestions for students—**

- Research and present the ways that characteristic attributes of visual arts (choices, steps, processes, and perseverance) can be connected to other academic subjects.
- Show how the creative process applies to all subjects, careers, and technical education, through increasing imagination and innovation.
- Produce and analyze an arts presentation that integrates other content areas, showing the influences visual arts has in developing creative, critical thinkers and problem solvers.
- Explain how art impacts and reflects choices in society, such as choices involving environmental issues, family, school, community, businesses and consumers, advertisers, and cultural issues.
- Compare specific attributes of artworks from different cultures, places, or times; then, evaluate how the artworks (or particular attributes) have shaped or influenced specific people, cultures, historical periods, or events.

**For example:**

- Analyze how politics, war, or social injustices are reflected in the artwork of a given time period.
- Debate the aesthetic impact of visual pollution (billboards, landfills, and highway signs) on the environment.
- Examine the public-art selection process: Determine how a specific public artwork in one’s community was selected, and analyze its influence on the environment.

ANCHOR

**7.2****RESPONDING***perceive***Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.1)**

a. Analyze how one’s understanding of the world is affected by experiencing visual imagery.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Apply one’s understanding of visual arts genres and the styles of various artists, cultures, places, and times in order to distinguish between and interpret the visual imagery in a variety of artworks.
- Analyze how the visual imagery that people encounter in the everyday world (such as in the family/home, in the classroom, at school, as part of activities in the community, at other events outside of school, in the natural environment, in the built environment, and in popular media) impacts perceptions, interpretations, and choices.
- Investigate and discuss how seeing visual imagery in virtual contexts (such as online) influences people’s opinions and perceptions of the artwork.
- Evaluate how distinctive visual imagery in works of art influenced and reflected the specific cultures, places, and times in which the artworks were created.

**For example:**

- Create and present a digital museum with at least six artworks that are judged to be exemplary based on three aesthetic criteria/theories, such as formalism, emotionalism, and imitationalism.
- Evaluate how the use of technology could change the visual imagery and message of an artistic composition.

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.1)**

a. Interpret an artwork or collection of works, supported by relevant and sufficient evidence found in the work and its various contexts.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Apply an understanding of the concepts, elements, and vocabulary of visual arts and the principles of design when analyzing and interpreting artworks.
- Apply an understanding of aesthetic criteria, art movements, genres, and styles of various artists, cultures, places, and times, when critiquing artistic compositions and collections of artwork.
- Demonstrate a responding process, using personal experiences, background knowledge, aesthetic criteria, and supportive evidence when interpreting and analyzing visual artworks.

**For example:**

- Participate in a class discussion about how a piece of artwork is organized as a complete composition. Respond to the following:
  - How is the work constructed or planned (for instance, acts, movements, lines)?
  - Identify some of the similarities throughout the work.
  - Identify some of the points of emphasis in the work (such as a specific scene, figure, or movement).
  - If the work has subjects or characters, what are the relationships between or among them?
- Describe how the elements and principles of art can be used as a guide when interpreting artwork. Begin formal analysis by deciding which elements are most strongly represented. Evaluate how the use of a variety of lines impacts the expressive qualities by comparing various famous self-portraits.
- Create a digital museum with six artworks in order to analyze and respond to aesthetic criteria—such as nature, expression, and perception of beauty—and plan a presentation.



## ANCHOR

## 9

## RESPONDING

## interpret

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.1)**

a. Establish relevant criteria in order to evaluate a work of art or collection of works.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate a responding process by forming significant criteria (with particular attention to applying and justifying aesthetic criteria) when evaluating and interpreting visual artworks.

**For example:**

- Choose a contemporary painting, sculpture, or piece of found art that captures one's interest; then:
  - Consider what it is that captures one's attention and explain why viewing this piece is a valuable experience.
  - Respond to the following questions: (1) What best describes this art? Is it abstract? Cubist? Postmodern? Surreal? Other? (2) Is realistic art more valuable than abstract art? (3) What makes something a "good" piece of art? (4) How can art enrich our lives?
- Analyze one of Dorothea Lange's photographs and make connections to its historical context by creating a one-page written and visual response.

## ANCHOR

## 10

## CONNECTING

## synthesize

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.1)**

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

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

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

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**Suggestions for students—**

- Document one’s creative process, with particular attention to identifying the purpose of a proposed visual arts composition and exploring and gathering information from diverse sources when planning and developing the artwork.
- Evaluate and explain how one made deliberate choices when creating an artwork.

**For example:**

- Maintain a well-organized daily journal throughout an art project. Include initial inspiration and ideas, deliberate choices, and intentional deviations.
- Create a documentary video about the creative process as it relates to a specific art project from inception to completion.

ANCHOR

**11****CONNECTING***relate***Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.I)**

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

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

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

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**Suggestions for students—**

- Interpret a variety of artworks that reflect the influence of particular styles, artists, cultures, places, or times, and describe how knowledge of each work’s context affected one’s response.
- Examine how one’s aesthetic criteria and responses to visual arts are influenced by geography, culture, and history.
- Discuss how the geographical, cultural, and historical perspectives represented in visual artworks influence personal aesthetic criteria.

**For example:**

- After researching Japanese folk art, describe how the pottery of Shoji Hamada becomes far more relevant for viewers who have an understanding of the Mingei movement.
- Describe the significance of Marcel Duchamp’s artwork *Fountain*, given the historical context of the Dada movement.

## Visual Arts—High School Accomplished

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.II)

a. Individually or collaboratively formulate new creative problems based on student’s existing artwork.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Evaluate and extend the skills and techniques that one uses to create artworks that address specific themes, goals, or purposes.
- Reflect upon and adapt one’s artistic choices to suit the intended audience, venue, and cultural context when planning and creating artworks.
- Demonstrate the creative process, with particular attention to reflecting upon one’s own artworks in order to refine the work and further develop one’s ideas, skills, and techniques.

#### *For example:*

- Use drawing skills and techniques and a variety of media to create a series of artworks based upon personal narrative.
- Use perceptual skills (to create imagery from observation), imagination, and forming skills to achieve specific purposes in drawing and painting.
- Use a variety of photographic and digital media techniques to develop compositions for the purposes of expression.

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.II)

a. Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design?

Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

**Suggestions for students—**

- Select materials and processes and apply techniques and attributes of other artists or cultures to create original artworks.
- Demonstrate the creative process, with particular attention to exploring and gathering information from diverse sources and implementing the elements of art and principles of design to create artworks.

**For example:**

- Create and interpret an artwork that reflects the influences of a particular artist, style, culture, or time.
- Gather a variety of found materials to create an original work of art around a theme, such as was done by the artist Louise Nevelson.

ANCHOR

**2.1**

**CREATING**

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.II)**

a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form.

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

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

**Suggestions for students—**

- Demonstrate and evaluate one’s own skills and technique when creating original works of art using the medium of one’s choice.
- Demonstrate the presentation process, with particular attention to creating, revising, and evaluating (by means of exploration, reflection, and problem-solving) a body of original visual artworks, and reflecting upon and communicating the process used to produce them.

**For example:**

- Construct a series of artworks (paintings/sculptures) based upon the human figure.
- Use drawing skills and techniques with a variety of media to create a series of artworks based upon personal narrative.

- Justify (through written reflection and/or oral presentations/critiques) one’s use of specific skills and techniques in a variety of original artworks.
- Use technology to create two-dimensional artworks.
- Extend the skills, techniques, and processes of visual arts.
- Keep a journal in which one uses the vocabulary of visual arts to reflect on the creation of artworks.
- Present work to others by means of a display, show, exhibit, gallery, portfolio review, senior project, or production.
- Use multi-media visual-arts resources to present content, such as advertisements, public service announcements, political and social commentary, editorials, cartoons, and magazine layouts, to a specific audience.
- Create (with the assistance of the teacher/peers) an appropriate rubric for self-evaluation and reflection.
- Create a body or a series of original works of art that represents one’s choice of theme with variations.
- Create a body of design work for community-based clients.
- Engage—for the purposes of personal reflection and on-going improvement—in group critiques of one’s work and the work of others.
- Recognize the need for intentional practice to acquire technical skill, technique, and perceptual mastery.
- Describe the sequence of the process used to create the artwork.
- Develop an artist’s statement for a body of one’s own original artwork.

ANCHOR

2.2

CREATING

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.11)**

a. Demonstrate awareness of ethical implications of making and distributing creative work.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Describe the use and misuse of the practice of appropriating (plagiarizing) copyrighted artworks and designs.

**For example:**

- Discuss the difference between art as practice (fan art, copying a masterwork) and art as creation.
- Use proper citation to communicate source(s) of inspiration when showing work publicly.
- Understand the importance of signing and dating original artwork.

ANCHOR

**2.3**

**CREATING**

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.II)**

a. Redesign an object, system, place, or design in response to contemporary issues.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

**Suggestions for students—**

- Redesign a traditional object or place in response to contemporary issues and/or needs.

**For example:**

- Redesign a city bus stop so that it is both visually appealing, and designed to protect the public from the elements.
- Create a photograph or drawing for the school newspaper that responds to current events.
- Create a work of art that expresses one’s view on a social or cultural issue and then install the work in a public space that was previously free of art.

ANCHOR

**3**

**CREATING**

*reflect, refine, continue*

**Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.II)**

a. Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art and design in response to personal artistic vision.

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

**Essential Question:** What role does persistence play in revising, refining,

and developing work? How do artists grow and become accomplished in art forms? How does collaboratively reflecting on a work help us experience it more completely?

**Suggestions for students—**

- Demonstrate creative and responding processes, with particular attention to:
  - Analyzing and reflecting upon one’s use and organization of elements, principles of design, and foundations in visual artworks.
  - Interpreting feedback and applying personal aesthetic criteria in order to self-evaluate and refine works of visual art and design.

**For example:**

- During the creative process, periodically gather constructive feedback by having peers view and critique one’s artwork.
- Examine how open-mindedness throughout the creative process beneficially influences the end quality of an artwork.

ANCHOR

4

PRESENTING

select

**Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.II)**

a. Analyze, select, and critique personal artwork for a collection or portfolio presentation.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Present artworks to others in the community by displaying one’s work in a variety of visual arts settings.

**For example:**

- Plan an exhibition showcasing one’s own body of work and hold an opening night reception.
- Create a portfolio of wide-ranging work to use for future ventures.

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.II)**

a. Evaluate, select, and apply methods or processes appropriate to display artwork in a specific place.

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

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

**Suggestions for students—**

- Demonstrate creative and presentation processes, with particular attention to identifying the audience and purpose of a presentation of artworks; selecting artworks for display in a particular visual arts setting; and choosing and applying suitable resources, processes, and materials to prepare the artworks and the presentation.

**For example:**

- Given an available location, systematically choose works of art to display; then, create an encompassing plan (lighting, shelving, audience movement, etc.) for an art show, following the plan through to completion.

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.II)**

a. Make, explain, and justify connections between artists or artwork and social, cultural, and political history.

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



**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Evaluate and describe how an artwork, artist, or group of artists reflects the influences of a particular culture, place, or period of history.
- Examine and compare specific works of art—or specific groups of artworks—that have shaped cultures or history.

**For example:**

- Compare the use of surrealist techniques, such as juxtaposition, transformation, and levitation, in artworks by René Magritte, Giorgio de Chirico, and other surrealist artists. Describe surrealists’ social, political, and cultural impact on art history.
- After investigating the significance of cultural icons, such as totem pole figures and colors or designs of flags, create an artwork that uses cultural symbols to represent a social group or individual.

ANCHOR

**7.1**

**RESPONDING**

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.II)**

a. Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

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

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

**Suggestions for students—**

- Investigate and discuss how visual appearances (aesthetics) influence one’s opinion and perceptions of the natural world and manmade constructions.
- Explain how the arts reflect life choices one has made, as well as how those choices have been influenced by culture, society, and environment.

## ANCHOR

## 7.2

## RESPONDING

## perceive

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.II)**

a. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences.

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Analyze the images in an artwork created for a specific purpose, and determine how effective the imagery was at altering the social perceptions or ideas and behavior of the audience.
- Evaluate how effectively visual artworks that one created for a particular purpose and audience communicate the ideas and inspire the responses that one intended.
- Articulate and justify the rationale that one used when making artistic choices to create artworks that communicate to a specific audience.

**For example:**

- Work independently to critique the use of the elements, foundations, skills, and techniques of visual arts, in a variety of genres and styles, to communicate for a specific purpose.
- Articulate and justify the rationale used to make artistic choices when communicating for a specific purpose or audience.
- Work independently to create an artwork to communicate for a purpose that one selects.

## ANCHOR

## 8

## RESPONDING

## analyze

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.II)**

a. Identify types of contextual information useful in the process of constructing interpretations of an artwork or collection of works.

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

**Suggestions for students—**

- Identify and gather evidence/information by researching the context of an artwork to discover its significance. Apply contextual information when interpreting an artwork to extend one’s understanding beyond what can be deduced just by looking.

**For example:**

- Select (for visual interpretation through description and reflection) a well-known artwork from an online museum/gallery. First, sketch the piece and write a description by looking closely and absorbing details. Discuss what can be seen, but draw no conclusions about the meaning behind the piece. Next, add to the written description by focusing on the emotions that the image evokes for the viewer.
- Prepare an article (as though for publication in a newspaper) about a portrait displayed in a museum that one has visited (in person or virtually). Collect notes about the portrait to serve as source material, and then write a critique in which one describes, interprets, and evaluates the portrait.

ANCHOR

9

RESPONDING

*interpret*

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.II)**

a. Determine the relevance of criteria used by others to evaluate a work of art or collection of works.

**Enduring Understanding:** People evaluate art based on various criteria.

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

**Suggestions for students—**

- Demonstrate a responding process, with particular attention to perceiving and critiquing the aesthetic criteria and other factors that shape the way that others respond to and evaluate visual artworks.

**For example:**

- View and critique one’s own artworks and the artworks of peers or groups.
- Pose questions such as the following in a class discussion to prompt classmates’ observations:
  - "I am still curious about something. To me it looks a little more dimensional here than here. Does anybody else see it that way? Why might that be?"
  - "I was wondering about the size of this item: What would happen if it was smaller or larger?"
  - "What would happen if this item was brighter or duller? Which would you try first?"

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.II)**

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

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

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

**Suggestions for students—**

- Demonstrate the creative process, with particular attention to investigating and experimenting with new ideas, skills, foundations, and techniques of visual arts in order to create visual artworks.
- Create an arts presentation that explores or integrates multiple disciplines.

**For example:**

- When given a list of historical or social subjects, use the artistic process to research multiple facts and perspectives; then, create an original work of art that synthesizes one's newly informed belief system.
- After researching various elements of Japanese history and culture, create an original Sumi painting that includes elements discovered through investigation.

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.II)**

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

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

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

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***Suggestions for students—***

- Examine and compare the purposes of artworks in a variety of settings, such as in the family/home, in the classroom, at school, at events in the community, at other public events, and in advertisements.
- Explore how setting, purpose, and overall context influence viewers' perceptions of visual images, including whether the images constitute visual pollution.
- Investigate and discuss how visual artworks in different societal, cultural, and historical contexts have influenced people's opinions and perceptions of other people and places.

***For example:***

- Debate the short- and long-term effects of visual pollution, such as billboards on scenic roadsides, landfills, and highway signs.
- Examine the public-art selection process: Determine how a specific public artwork in one's community was selected, and analyze its impact on the environment.
- Analyze how an individual's choice of clothing reflects the popular culture of the time as well as other social and environmental influences.

## Visual Arts—High School Advanced

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.III)

a. Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

#### *Suggestions for students—*

- Generate an idea for an artwork that can affect positive social change.
- Examine how specific artworks or designs have communicated particular ideas and influenced or shaped culture or history.

#### *For example:*

- Generate a socially-relevant idea for public art, and then present the idea.
- After researching propaganda art, such as paintings used during WWII, create an original work of art intended to sway the viewer's opinion about a specific social issue.
- Devise a plan to decrease the amount of commercial plagiarism of Northwest Coast designs (that is, use of the designs without the express permission of the native artist or nation).

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.III)

a. Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

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**Suggestions for students—**

- Select and use a combination of elements of visual art and principles of design to create a series of artworks around a theme that one defines.
- Reflect upon and justify one’s use of media and techniques when planning artworks that will serve a specific purpose or address a particular theme.
- Demonstrate the creative process, with particular attention to gathering and interpreting information from diverse sources in order to create original artworks.

**For example:**

- Use the principles of design to create graphic and photographic compositions.
- Produce a landscape in which movement, unity, and proportion are used to show depth.
- Produce a still life in which proportion, color, contrast, emphasis/dominance, and a variety of textures are used to create a unified composition.

ANCHOR

**2.1****CREATING***investigate***Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.1.III)**

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

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

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

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**Suggestions for students—**

- Work independently to create, revise, and evaluate a body of original visual artworks in which one uses visual arts symbols to express ideas and feelings.

**For example:**

- Create a series of drawings exploring a uniform theme from several perspectives.
- Maintain a portfolio throughout a course; include both sketches and finished work.

## ANCHOR

## 2.2

## CREATING

## investigate

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.III)**

a. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

**Suggestions for students—**

- Describe how it can be acceptable, under specific circumstances, to incorporate source material in original art.

**For example:**

- Discuss the limits on freedom of expression and consider how a variety of audiences might respond.
- Create a painting in which part of the composition is derived from historical work, but the majority of the painting is original.

## ANCHOR

## 2.3

## CREATING

## investigate

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.III)**

a. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?



**Suggestions for students—**

- Evaluate the ways that artists and the arts impact and reflect personal and social choices.
- Investigate and create artworks and designs that explore how visual appearances influence opinion and perceptions of people and places.

**For example:**

- Research how themes in Frida Kahlo’s artwork have inspired others to unapologetically embrace their own identities and life circumstances; then, create a work of art intended to empower.
- Investigate how Andy Warhol, Roy Lichtenstein, James Rosenquist, and other pop artists used well known imagery to redefine traditional meanings; then, create an original work of art using contemporary popular imagery.

ANCHOR

**3****CREATING***reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.III)**

a. Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

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

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

**Suggestions for students—**

- Demonstrate creative and responding processes, with particular attention to:
  - Analyzing and reflecting upon one’s use and organization of elements, principles of design, and foundations in visual artworks.
  - Interpreting feedback and self-evaluating (using supportive evidence, historical relevance, and aesthetic criteria) in order to refine works of visual art and design.

**For example:**

- During the creative process, periodically gather constructive feedback by having peers view and critique one’s artwork; then, substantially change the design to enhance the end product.
- Examine how open-mindedness throughout the creative process beneficially influences the end quality of an artwork, and compare and contrast how artworks can differ depending on whether an artist embraced change.

**Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.III)**

a. Critique, justify, and present choices in the process of analyzing, selecting, curating, and presenting artwork for a specific exhibit or event.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

**Suggestions for students—**

- Present artworks to the community by identifying the intended audience of the artworks and selecting the works that are best suited for display at the specific visual arts setting.

**For example:**

- Plan an exhibition showcasing one's own body of work and hold an opening night reception. Include in the exhibition an artist's statement, with curatorial and personal reflections for each work of art.
- Create a portfolio of wide-ranging work to use for future ventures. Include in the portfolio an artist's statement, with curatorial and personal reflections for each work of art.

**Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.III)**

a. Investigate, compare, and contrast methods for preserving and protecting art.

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

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

viewer? What criteria are considered when selecting work for presentation, a portfolio, or a collection?

**Suggestions for students—**

- Research various methods of preserving artwork across different cultures.

**For example:**

- After meeting with a curator at a local museum, create a presentation about the various methods of preservation and the circumstances to which each method is best suited.

ANCHOR

6

PRESENTING

share

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.III)**

a. Curate a collection of objects, artifacts, or artwork to impact the viewer’s understanding of social, cultural, and/or political experiences.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

**Suggestions for students—**

- Interpret the meaning of a collection of artwork by applying background knowledge, personal experiences, and research based on historical evidence and aesthetic criteria.
- Examine, select, and arrange visual artworks in ways that convey understanding of how the artworks reflect or have shaped specific cultures, social contexts, places, historical periods, or events.
- Design a presentation of visual artworks in a way that reflects one’s understanding of how visual artworks influence viewers’ opinions and perceptions of people and places.

**For example:**

- Select and organize a collection of artworks to prepare for an exhibit, taking into account the artists’ messages and impact on the viewers.
- Research and select specific art reproductions, describing the artworks’ social, historical, and cultural influence on the world.

ANCHOR

**7.1**

**RESPONDING**

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.III)**

a. Analyze how responses to art develop over time based on knowledge of and experience with art and life.

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

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

**Suggestions for students—**

- Critique and justify how personal aesthetic criteria and choices evolve over time and are influenced by the geographical, cultural, and historical perspectives represented in a variety of visual artworks.
- Compare society’s responses to artworks over time, taking into account that perceptions are influenced by culture, personal experiences, social media, and advertisements.
- Examine the knowledge, skills, and work habits that are needed for careers in the arts; explain how arts skills, innovation, and imagination transfer to various careers in the world of work, and justify the explanation.

**For example:**

- Examine and evaluate how urban graffiti affects and impacts personal aesthetic choices and values; and assess its positive or negative impact on communities.
- Examine how personal art-related choices influence the decision-making that is involved in the creation of artworks.
- Analyze and evaluate two contrasting artworks by different artists; reflect on the ways that different aesthetic choices influence personal choices.
- Study the early Impressionists or the pop art movement to see how the value of works of art have changed over time.

## ANCHOR

## 7.2

## RESPONDING

## perceive

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.III)**

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

**Enduring Understanding:** Visual imagery influences understanding of and responses to the world.

**Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?

**Suggestions for students—**

- Apply one’s understanding of the genres and styles of various artists, cultures, places, and times when selecting, categorizing, and critiquing historically significant works of art by a variety of artists, in a variety of styles, and from a variety of cultures and times.
- Describe common characteristics, attributes, styles, and relationships between groups of artists and artworks. Select and use specific images, attributes, or characteristics to create a work of art in the manner of a particular group, style, culture, or historical period.

**For example:**

- Examine the major themes in works of art (such as freedom and slavery in Jacob Lawrence’s artwork *Confrontation at the Bridge*). Point out the artist’s use of visual images to convey the theme, culture, and time period.
- Examine the influence of Renaissance artists on the Impressionist artists, such as by comparing Diego Velázquez’s *The Little Cavaliers* and Edward Manet’s *Copy of The Little Cavaliers*. Describe the influence that each group had on the art world.
- Critique artwork that reflects a specific artistic genre, such as Hokusai’s *The Great Wave, 36 Views of Mt. Fuji*, created between 1829 and 1832 during the Edo Period. Describe any commonalities of the visual images of that art period.

## ANCHOR

## 8

## RESPONDING

## analyze

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.III)**

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

**Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.

**Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?

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**Suggestions for students—**

- Evaluate and compare various interpretations of a visual artwork; choose one interpretation and use one’s own analysis of the artwork to explain and justify the choice.

**For example:**

- View and critique one’s own artworks and the artworks of peers or groups.
- Critique all visual art forms, such as photography, painting, sculpture, architecture, and art history, to identify their historical underpinnings.
- Locate art images online and respond to the following prompt: Since artists are often keen observers and precise recorders of the physical conditions of the natural world, explain how the places depicted in paintings can be observed over time.

ANCHOR

**9****RESPONDING***interpret***Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Performance Standard (VA:Re9.1.III)**

a. Construct evaluations of a work of art or collection of works based on differing sets of criteria.

**Enduring Understanding:** People evaluate art based on various criteria.

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

---

**Suggestions for students—**

- Demonstrate a responding process, with particular attention to engaging the senses actively and purposefully and applying diverse criteria and relevant background knowledge and research when evaluating visual artworks.

**For example:**

- Conduct critiques of artworks in small groups (without direct supervision by the teacher) to develop artistic skills and understanding. (Express one’s own ideas and listen to those of others so that everyone practices the skills of critiquing and being critiqued.)
- Generate specific criteria to evaluate the quality of art; include consideration of topics such as beauty, skill, inherent meaning, uniqueness, and fulfilled intent. Apply the criteria to two very different works of art.
- Construct an evaluation of a selected work of art by responding to the following prompts: (1) Technical—What was the piece's impact? What was the degree of impact? (2) Creative—What was the power of the piece to communicate a message? Why is this piece effective? (3) Critique—What criteria could/should be used? Are the elements used effectively? How well does the piece evoke a response? Why would one choose this piece?

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.III)**

a. Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.

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

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

**Suggestions for students—**

- Work independently to use arts symbols in a variety of genres, styles, and media in order to create artworks that synthesize original ideas and feelings.
- Integrate and adapt attributes of a particular society or culture, or of one's own experiences, to create original artworks and designs.

**For example:**

- Create an artwork that combines influences of a particular artist, style, culture, or time with personal experience; for instance, create a collage in the manner of Romare Bearden that references gentrification of urban areas.
- Create an original painting that speaks to a significant personal memory and contains features, qualities, or attributes that were derived from an historical art movement.

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.III)**

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

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

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

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***Suggestions for students—***

- Evaluate how specific artists, artworks, or designs have shaped culture, society, or history, and justify one’s evaluation and conclusions.
- Evaluate the role of the artist and the impact of visual arts in relation to the economy, politics, and the environment.

***For example:***

- Describe, from different perspectives, the extent to which Jim Fitzpatrick’s portraiture of Che Guevara or Shepard Fairey’s *Hope* changed how society viewed the historical figures depicted.
- Present how an artistic movement influenced greater society, such as how the pop art movement of the 1960s changed the way that many American’s viewed marketing and popular imagery.



## Appendix 1: Pre-K Standards for Visual Arts

ANCHOR

1.1

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.1.PK)

a. Engage in self-directed play with materials.

**Enduring Understanding:** Creativity and innovative thinking are essential life skills that can be developed.

**Essential Question:** What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

ANCHOR

1.2

CREATING

*investigate, plan, make*

### Anchor Standard 1

Generate and conceptualize artistic ideas and work.

#### Performance Standard (VA:Cr1.2.PK)

a. Engage in self-directed, creative making

**Enduring Understanding:** Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative art-making goals.

**Essential Question:** How does knowing the contexts, histories, and traditions of art forms help us create works of art and design? Why do artists follow or break from established traditions? How do artists determine what resources and criteria are needed to formulate artistic investigations?

ANCHOR

2.1

CREATING

*investigate*

### Anchor Standard 2

Organize and develop artistic ideas and work.

#### Performance Standard (VA:Cr2.1.PK)

a. Use a variety of art-making tools.

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

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

ANCHOR

2.2

CREATING

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.2.PK)**

a. Share materials with others.

**Enduring Understanding:** Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

**Essential Question:** How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

ANCHOR

2.3

CREATING

*investigate*

**Anchor Standard 2**

Organize and develop artistic ideas and work.

**Performance Standard (VA:Cr2.3.PK)**

a. Repurpose objects to make something new.

**Enduring Understanding:** People create and interact with objects, places, and design that define, shape, enhance, and empower their lives.

**Essential Question:** How do objects, places, and design shape lives and communities? How do artists and designers determine goals for designing or redesigning objects, places, or systems? How do artists and designers create works of art or design that effectively communicate?

ANCHOR

3

CREATING

*reflect, refine, continue***Anchor Standard 3**

Refine and complete artistic work.

**Performance Standard (VA:Cr3.1.PK)**

a. Share and talk about personal artwork.

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

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

ANCHOR

4

PRESENTING

*select***Anchor Standard 4**

Select, analyze and interpret artistic work for presentation.

**Performance Standard (VA:Pr4.1.PK)**

a. Identify reasons for saving and displaying objects, artifacts, and artwork.

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

**Essential Question:** How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

ANCHOR

5

PRESENTING

*analyze***Anchor Standard 5**

Develop and refine artistic techniques and work for presentation.

**Performance Standard (VA:Pr5.1.PK)**

a. Identify places where art may be displayed or saved.

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

⋮

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

ANCHOR

6

PRESENTING

*share*

**Anchor Standard 6**

Convey meaning through the presentation of artistic work.

**Performance Standard (VA:Pr6.1.PK)**

- a. Identify where art is displayed both inside and outside of school.

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

**Essential Question:** What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks collected, preserved, or presented, cultivate appreciation and understanding?

ANCHOR

7.1

RESPONDING

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.1.PK)**

- a. Recognize art in one’s environment.

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

⋮

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

ANCHOR

**7.2**

RESPONDING

*perceive*

**Anchor Standard 7**

Perceive and analyze artistic work.

**Performance Standard (VA:Re7.2.PK)**

a. Distinguish between images and real objects.

⋮ **Enduring Understanding:** Visual imagery influences understanding of and responses to the world.  
⋮

⋮ **Essential Question:** What is an image? Where and how do we encounter images in our world? How do images influence our views of the world?  
⋮

ANCHOR

**8**

RESPONDING

*analyze*

**Anchor Standard 8**

Interpret intent and meaning in artistic work.

**Performance Standard (VA:Re8.1.PK)**

a. Interpret art by identifying and describing subject matter.

⋮ **Enduring Understanding:** People gain insights into meanings of artworks by engaging in the process of art criticism.  
⋮

⋮ **Essential Question:** What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual art vocabularies help us understand and interpret works of art?  
⋮

ANCHOR

**9**

RESPONDING

*interpret*

**Anchor Standard 9**

Apply criteria to evaluate artistic work.

**Enduring Understanding:** People evaluate art based on various criteria.

**Performance Standard (VA:Re9.1.PK)**

- a. Select a preferred artwork.

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

ANCHOR

**10**

CONNECTING

*synthesize*

**Anchor Standard 10**

Synthesize and relate knowledge and personal experiences to make art.

**Performance Standard (VA:Cn10.1.PK)**

- a. Explore the world using descriptive and expressive words and art-making.

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

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

ANCHOR

**11**

CONNECTING

*relate*

**Anchor Standard 11**

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

**Performance Standard (VA:Cn11.1.PK)**

- a. Recognize that people make art.

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

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

## ***Appendix 2: Glossary for Visual Arts***

Terms in italics are reproduced from the glossary of the National Core Arts: Visual Arts Standards by the National Coalition for Core Arts Standards.

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**abstract:** 1. a style of art that includes various types of avant-garde art of the 20th century; 2. images that have been altered from their realistic/natural appearance; images that have been simplified to reveal only basic contours/forms; 3. an artwork that is based upon a recognizable object that has been simplified to show some purer underlying form (sometimes, any references to recognizable objects are removed)

**additive processes:** processes that involve adding, attaching, or joining a form to, or pulling or extending a form from, a surface

**aesthetics:** 1. the study of the rules and principles of art; 2. the study of the philosophies of art; 3. the branch of philosophy that deals with the study of aesthetic values, such as beauty and the sublime; 4. an outward appearance: the way something looks, especially when considered in terms of how pleasing it is; 5. an idea of what is beautiful or artistic or a set of criteria for defining what is beautiful or artistic; 6. criteria or theories used to judge art, such as imitationalism, emotionalism, formalism, functionalism, and instrumentalism.

**alternating rhythm:** a principle of design; alternating rhythm is created by repeating two or more of the elements of visual arts to produce an alternating pattern, such as red-blue, red-blue, red-blue

**analogous:** related colors; colors that appear next to each other on the color wheel and have one color in common, such as blue-green, blue, blue-violet (see color)

**anamorphic:** a picture that obeys the rules of perspective, but the image is distorted so that one must view it from a special point (for instance, using a curved mirror or looking from a specific direction) in order to see it as it would normally appear

**angular rhythm:** rhythm that is created by repeating two or more lines that have straight angles and edges.

**aperture:** an adjustable opening in a camera lens that allows light into the camera

**appliqué:** an embellishment made by cutting pieces of one material and applying it to the surface of another; a technique used in quilting

**appropriation:** intentional borrowing, copying, and alteration of preexisting images and objects

**art:** in everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz (1956) recommended differentiating between

classificatory (classifying) and honorific (honoring) definitions of art. In the Next Generation Core Visual Arts Standards, the word art is used in the classificatory sense to mean “an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.” An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of “good art”

**artist statement:** information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature

**artist:** a person who intentionally endeavors to make artworks by composing subject matter and using the elements, principles, techniques, procedures, and materials of visual arts (see art work)

**artistic investigations:** in making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing

**art-making approaches:** diverse strategies and procedures by which artists initiate and pursue making a work

**artwork:** artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated

**assemblage:** a three-dimensional composition made by combining (assembling) a variety of objects, often found objects. The term was first used in the visual arts during the 1950s when artist Jean DuBuffet created a series of collages of butterfly wings, which he called assemblages d'empreintes. Other well known assemblage artists are Louise Nevelson, Joseph Cornell, John Chamberlain, and Marcel Duchamp

**asymmetrical balance (informal balance):** the type of balance that results when two sides of an artwork are equally important, but one side looks different from the other

**atmospheric perspective:** the effect on the appearance of an object of the air/space between the object and the viewer: in the foreground, colors are warmer and more intense and values are darker; in the distance, the details of an object appear to decrease, colors appear cooler and less intense, and values lighten and fade

**attributes:** characteristics, traits, features, aspects, and elements that are specific and particular to someone or something, such as a lion’s mane or a zebra’s stripes



**background:** the area of an artwork that appears farthest away on a picture plane, usually nearest the horizon; a way of showing depth; background is the opposite of foreground; between the background and foreground is the middle ground

**balance:** a principle of design; the arrangement of elements that makes individual parts of a composition appear equally important; an arrangement of the elements to create an equal distribution of visual weight throughout the format or composition. If a composition appears top- or bottom-heavy and/or anchored by weight to one side, it is not visually balanced. Types of balance:

**symmetrical (formal balance):** the image or form is equally weighted on both sides of a center line

**asymmetrical (informal balance):** the image or form is unevenly weighted

**radial:** the weight of the image or form radiates from a center point

**bas-relief:** a sculpture in which forms are carved on a flat surface so they slightly project from the background

**biomorphic:** a shape, form, or pattern that resembles a living organism in appearance; a painted, drawn, or sculpted form or design that is suggestive of the shape of a living organism; see organic

**bisque:** unglazed pottery that has been fired at a low temperature to make handling easier during glazing and to remove all physical water from the clay body; clayware that has been fired once in preparation for a surface finish, such as paint, stain, or glaze; unbisqued clay has not been fired; bisqueware refers to pottery that has been bisque fired; bisqueware is also called biscuit ware in some areas.

**brainstorm:** technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment

**burnished:** leather-hard clay that has been rubbed with any smooth tool to polish and lighten the clay's surface to a fine and smooth finish

**calligraphy:** a sometimes elegant style of handwriting with precise flow

**camera obscura:** a darkened enclosure in which an image is projected through a small aperture onto a facing surface

**center of interest:** the area of a composition that attracts the viewers' attention; also called the focal point

**ceramic:** pottery and any of a number of art forms made from clay products

**characteristic(s):** attribute, feature, property, or essential quality

**characteristics of form (and structure):** terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others

**chiaroscuro:** the technique of creating a picture by using several shades of the same color.

**coiling:** a method of forming pottery from rolls of clay.

**collaboration:** joint effort of working together to formulate and solve creative problems

**collaboratively:** joining with others in attentive participation in an activity of imagining, exploring, and/or making

**collage:** a way of making a work of art by gluing different objects, materials, and textures to a surface.

**color:** an element of visual art; the visible range of reflected light. Color has three properties: hue, value, and intensity

**color saturation:** the pure hue at its fullest intensity without white, black, or complementary color added

**color schemes:** groupings of colors that are related on the color wheel, such as complementary, analogous, warm, and cool:

**analogous:** colors that appear next to each other on the color wheel and have one color in common, such as blue-green, blue, and blue-violet

**complementary colors:** colors that are opposite one another on the color wheel, such as yellow/violet, blue/orange, and red/green.

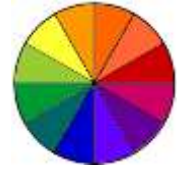
**cool colors:** a group of colors on the color wheel associated with coolness, such as blues, greens, and violets; in an artwork, cool colors appear to be farther away from the viewer.

**warm colors:** a group of colors on the color wheel associated with warmth, such as red, yellow, and orange; in an artwork, warm colors appear to advance toward the viewer.

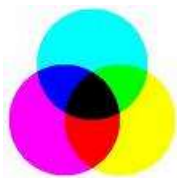
**color value:** the lightness or darkness of a color

**color wheel:** colors arranged in a circle to show color relationships; there are several versions of color wheels:

1. traditional color wheel: a subtractive color diagram that typically includes 6–12 divisions and shows how colors are related to one another; it is a reference for the mixing of colors of pigment, such as paint or ink. The traditional color wheel includes red, yellow, and blue as primary colors

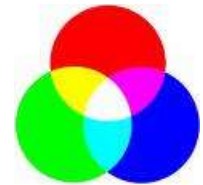


2. printer's color wheel: a color wheel in which the primaries include yellow, cyan, and magenta; a wheel typically used by professional designers and printers



3. color disk: a color wheel on which the colors blend together instead of being separated; used in printing, web design, video, and graphic arts (RGB)

4. RGB color model: an additive color model in which red, green, and blue light are added together in various ways to reproduce a broad array of colors; the RGB spectrum is used in web design, video, and graphic arts



**complementary colors:** contrasting colors; colors that are opposite on the color wheel, such as yellow/violet, blue/orange, and red/green

**components:** the parts of a whole composition

**composition:** the use of the principles of design to arrange the elements of visual arts to create a piece of artwork; the way individual design elements are combined to express a particular idea

**concepts:** ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form

**constructed environment:** human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play

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

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

**context:** interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception

**contour:** an outline of an object or figure; the inner and outer lines and edges of an object or form; contours describe the outermost edges of a form, as well as edges of planes within the form

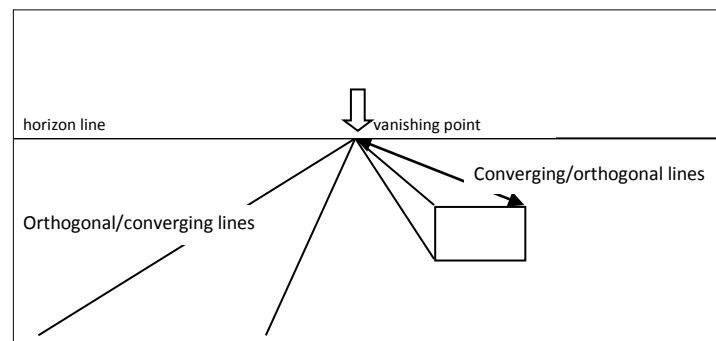
**contour line:** the line that defines a form or the edge of an object's outline

**contour-line drawing:** a line drawing that follows the visible edges of a shape or form, both exterior and interior

**contrast:** a principle of design; a technique that shows differences in the elements of visual arts in an artwork, such as smooth/rough textures, light/dark colors, or thick/thin lines

**contrast photography:** the difference between light and dark tones in an image

**convergence lines or converging lines:** also called orthogonal lines; lines that converge or come together at a vanishing point; parallel lines that appear to converge as they move away from the viewer toward a vanishing point on the horizon; see the illustration below:



**cool colors:** a group of colors on the color wheel that includes blues, greens, and violets; in an artwork, cool colors appear to be farther away from the viewer.

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

**cornice:** a decorative horizontal molding at the top of exterior walls, below the eaves

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

**creative process:** the process by means of which an artist creates a work of visual arts; the steps include:

Identifying the audience and purpose of the creation of a body of original visual artworks

Exploring, gathering, and interpreting information from diverse sources to create original visual artworks

Generating ideas and using skills, foundations, and techniques to create original visual artworks

Implementing choices of the elements, skills, foundations, and techniques of visual arts, the principles of design, and personal experience to create original visual artworks

Reflecting for the purposes of self-evaluation and artistic improvement

Refining visual artworks through feedback and self-reflection

Presenting artworks to others in the community by displaying one's work in a variety of visual arts settings

**creativity:** ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things

**criteria:** in art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success

**critique:** individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design

**cubism:** a style of art of the 20th century, cubism emphasizes the separation of the subject into cubes and other geometric forms, which are depicted from multiple viewpoints; a style associated with the works of artists Marcel Duchamp and Pablo Picasso

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

**cultural traditions:** pattern of practices and beliefs within a societal group

**curate:** collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits

**curator:** person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts

**decorative:** ornamental; aesthetically pleasing; providing enhancement

**depth-of-field scale:** a measurement (in feet or meters) on a camera that indicates what portions of the depth-of-field zone will be acceptably sharp at a given aperture

**design:** application of creativity to planning the optimal solution to a given problem and communication of that plan to others

**digital format:** anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device

**dominance:** a principle of design; the way an artwork shows emphasis; a way of organizing a composition so that one element or object in the composition is the strongest or most important part of the work. (see also emphasis)

**drawing techniques:** different ways of drawing, such as hatching, stippling, contour, blending, or shading:

**hatching:** drawing repeating parallel lines to create a texture or value

**cross hatching:** drawing repeated crossing lines to create a texture or value

**contour:** drawing the outlines of a shape

**blending:** smudging to create a texture or value

**shading:** creating various gradations of value of a color

**elements of photographic design:** those parts (such as point, line, and plane) that are used to make a composition

**elements of visual arts:** the basic components that make up a work of art: color, form, line, shape, space, texture, and value (see Appendix 3 for grade-level skills):

**color:** the visible range of reflected light. Color has three properties: hue, value, and intensity (brightness or dullness).

**form:** a three-dimensional object that has height, length, width, and depth.

**line:** the one-dimensional path of a dot through space used by artists to control the viewer's eye movement; a thin mark made by a pencil, pen, or brush.

**shape:** a closed space made when a line connects to itself.

**space:** an element of visual arts; the area above, below, around, and within an artwork; the illusion of depth or space on a flat surface, created by means of the following techniques: rendering shapes and forms so that they overlap and using size, detail, value, color, and linear perspective.

**texture:** an element of visual arts that portrays surface quality: actual texture is how something feels; visual texture is how something appears to feel.

**value:** the lightness and darkness of a line, shape, or form.

**emphasis:** a principle of design; the importance assigned to certain objects or areas in an artwork; color, texture, shape, space, and size can be used to create a focal point or center of interest (see also dominance)

**encaustic:** a wax-based paint that is fixed in place with heat

**engagement:** attentive participation in an activity of imagining, exploring, and making

**established criteria:** identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators and others or principles developed by an individual or group to pertain to a specific work of art or design

**exaggeration:** showing something in a way that makes it seem larger or more important than it is.

**exhibition narrative:** written description of an exhibition intended to educate viewers about its purpose

**expression:** showing an emotion or feeling in a work of art

**expressionism:** a style of painting of the 20th century, expressionism uses simplified designs and brilliant colors to express a definite or strong mood or feeling

**expressive properties:** moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art

**extrude:** a method of shaping moist clay by forcing it through a die

**façade:** the exterior front or side of a building or wall

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

**feathering:** a technique used in drawing and painting; to feather is to blend an area or edge so that it fades off or softens; blending; smudging; the overlapping of values and/or colors in the manner of the overlapping feathers of a bird

**flowing rhythm:** a principle of design; the repetition of wavy lines or curved shapes to suggest movement or motion

**focal length:** the length of a lens (measured in millimeters) from the center point to the image sensor when the lens is focused at infinity

**focal point:** the part of an artwork that is emphasized in some way and attracts the eye and attention of the viewer; also called the center of interest

**focus:** the maximum clarity or sharpness of an image

**foot:** the base of a pot upon which the pot can stand

**foreground:** the area of an artwork or field of vision, often at the bottom of a picture plane, which appears closest to the viewer; also used to give priority to one aspect of a composition

**foreshortening:** the illusion that an object that is closer to the viewer is larger than one that is farther away

**form:** an element of visual arts; a three-dimensional object that has height, length, width, and depth

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

**frame or photographic framing:** the visible area that makes up an image: typically, the view in the viewfinder or camera's monitor; the shape of a picture as determined by a digital sensor, typically rectangular; also called format

**free form:** a shape or form that has an asymmetrical or irregular contour, often with a curvilinear, flowing outline; sometimes referred to as organic or biomorphic

**freestanding:** able to stand on its own

**frieze:** an architectural ornament or decoration consisting of a horizontal band around a room, mantel, window, cornice, etc.

**functional:** useful; practical; well-designed; efficient; serviceable

**gallery:** a room, series of rooms, or building where works of art are exhibited

**genre:** category of art or design identified by similarities in form, subject matter, content, or technique

**geometric:** any shapes and/or forms based on math principles, such as a square/cube, circle/sphere, triangle/cone, pyramid, etc.

**gestalt:** a composition of unified elements that form a whole that cannot be described by singling out its individual components

**gesture line:** an energetic type of line that captures the movement or pose of a figure

**gradation:** (of value) a range of values between light and dark



**graffiti art:** art inspired by urban graffiti; interest in graffiti art as a movement emerged in the 1970s in New York City with artists such as Keith Haring

**greenware:** bone-dry, unfired pottery; pottery that is ready for bisque firing

**ground line:** a line that defines the plane on which the subject in an artwork sits.

**hand-building:** making clay forms by a non-mechanical process, such as pinching, coiling, and slab-building

**harmony:** a principle of design; the creation of unity by stressing the similarities of separate, but related parts of the artwork

**high key:** an image having tones that fall mostly between white and gray, with very few dark tones

**highlight:** the brightest area of an image that is illuminated by a light source

**homage:** an artwork that reflects intentional imitation and acknowledgement of or respect for a particular artist, artwork, body of work, or style; originally, such works were created by artists to honor the “masters” who trained them

**horizon line:** based on an artist’s eye level, an invisible plane that cuts through everything that exists at eye level; a line at which sky appears to meet earth

**horizontal line:** a line that is parallel to the horizon; a horizontal line, surface, or position

**hue:** color

**illustration:** a picture that is specifically designed to communicate ideas or tell a story; often used for commercial art

**illustrator:** a person who draws or designs images for magazines, books, or advertising

**image:** visual representation of a person, animal, thing, idea, or concept

**imaginative play:** experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating

**implied line:** lines that are suggested by the placement of other lines, shapes, edges, and colors, but that are not actually seen in the artwork

**Impressionism:** a style of painting, popular in the late 1800s and early 1900s, that featured everyday subjects and showed the changing effects of color and light

**incise:** to remove (subtract) clay by cutting lines into the surface

**informal balance (asymmetrical balance):** the type of balance that results when two sides of an artwork are equally important, but one side looks different from the other

**innovative thinking:** imagining or and conceiving something new and unexpected, including fresh ideas and ways of looking at things and new approaches to old problems as well as formulating new problems

**intensity:** the brightness or dullness of a color

**intermediate color:** a color created by mixing a primary color with the secondary color next to it; also called a tertiary color; intermediate colors include red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet

**juxtapose:** to place side-by-side

**kinesthetic:** a sensory experience derived from the sense of touch (see tactile)

**kinetic:** relating to motion or movement

**leather-hard:** the condition of a clay body when much of the moisture has evaporated and shrinkage has just ended, but the clay is not totally dry. Joining slabs, carving, or burnishing is done at this stage

**levitation:** see *surreal*

**line of sight:** a type of implied line that directs the attention of the viewer from one part of a composition to another

**line personality:** the general characteristic of a line: its weight, direction, movement, and/or other qualities

**line quality:** the width or appearance of any line, such as thick or thin, smooth or rough, continuous or broken

**line types:** the variety of directions and shapes that a line may have: vertical, horizontal, diagonal, curved, zigzag

**line:** an element of visual arts; the flat path of a dot through space used by artists to control the viewer's eye movement; a long narrow mark or stroke made on or in a surface; a thin mark made by a pencil, pen, or brush. The repetition of lines (and/or shapes) is used to create texture, pattern, and gradations of value

**lip:** in pottery, the rim of a pot

**low key:** an image that consists of dark tones with little contrast

**maquette:** a small-scale two-dimensional sketch or three-dimensional model or plan of a proposed work, such as a sculpture or architectural form; used by architects and sculptors to design large-scale works

**material culture:** human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals

**materials:** substances out of which art is made or composed, ranging from the traditional to “nonart” material and virtual, cybernetic, and simulated materials

**medium/media:** mode(s) of artistic expression or communication; material or other resources used for creating art

**middle ground:** the area between the foreground and background of a landscape

**modeling:** a sculptural technique that involves manipulating a soft material into a three dimensional form

**monochromatic:** having or appearing to have only one color, which may include variations on the value of that color; a one-color plus black-and-white color scheme

**motif:** a repeated shape or design in a work of art; a design unit that may be repeated in a visual rhythm

**movement:** a principle of design; the use of the elements of visual arts to draw a viewer’s eye from one point to another in an artwork

**mural:** a painting, generally drawn or painted directly onto an interior or exterior wall; for example, Michelangelo’s frescos at the Sistine Chapel and Diego Rivera’s mural at the Detroit Institute of Art

**negative space:** the empty space surrounding a shape, figure, or form in a two- or three-dimensional artwork

**neutral color:** color that has no chromatic qualities: black, white, grays, and browns

**non-color value:** the lightness and darkness of a line, shape, or form that was created using a neutral scale: blacks, grays, and whites

**non-representational:** an artwork with no recognizable subject; artwork that uses forms that make no direct reference to external or perceived reality

**nōtan:** a Japanese design concept that involves the placement of light against dark in art and imagery; nōtan’s use of light and dark transforms shape and form into flat shapes on two-dimensional surfaces; nōtan is traditionally presented in cut paper, paint, and/or ink and more recently in graphic arts

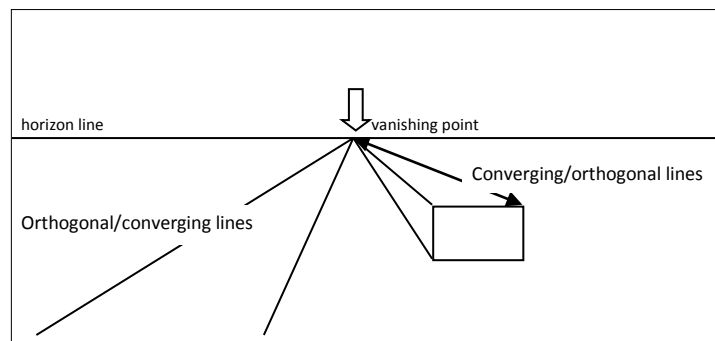
**novelty:** original; innovative; fresh; a new idea or new purpose; a whimsical item

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

**organic:** shapes and/or forms, often curvilinear in appearance, that are similar to those found in nature, such as plants, animals, and rocks

**originality:** a unique personal expression of arts knowledge and skills

**orthogonal lines:** lines that converge or come together at a vanishing point; orthogonal lines are parallel lines that appear to converge as they move away from the viewer toward a vanishing point on the horizon; also called convergence lines or converging lines; see illustration below:



**outline:** a line that is defined by the outside edge or contours of an object or figure

**overlap:** to position things in such a way that the edge of one thing appears to be or is on top of and extending past the edge of another; used as a spatial device or perspective technique in perspective drawing

**paddling:** beating clay, generally with a flat, fairly wide stick that is often covered with fabric, twine, or rope so that the damp clay body does not stick to the paddle; other paddles include rocks, shoes, and found or natural objects; paddling is used to strengthen joints, thin walls, alter shape, or create texture

**paper engineering:** different ways to put materials together (for example, by stapling, cutting, gluing, or taping) to create pop-ups or paper sculptures

**pattern:** a principle of design; the repetition of the elements of visual arts in an organized way; pattern and rhythm are both created through repetition; see rhythm for examples of regular, alternating, random, and progressive rhythmic patterns

**personal criteria:** principles for evaluating art and design based on individual preferences

**perspective:** a way to create the appearance of depth and three dimensions on a two-dimensional surface; types of perspective include one-point linear perspective, two-point linear perspective, and atmospheric perspective

**photography:** the process of forming and fixing an image of an object by the chemical action of light and other forms of radiant energy on photosensitive surfaces; the art and business of producing and printing photographs

**pigment:** a substance used in coloring; usually, an insoluble powder mixed with a base of water, acrylic, or oil to produce paint or other similar products

**pinching:** a method of manipulating clay by pinching with the fingers to sculpt, hollow out, and/or form clay into new forms

**plagiarism:** the act or practice of reproducing someone else's work and presenting it as one's own; also, incorporating into one's own work material that was borrowed from another's work without permission or acknowledgment of the original source

**play:** spontaneous engaged activity through which children learn to experience, experiment, discover, and create

**point of view:** the angle from which a viewer sees an object

**pointillism:** a technique that involves the use of dots to create an artwork

**portfolio:** actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy

**positive space:** the actual space taken up by the line, shape, or form

**presentation process:** the process by means of which an artist prepares for, presents, and learns from a performance or presentation of visual arts; the steps include:

Creating, revising, and evaluating (by means of exploration, reflection, and problem-solving) a body of original visual artworks for a specific audience or purpose

Selecting artistic resources and materials in order to create and present artworks

Producing and presenting an artwork that represents and communicates a personal meaning or message

Communicating the process used to make a visual artwork and/or presentation.

Identifying the audience and purpose of the artwork and presentation

Reflecting upon the process used to create artworks and self-evaluating

Interpreting meaning through personal understanding of the work and/or presentation

Analyzing the structure, context, and/or aesthetics of the work

**preservation:** activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means

**preserve:** protect, save, and care for (curate) objects, artifacts, and artworks

**primary colors:** the basic colors from which all other colors are mixed: traditionally, red, yellow, and blue; no other colors can be mixed to make primary colors.

**principles of design of visual arts:** a means of organizing the elements in a work of art: balance, contrast, emphasis/dominance, harmony, movement, pattern, proportion, repetition, rhythm, unity, and variety (see Appendix 3 for grade-level skills)

**progressive rhythm:** changing the shape or size of a motif by altering it in steps every time it repeats

**proportion:** a principle of design; the relationship of parts to a whole or parts to one another in regards to size and placement

**prototype:** the first of its kind; a sample; an example; a trial product; an original design for a product

**pulling:** the process of stroking plastic clay with the hand to shape handles for a pot

**radial balance:** a type of balance that is equally symmetrical from the center point throughout

**random rhythm:** a type of visual rhythm in which the same elements are repeated, but without a recognizable order, such as stars in the sky

**realism:** a style of art that portrays objects or scenes as they might appear in everyday life. A recognizable subject is portrayed using lifelike colors, textures, and proportions

**reflected light:** light that is bounced back from a source

**reflection/response:** a personal reaction, expressed either orally or in writing, to an artwork or to another person's question about an artwork; a reaction to something done

**regular rhythm:** a visual rhythm that is created by repeating the same elements again and again

**relevant criteria:** principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work

**relief:** a type of sculpture in which forms project from a flat background; areas of relief may be concave or convex;

**bas-relief:** a low relief

**high relief:** a sculptural relief that is viewed only from the sides and front

**additive relief:** a relief in which elements are added to and protrude from a surface

**subtractive relief:** a relief in which elements are carved, etched, or inscribed on a surface

**repetition:** the repeated use of particular elements of visual arts to create a pattern, movement, rhythm, or unity

**resist:** in art, a process that uses two or more materials that do not mix, such as crayon and watercolor or wax and ceramic glaze

**responding process:** the approach that an artist or artistically literate person uses to respond to a work of art; the steps include:

Engaging the senses actively and purposefully while experiencing visual arts.

Describing and communicating what is perceived and experienced through the senses (seen, felt, smelled, tasted, and/or heard).

Analyzing the use and organization of elements, principles of design, and foundations.

Interpreting meaning based on personal experiences, background knowledge, and research.

Evaluating and justifying by using supportive evidence, historical relevance, and aesthetic criteria.

**rhythm (visual):** a principle of design; the repetition of elements of visual arts to create movement in an artwork; the following are types of visual rhythms:

**alternating rhythm:** created by repeating an element of visual arts at least twice, such as red-blue, red-blue, red-blue

**angular rhythm:** created by repeating two or more lines that have straight angles and edges

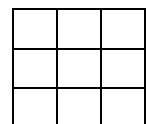
**flowing rhythm:** created by repeating wavy lines or curved shapes to suggest movement or motion

**progressive rhythm:** created by changing the shape or size of a motif incrementally so that the shape is altered every time it repeats

**random rhythm:** created by repeating the same elements, but without a recognizable order, such as stars in the sky

**regular rhythm:** created by repeating the same elements again and again

**rule of thirds:** a rule that dictates placing the center of interest in an image on one of the cross-points of a grid (such as the example at right)



**scoring:** scratching the edges of clay before joining them together.

**scraffito:** a method of producing patterns from contrast by scratching through a slip or glaze (layers)

**sculptural techniques:** different ways to create three-dimensional (3-D) forms; for example, cutting, folding, rolling, twisting, curling, scoring, bending, additive and subtractive processes, attaching, joining, carving, and combining objects to create assemblages

**sculpture:** a three-dimensional work of art

**secondary color:** a color that is created by mixing two primary colors together in equal parts: green, violet, and orange

**shade:** a value that is created by adding black to a color

**shadow:** the dark areas adjacent to the illuminated (highlighted) side of an object

**shape:** an element of visual arts; a two-dimensional (flat) area enclosed by a line:

**geometric:** shapes and/or forms that are based on mathematical principles, such as a square/cube, circle/sphere, triangle/cone, or pyramid.

**organic:** shapes and/or forms that are irregular, often curving or rounded, and more informal than geometric shapes

**sketch:** a drawing without much detail, usually completed in a short amount of time, and sometimes used as a rough draft for later work; a drawing that catches the general appearance or impression of an object or place; a drawing that blocks in a quick plan for a composition

**slab-building:** using flat rolled-out pieces of clay to build an artwork or object

**slip:** a fluid suspension of clay in water that is used to join clay pieces and for surface decoration

**space:** an element of visual arts; the area above, below, around, and within an artwork; the illusion of depth or space on a flat surface, created by means of the following techniques: rendering shapes and forms so that they overlap and using size, detail, value, color, and linear perspective

**spatial devices:** methods used to create the appearance of space in an artwork: foreground, middle ground, and background; overlap, placement, size, detail, color, and value:

**foreground:** the area of an artwork that appears closest to the viewer

**middle ground:** the area between the foreground and the background

**background:** the area of an artwork that appears farthest away: a way of showing space

**color value:** the lightness or darkness of a color

**horizon line:** based on the artist's eye level, the line at which the sky appears to meet the earth

**overlap:** one part partly covers another part

**sprig:** a decorative or functional clay attachment added by using a slip



**still life:** a piece of artwork that features a collection of nonmoving subject matter

**structural line:** lines that visually hold a composition or design together

**style:** recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist  
characteristics or techniques that are unique to an individual artist, group, or period

**subtractive process:** the process of taking away; carving or cutting away from a surface

**surreal:** the use of fantastic imagery to combine the dreamlike with the realistic

**levitation:** setting an object above the horizon line so that it appears to be floating when ordinarily such an object would not

**transformation:** changing an object in an unusual way to achieve a surrealist image, such as designing an animal with human appendages or portraying a car becoming a robot

**symbol:** an image that represents something else

**symmetrical/formal balance:** having balance; exact appearance on opposite sides of a dividing line or plane

**tactile:** perceived by touch or related to the sense of touch (see kinesthetic)

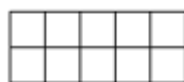
**technique:** a method of working with art materials to create artworks

**technologies:** tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments

**tertiary color:** (see intermediate color)

**tessellation:** a pattern, often mosaic, that can be repeated in any direction to infinity without any gaps; a style of artwork that is associated with the works of M. C. Escher and Islamic architecture; a regular tessellation is made up of congruent regular polygons (with 3, 4, 5, or more sides); regular means that the sides of the polygon are all the same length; congruent means the polygons that are put together are all the same size and shape:

The following are examples of planes that have been tiled (tessellated): a tessellation of triangles (left), a tessellation of squares (middle), and a tessellation of hexagons (right):

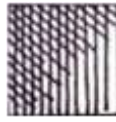


**text:** that form which information can be gathered, expanding beyond the traditional notion of written language to encompass visual representations such as paintings, sculpture, diagrams, graphics, films, and maps

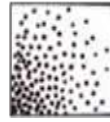
**texture:** an element of visual arts; the portrayal of the quality of a surface by using drawing techniques to create texture and patterns, such as stippling, hatching, cross hatching, scribbling, broken lines, and repeating lines and shapes (see examples below); actual texture is how something feels when touched; visual texture (also called simulated texture) is how something appears to feel



hatching



cross-hatching



stippling



scribbling



repeating  
broken lines



repeating  
shapes



smudging/  
blending

**theme:** the central idea that is revealed in an artwork; focused subject matter; a topic

**three-dimensional or 3D:** having actual height, width, and depth and existing in three dimensional spaces; or having the illusion of existing in three dimensions

**throwing:** to use the potter's wheel to form pieces from a plastic clay body

**tint:** a value created by adding white to a color

**tone:** a color that is created by adding gray

**transformation:** see *surreal*

**typography:** the use of text or individual words in a visual design or presentation

**unity:** a principle of art; a successful combination of the elements of visual arts to create a sense of wholeness and visual completion in an artwork

**utilitarian:** useful; functional; efficient; serviceable; usable in everyday life

**value:** an element of visual arts; the lightness and darkness of a line, shape, or form; a measure of relative lightness and darkness



**vanishing point:** a spatial device in which two or more parallel lines appear to come together at one point

**variety:** the use of the elements of visual arts to create differences in an artwork for visual interest

**venue:** place or setting for an art exhibition, either a physical space or a virtual environment

**vertical:** the up-and-down orientation of a line, shape, or form

**vessel:** a container, such as bowl, urn, or other item that holds something

**visual arts elements:** (see elements of visual arts)

**visual arts:** Visual arts, as defined by the National Art Education Association, include the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials (revised July 2012).

**visual components:** properties of an image that can be perceived

**visual imagery:** group of images; images in general

**visual organization approaches and strategies:** graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work

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

**warm colors:** a group of colors on the color wheel that are associated with warmth, such as red, yellow, and orange. In an artwork, warm colors appear to advance toward the viewer

**zone of focus:** the area in an image that the artist uses as the focal point of the artwork

## Appendix 3: Recommended Foundational Skills

As students progress through the grade levels, we recommend that they develop the following skills as part of their preparation for meeting the standards.

### Foundational Skills: Kindergarten

#### ELEMENTS OF VISUAL ARTS

**line**

Portray the following features and functions of line:

- direction
- expression/emotion

**shape  
and  
form**

Produce shapes and forms in a variety of artworks and media to discover the following:

- geometric shapes and forms
- organic shapes and forms

**value**

Identify a range of three values in various environments and works of art in a variety of media, including:

- black-and-white/grayscale artwork
- black-and-white photography
- monochromatic color schemes (one color plus black and/or white)

**texture**

Discover and produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implied texture and actual texture.

**space**

Use the element *space* and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:

- baseline
- over/under
- above/below
- beside
- behind/in front

**color**

Identify and produce—in various artworks and using a variety of media—the following:

- primary colors (yellow, red, blue)
- secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)
- warm colors (yellow, orange, red) and cool colors (blue, green, violet)

#### PRINCIPLES OF DESIGN

Explore and create patterns by using the repetition of lines, shapes, and/or colors.

## Foundational Skills: Grade 1

### ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Demonstrate the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> </ul>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> </ul>
<b>value</b>	<p>Identify a range of three values in various environments and works of art in a variety of media, including:</p> <ul style="list-style-type: none"> <li>▪ black-and-white/grayscale artwork</li> <li>▪ black-and-white photography</li> <li>▪ monochromatic color schemes (one color plus black and/or white)</li> </ul>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implied texture and actual texture. Differentiate between visual/implied and actual texture.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> </ul>
<b>color</b>	<p>Produce—in various artworks and using a variety of media—the following:</p> <ul style="list-style-type: none"> <li>▪ primary colors (yellow, red, blue)</li> <li>▪ secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)</li> <li>▪ warm colors (yellow, orange, red) and cool colors (blue, green, violet)</li> </ul>

### PRINCIPLES OF DESIGN

	<p>Create patterns by using the repetition of lines, shapes, and colors. Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional media and artworks.</p>
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## Foundational Skills: Grade 2

### ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational/realistic drawing</li> </ul>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> </ul>
<b>value</b>	<p>Produce a range of three values in various environments and works of art in a variety of media; including:</p> <ul style="list-style-type: none"> <li>▪ a black-to-white value scale</li> <li>▪ a one-color value scale</li> <li>▪ two- and three-dimensional artworks that incorporate three levels of value</li> </ul>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/IMPLIED texture and actual texture. Differentiate between visual/IMPLIED and actual texture.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> </ul>
<b>color</b>	<p>Produce and use—in various artworks and using a variety of media—the following:</p> <ul style="list-style-type: none"> <li>▪ primary colors (yellow, red, blue)</li> <li>▪ secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)</li> <li>▪ warm colors (yellow, orange, red) and cool colors (blue, green, violet)</li> </ul>

### PRINCIPLES OF DESIGN

	<p>Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors. Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art. Identify symmetrical balance in nature.</p>
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Create works of art in a variety of two- and three-dimensional media by using the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical and asymmetrical)
- movement and rhythm

## Foundational Skills: Grade 3

### ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational drawing</li> <li>▪ detail</li> <li>▪ contours</li> <li>▪ design</li> </ul>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> </ul>
<b>value</b>	<p>Produce a range of three values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a black-to-white value scale</li> <li>▪ a one-color value scale</li> <li>▪ two- and three-dimensional artworks that incorporate three levels of value</li> </ul>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implied texture and actual texture. Differentiate between visual/implied and actual texture.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> </ul>
<b>color</b>	<p>Produce and use—in various artworks and using a variety of media—the following:</p> <ul style="list-style-type: none"> <li>▪ primary colors (yellow, red, blue)</li> <li>▪ secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)</li> <li>▪ warm colors (yellow, orange, red) and cool colors (blue, green, violet)</li> <li>▪ intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)</li> </ul>



## **PRINCIPLES OF DESIGN**

Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Classify and use the patterns and types of balance found in natural organisms (such as butterflies and insects) and in human-made environments to create works of art.

Create works of art in a variety of two- and three-dimensional media by using the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- movement and rhythm

## Foundational Skills: Grade 4

## ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational drawing</li> <li>▪ form</li> <li>▪ detail</li> <li>▪ contours</li> <li>▪ design</li> <li>▪ space</li> <li>▪ value (light, medium, and dark)</li> <li>▪ gesture</li> </ul> <p>Use a variety of types and qualities of line to create an observational, gestural, and/or imaginative drawing.</p>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> <li>▪ the illusion of three-dimensional form on a two-dimensional surface</li> </ul>
<b>value</b>	<p>Produce a range of four values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a black-to-white value scale with three intermediate levels of gray</li> <li>▪ a one-color value scale, including a range of two intermediate color values</li> <li>▪ two- and three-dimensional artworks that incorporate three levels of value</li> <li>▪ a value scale in which repeating lines and shapes are used to generate three levels of value</li> </ul>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/IMPLIED texture and actual texture. Differentiate between visual/IMPLIED and actual texture.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> <li>▪ detail/diminishing detail</li> <li>▪ color/diminishing color</li> </ul>

**color**

Produce and use—in various artworks and using a variety of media—the following:

- primary colors (yellow, red, blue)
- secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)
- warm colors (yellow, orange, red) and cool colors (blue, green, violet)
- intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)
- tints and shades (to show color value)
- complementary color pairs
- language of color

**PRINCIPLES OF DESIGN**

Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Classify and use the patterns and types of balance found in nature, in human-made environments, and in works of art.

Create works of art in a variety of two- and three-dimensional media by using and combining the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- movement and rhythm
- proportion

Use the principles of design in one's work.

## Foundational Skills: Grade 5

### ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational drawing</li> <li>▪ form</li> <li>▪ detail</li> <li>▪ contours</li> <li>▪ design</li> <li>▪ space</li> <li>▪ value (light, medium, and dark)</li> <li>▪ gesture</li> </ul> <p>Use a variety of types and qualities of line to create texture in a two- or three-dimensional work of art.</p>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> <li>▪ the illusion of three-dimensional form on a two-dimensional surface</li> <li>▪ realism</li> </ul>
<b>value</b>	<p>Produce a range of four values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a black-to-white value scale with three intermediate levels of gray</li> <li>▪ a one-color value scale, including a range of two intermediate color values</li> <li>▪ two- and three-dimensional artworks that incorporate four levels of value</li> <li>▪ a value scale in which repeating lines and shapes are used to generate four levels of value</li> </ul>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/IMPLIED texture and actual texture. Differentiate between visual/IMPLIED and actual texture.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> <li>▪ detail/diminishing detail</li> <li>▪ color/diminishing color</li> <li>▪ positive and negative space/shape</li> </ul>

**color**

Produce and use—in various artworks and using a variety of media—the following:

- primary colors (yellow, red, blue)
- secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)
- warm colors (yellow, orange, red) and cool colors (blue, green, violet)
- intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)
- tints and shades (to show color value)
- complementary color pairs
- language of color

**PRINCIPLES OF DESIGN**

Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Classify and use the patterns and types of balance found in nature, in human-made environments, and in works of art.

Create works of art in a variety of two- and three-dimensional media by using and combining the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- movement and rhythm
- proportion
- emphasis/dominance (developed through the use of contrast of color, size/placement, balance, proportion, and movement/rhythm)

Use the principles of design in one's work.

## Foundational Skills: Grade 6

## ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational/realistic drawing</li> <li>▪ form</li> <li>▪ detail</li> <li>▪ outline</li> <li>▪ contours</li> <li>▪ design</li> <li>▪ space</li> <li>▪ value (four levels)</li> <li>▪ gestural drawing</li> </ul> <p>Use a variety of types and qualities of line to create texture in a two- or three-dimensional work of art.</p>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> <li>▪ the illusion of three-dimensional form on a two-dimensional surface</li> <li>▪ realism</li> </ul>
<b>value</b>	<p>Produce a range of four values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a black-and-white value scale with four levels of gray</li> <li>▪ a monochromatic value scale, including a range of three intermediate color values</li> <li>▪ two- and three-dimensional artworks that incorporate four levels of value</li> <li>▪ a value scale in which repeating lines and shapes are used to generate four levels of value</li> </ul> <p>Produce a range of four values to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ the illusion of form on a two-dimensional surface</li> <li>▪ the illusion of depth/space (foreground, middle ground, and background)</li> <li>▪ shadows and a source of illumination in artworks</li> </ul>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implied texture and actual texture. Develop textures realistically and imaginatively in works of art in a variety of media and styles.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> <li>▪ detail/diminishing detail</li> <li>▪ color/diminishing color</li> <li>▪ positive and negative space/shape</li> <li>▪ one-point perspective</li> </ul>

color

Produce and use—in various artworks and using a variety of media—the following:

- primary colors (yellow, red, blue)
- secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)
- warm colors (yellow, orange, red) and cool colors (blue, green, violet)
- intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)
- tints and shades (to show color value)
- complementary color pairs
- language of color

Use the color wheel to examine relationships between color schemes, such as primary, secondary, tertiary/intermediate, and complementary color schemes.

Use color both realistically and expressively in a variety of two- and three-dimensional works of art to demonstrate mood.

PRINCIPLES OF DESIGN

Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Classify and use the patterns and types of balance found in nature, in human-made environments, and in works of art.

Create works of art in a variety of two- and three-dimensional media by using and combining the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- movement and rhythm
- proportion
- emphasis/dominance (developed through the use of contrast of color, size/placement, balance, proportion, and movement/rhythm)
- harmony and unity (developed through the use of similarities in compositions)

Focus on the use of harmony and unity when combining the principles of design to create artworks.

## Foundational Skills: Grades 7–8

### ELEMENTS OF VISUAL ARTS

<p><b>line</b></p>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement/dynamic line</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational/realistic drawing</li> <li>▪ form</li> <li>▪ detail</li> <li>▪ outline</li> <li>▪ contours/blind contours</li> <li>▪ design</li> <li>▪ space</li> <li>▪ value (five levels)</li> <li>▪ gesture</li> <li>▪ sketch lines</li> <li>▪ line personality</li> <li>▪ converging lines in one-point perspective</li> </ul> <p>Use converging lines in one-point linear perspective to create the illusion of space. Recognize how line personality impacts the expressive qualities of an artwork.</p>
<p><b>shape and form</b></p>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> <li>▪ the illusion of three-dimensional form on a two-dimensional surface</li> <li>▪ realism</li> </ul> <p>Produce shapes and/or forms expressively in a variety of two- and three-dimensional artworks.</p>
<p><b>value</b></p>	<p>Produce a range of four or more values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a value scale of black and white and four levels of gray</li> <li>▪ a monochromatic value scale, including a range of four intermediate color values</li> <li>▪ two- and three-dimensional artworks that incorporate five levels of value</li> <li>▪ a value scale in which repeating lines and shapes are used to generate five levels of value</li> </ul> <p>Produce a range of five values in two- and three-dimensional artworks in a variety of media to demonstrate/establish the following:</p> <ul style="list-style-type: none"> <li>▪ the illusion of form on a two-dimensional surface</li> <li>▪ the illusion of depth/space (foreground, middle ground, and background)</li> <li>▪ shadows and a source of illumination in artworks</li> <li>▪ emphasis</li> <li>▪ focal point</li> <li>▪ values in neutrals</li> <li>▪ modeling techniques</li> </ul>
<p><b>texture</b></p>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implied texture and actual texture. Develop textures realistically and imaginatively in works of art in a variety of media and styles.</p>



**space**

Use the element *space* and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:

- baseline
- over/under
- above/below
- beside
- behind/in front
- foreground
- middle ground
- background
- overlap
- size
- placement on a page
- detail/diminishing detail
- color/diminishing color
- positive and negative space/shape
- one-point perspective
- advancing and receding colors

Use the techniques of one-point perspective in various environments and works of two- and three-dimensional art to enhance the illusion of depth.

**color**

Produce and use—in various artworks and using a variety of media—the following:

- primary colors (yellow, red, blue)
- secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)
- warm colors (yellow, orange, red) and cool colors (blue, green, violet)
- intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)
- tints and shades (to show color value, monochromatic color schemes)
- complementary color pairs
- language of color
- analogous colors
- hue, value, and intensities of color
- neutrals and semi-neutrals (such as red and green to produce browns; purple and yellow to produce earth tones and grays)
- advancing and receding color in space

Use the color wheel to examine relationships between color schemes, such as primary, secondary, tertiary/intermediate, and complementary color schemes.

Use color both realistically and expressively in a variety of two- and three-dimensional works of art to demonstrate the following:

- mood
- energy of color
- pigment versus light
- subtractive versus additive color

**PRINCIPLES OF DESIGN**

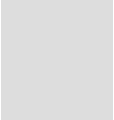
Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Use the patterns and types of balance found in nature, in human-made environments, and in works of art.

Create works of art in a variety of two- and three-dimensional media by using and combining the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- emphasis/dominance (developed through the use of contrast of color, size/placement, balance, proportion, and movement/rhythm)
- harmony and unity (developed through the use of similarities in compositions)

- 
- movement and rhythm
  - proportion

Select and combine principles of design to produce artworks.

## Foundational Skills: High School Proficient

### ELEMENTS OF VISUAL ARTS

<p><b>line</b></p>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement/dynamic line</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational/realistic drawing</li> <li>▪ form</li> <li>▪ detail</li> <li>▪ outline</li> <li>▪ contours/blind contours</li> <li>▪ design</li> <li>▪ space</li> <li>▪ value (five levels)</li> <li>▪ gesture</li> <li>▪ sketch lines</li> <li>▪ implied line</li> <li>▪ line personality</li> <li>▪ line of sight</li> <li>▪ converging lines in one- and two-point perspective</li> </ul> <p>Use converging lines in one- and two-point linear perspective to create the illusion of space. Recognize how line personality impacts the expressive qualities of an artwork.</p>
<p><b>shape and form</b></p>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> <li>▪ the illusion of three-dimensional form on a two-dimensional surface</li> <li>▪ realism</li> <li>▪ edges and implied edges</li> </ul> <p>Produce shapes and/or forms expressively in a variety of two- and three-dimensional artworks. Use a variety of construction techniques and materials to create three-dimensional sculptural and functional forms. Critique the use of shapes and forms in a variety of artworks.</p>
<p><b>value</b></p>	<p>Produce a range of five or more values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a value scale of black and white and five levels of gray</li> <li>▪ a monochromatic value scale, including a range of four or more intermediate color values</li> <li>▪ two- and three-dimensional artworks that incorporate five levels of value</li> <li>▪ a value scale in which repeating lines and shapes are used to generate five or more levels of value</li> </ul> <p>Produce a range of five or more values in two- and three-dimensional artworks in a variety of styles and media to demonstrate/establish the following:</p> <ul style="list-style-type: none"> <li>▪ the illusion of form on a two-dimensional surface</li> <li>▪ the illusion of depth/space (foreground, middle ground, and background)</li> <li>▪ shadows and a source of illumination in artworks</li> <li>▪ emphasis</li> <li>▪ focal point</li> <li>▪ values in neutrals</li> <li>▪ modeling techniques</li> <li>▪ mood</li> <li>▪ specific ideas and concepts</li> <li>▪ tension</li> <li>▪ dynamic lighting</li> <li>▪ high-key and low-key compositions.</li> </ul>

<p><b>texture</b></p>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implicit texture and actual texture. Develop textures realistically, imaginatively, expressively, and abstractly in works of art in a variety of media and styles.</p>
<p><b>space</b></p>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> <li>▪ detail/diminishing detail</li> <li>▪ color/diminishing color</li> <li>▪ positive and negative space/shape</li> <li>▪ one-point perspective</li> <li>▪ advancing and receding colors</li> </ul> <p>Use one- and two-point perspective and spatial techniques in various environments and works of two- and three-dimensional art to enhance the illusion of depth. Develop space realistically, expressively, abstractly, and subjectively in works of art in a variety of media.</p>
<p><b>color</b></p>	<p>Produce and use—in various artworks and using a variety of media—the following:</p> <ul style="list-style-type: none"> <li>▪ primary colors (yellow, red, blue)</li> <li>▪ secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)</li> <li>▪ warm colors (yellow, orange, red) and cool colors (blue, green, violet)</li> <li>▪ intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)</li> <li>▪ tints and shades (to show color value, monochromatic color schemes)</li> <li>▪ complementary color pairs</li> <li>▪ language of color</li> <li>▪ analogous colors</li> <li>▪ hue, value, and intensities of color</li> <li>▪ color-tone scales (dark to light, orange to red, low to high intensity, etc.)</li> <li>▪ neutrals and semi-neutrals (such as red and green to produce browns; purple and yellow to produce earth tones and grays)</li> <li>▪ advancing and receding color in space</li> <li>▪ high key (tints) and low key (shades)</li> <li>▪ psychology of color</li> <li>▪ chemistry of color</li> <li>▪ color in advertising and marketing</li> </ul> <p>Use the color wheel to examine relationships between color schemes, such as primary, secondary, tertiary/intermediate, and complementary color schemes. Use color both realistically and expressively in a variety of two- and three-dimensional works of art to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ mood</li> <li>▪ energy of color</li> <li>▪ pigment versus light</li> <li>▪ subtractive versus additive color</li> </ul> <p>Critique the use of color in a variety of artworks.</p>

## **PRINCIPLES OF DESIGN**

Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Use the patterns and types of balance found in nature, in human-made environments, and in works of art.

Create works of art in a variety of two- and three-dimensional media by using and combining the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- movement and rhythm
- proportion
- emphasis/dominance (developed through the use of contrast of color, size/placement, balance, proportion, and movement/rhythm)
- harmony and unity (developed through the use of similarities in compositions)

Articulate how one uses the principles of design to develop artistic compositions.

Use a variety of media to produce a body of artworks that combine the principles of design.

## Foundational Skills: High School Advanced

### ELEMENTS OF VISUAL ARTS

<b>line</b>	<p>Portray the following features and functions of line:</p> <ul style="list-style-type: none"> <li>▪ direction</li> <li>▪ expression/emotion</li> <li>▪ movement</li> <li>▪ shape</li> <li>▪ textures</li> <li>▪ patterns</li> <li>▪ imaginative drawing</li> <li>▪ observational/realistic drawing</li> <li>▪ form</li> <li>▪ detail</li> <li>▪ contours/blind contours</li> <li>▪ design</li> <li>▪ space</li> <li>▪ value (five levels)</li> <li>▪ gesture</li> <li>▪ implied line</li> </ul> <p>Use converging lines in one- and two-point linear perspective to create the illusion of space. Critique how line impacts the expressive qualities of a variety of artworks of different artists, cultures, and styles. Produce qualities of line around a theme that one has chosen and defined. Use qualities of line in combination with other elements to create a series of artworks around a theme that one has chosen and defined.</p>
<b>shape and form</b>	<p>Produce shapes and forms in a variety of styles, artworks, and media, including digital media, to demonstrate the following:</p> <ul style="list-style-type: none"> <li>▪ geometric shapes and forms</li> <li>▪ organic shapes and forms</li> <li>▪ free-form shapes and forms</li> <li>▪ positive and negative shapes and forms</li> <li>▪ the illusion of three-dimensional form on a two-dimensional surface</li> <li>▪ realism</li> <li>▪ edges and implied edges</li> </ul> <p>Produce shapes and/or forms expressively in a variety of two- and three-dimensional artworks. Use a variety of construction techniques and materials to create three-dimensional sculptural and functional forms. Critique the use of shapes and forms in a variety of artworks. Use shapes/forms in combination with other elements to create a series of artworks around a theme that one has chosen and defined.</p>
<b>value</b>	<p>Produce an extensive range of values in various environments and works of art in a variety of media; for example:</p> <ul style="list-style-type: none"> <li>▪ a value scale of black and white and five levels of gray</li> <li>▪ a monochromatic value scale, including a range of four or more intermediate color values</li> <li>▪ two- and three-dimensional artworks that incorporate five levels of value</li> <li>▪ a value scale in which repeating lines and shapes are used to generate five or more levels of value</li> </ul> <p>Produce an extensive range of values in two- and three-dimensional artworks in a variety of styles, art forms, and media to demonstrate/establish the following:</p> <ul style="list-style-type: none"> <li>▪ the illusion of form on a two-dimensional surface</li> <li>▪ the illusion of depth/space (foreground, middle ground, and background)</li> <li>▪ shadows and a source of illumination in artworks</li> <li>▪ emphasis</li> <li>▪ focal point</li> <li>▪ values in neutrals</li> <li>▪ modeling techniques</li> <li>▪ mood</li> <li>▪ specific ideas and concepts</li> <li>▪ tension</li> <li>▪ dynamic lighting</li> <li>▪ high-key and low-key compositions.</li> </ul>

	<p>Use values in combination with other arts elements around a theme that one has chosen and defined. Create and justify one's use of value in a variety of artworks.</p>
<b>texture</b>	<p>Produce a variety of textures in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate and portray visual/implied texture and actual texture. Develop textures realistically, imaginatively, expressively, and abstractly in works of art in a variety of media and styles.</p> <p>Justify one's use of texture in combination with other elements in a series of artworks that one created in a variety of media and styles and designed around a theme of one's own choosing.</p>
<b>space</b>	<p>Use the element <i>space</i> and spatial devices in various environments, in works of two- and three-dimensional art, and in a variety of media to demonstrate/portray the following:</p> <ul style="list-style-type: none"> <li>▪ baseline</li> <li>▪ over/under</li> <li>▪ above/below</li> <li>▪ beside</li> <li>▪ behind/in front</li> <li>▪ foreground</li> <li>▪ middle ground</li> <li>▪ background</li> <li>▪ overlap</li> <li>▪ size</li> <li>▪ placement on a page</li> <li>▪ detail/diminishing detail</li> <li>▪ color/diminishing color</li> <li>▪ positive and negative space/shape</li> <li>▪ one-point perspective</li> <li>▪ advancing and receding colors</li> </ul> <p>Use (and critique the use of) one- and two-point perspective and spatial techniques in various environments and works of two- and three-dimensional art to enhance the illusion of depth. Develop space realistically, expressively, abstractly, and subjectively in works of art in a variety of media. Justify the use of spatial devices to create depth in a variety of artworks. Use space in a series of artworks designed around a theme of one's own choosing.</p>
<b>color</b>	<p>Produce and use—in various artworks and using a variety of media—the following:</p> <ul style="list-style-type: none"> <li>▪ primary colors (yellow, red, blue)</li> <li>▪ secondary colors (orange, green, purple/violet); created by mixing primary colors (yellow + red = orange)</li> <li>▪ warm colors (yellow, orange, red) and cool colors (blue, green, violet)</li> <li>▪ intermediate (tertiary) colors; created by mixing selected primary and secondary colors (yellow + green = yellow-green)</li> <li>▪ tints and shades (to show color value, monochromatic color schemes)</li> <li>▪ complementary color pairs</li> <li>▪ language of color</li> <li>▪ analogous colors</li> <li>▪ hue, value, and intensities of color</li> <li>▪ color-tone scales (dark to light, orange to red, low to high intensity, etc.)</li> <li>▪ neutrals and semi-neutrals (such as red and green to produce browns; purple and yellow to produce earth tones and grays)</li> <li>▪ advancing and receding color in space</li> <li>▪ high key (tints) and low key (shades)</li> <li>▪ psychology of color</li> <li>▪ chemistry of color</li> <li>▪ color in advertising and marketing</li> </ul> <p>Use the color wheel to examine relationships between color schemes, such as primary, secondary, tertiary/intermediate, and complementary color schemes.</p> <p>Produce an artwork through intentional use of color attributes.</p>

Use color both realistically and expressively in a variety of artistic styles, art forms, and media to demonstrate the following:

- mood
- energy of color
- pigment versus light
- subtractive versus additive color

Critique the use of color in a variety of artworks.

Produce an artwork (in a variety of two- and three-dimensional media) by synthesizing the use of color and other elements to achieve a specific purpose; design this artwork around a theme of one's own choosing; and evaluate the results.

Use color in combination with other elements of visual arts in a variety of styles, genres, and media.

## **PRINCIPLES OF DESIGN**

Create patterns, movement, and rhythm by using the repetition of lines, shapes, and colors.

Use patterns to enhance the surfaces of shapes and forms in a variety of two- and three-dimensional works of art.

Use the patterns and types of balance found in nature, in human-made environments, and in works of art.

Create works of art in a variety of two- and three-dimensional media by using and combining the following:

- repetition/pattern
- contrast
- variety
- balance (symmetrical, asymmetrical, and radial)
- movement and rhythm
- proportion
- emphasis/dominance (developed through the use of contrast of color, size/placement, balance, proportion, and movement/rhythm)
- harmony and unity (developed through the use of similarities in compositions)

Articulate how one uses the principles of design to develop artistic compositions.

Use a variety of media to produce a body of artworks that combine the principles of design.

Use a variety of media to produce a series of artworks that combine the principles of design.



## ***Appendix 4: Acknowledgments***

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