Elementary Visual Arts Standards
August, 2010

“When civilization begins to ignore the arts, it soon loses its balance and topples into chaos.” - Sir Herbert Read, British educator
These standards were created through the efforts of a committee made up of members from the Fine Arts Department. Implementation date: August, 2010.

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“The Visual Arts have the power to enrich the lives and endeavors of humankind. In a highly technological society such as ours, the visual arts serve as a humanizing force, giving dignity and a sense of worth to the individual. They provide the means by which aesthetic quality and order are derived from the exercise of an individual’s creativity and critical understanding.”

-National Art Education Association
APS ACADEMIC STANDARDS FOR ELEMENTARY VISUAL ARTS

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I. INTRODUCTION

A. PHILOSOPHY AND RATIONALE FOR THE VISUAL ARTS

*Philosophy*

The arts are essential in the education of every child. They provide students the means to think, feel, and understand the world around them in unique ways – distinct from other disciplines. The arts provide opportunities for problem solving, inquiry and communication skills. They provide multiple points of view and a means for self-expression.

The intrinsic values of art education are essential to the productive and creative development of every child. From the first marks made by toddlers leading to a lifetime of writing and drawing, to the more detailed and sophisticated artwork of teenagers, an education in the arts integrates seemingly disparate subject areas, experiences, and sensations into meaningful and satisfying expressions.

Specifically, art education encompasses art appreciation, art history, art expression, aesthetics, and critical thinking. Learning in the visual arts is a process of equal value to that of other core content areas. With consistent instruction and practice, children build on their knowledge, vocabulary, and skills and become more visually discriminating in their perceptions. A comprehensive art education program stimulates higher-order thinking, greater concentration, taking risks, and open-ended exploration.

*Rationale*

- The arts provide a set of tools for creating, communicating, understanding others’ ideas, and for making critical choices. This makes the arts as essential to success in daily living as knowing how to read, write, and think mathematically.

- Education in the arts contributes to the quality of learning in all subjects and to the overall learning environment. More specifically, the arts can
  - serve as the catalyst for exploring and creating relationships across all content areas.
  - enrich the multicultural dimensions of the learning environment and in doing so, can encourage acceptance and appreciation of both nuance and differences.
  - encourage the exploration of multiple solutions and divergent modes of higher order thinking.
  - convey a sense of time and place beyond historical fact.

- The arts provide a context for learning those skills and competencies identified as essential for success in the workplace: task analysis, teamwork, resource management, problem solving, critical thinking, creativity, self-assessment, self-discipline, and the understanding of complex inter-relationships.

- The arts have appeal to and benefit for all students, regardless of their level of functional capacity.

- The arts have the unique capacity to engage students at three distinct levels: intellectual, emotional, and physical thus allowing for and appealing to divergent learning styles and intelligences.
The quality of the local public education system weighs heavily in the decision of many businesses considering relocation to our community. A comprehensive curriculum that includes arts instruction at all grade levels greatly enhances our public schools and the appeal of our community as the city continues to recruit businesses and industries of significant economic value.

The arts have become a significant development force in our community and our state. Museums, galleries, public art, performances, markets, and festivals have all been promoted to make New Mexico a primary arts destination. Not only do these enterprises generate tourist dollars, they create jobs that require a knowledgeable and experienced pool of employees as well as an arts-educated and appreciative audience to ensure they will succeed and flourish.

### B. GOALS FOR STUDENT LEARNING IN THE VISUAL ARTS

- value the visual arts
- become confident in artistic abilities
- communicate in and through the visual arts
- develop artistic skills
- become creative problem-solvers
- exhibit knowledge of arts-related historical/cultural background
- exhibit the ability to critique the visual arts
- exhibit development of aesthetic awareness in the visual arts

**Visual Art—and therefore art education—means three things that everyone wants and needs:**

- **Art Means Work**
  - Through art, our students learn the meaning of joy of work—work done to the best of one's ability, for its own sake, and for the satisfaction of a job well done.
- **Art Means Language**
  - Art is a language of visual images that everyone must learn to read. Complete literacy includes the ability to understand, respond to, and talk about visual images.
- **Art Means Values**
  - Values shape all human efforts, and that visual images can affect their personal value choices.

### C. QUALITY ART EDUCATION IN NEW MEXICO

According to the New Mexico Public Education Department, a quality art education offers a balance between creating art and responding to art. The components of a quality art education should feature these content areas and activities:

- History
- Criticism
- Aesthetics
- Production
- Careers and Community
- Cross-curricular Connections
- Creative Process

The arts should be treated as a core disciplines for study, not extracurricular activities or enrichments. A quality arts education requires sequential curricula, dedicated time for instruction, qualified teachers, and a fair share of educational resources. Instruction should be carried out with the same high expectations as instruction and learning in other core subjects.

*—NAEA Strategic Plan: Advancing Art Education, 2007-2010*
II. ALIGNMENT OF DISTRICT, STATE, AND NATIONAL STANDARDS

The APS Elementary Visual Arts Standards are based upon and closely aligned with the New Mexico Content Standards for Visual and Performing Arts and the National Standards for Visual Arts.

<table>
<thead>
<tr>
<th>APS ELEMENTARY VISUAL ARTS STANDARDS</th>
<th>FORMER APS SCOPE AND SEQUENCE STANDARDS</th>
<th>NEW MEXICO STANDARDS FOR VISUAL AND PERFORMING ARTS</th>
<th>NATIONAL STANDARDS FOR VISUAL ARTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Developing the Skills of Art: Understand and apply visual arts materials, techniques, and processes.</td>
<td>2. Media Skills - Learners will enhance artistic perception and visual and tactile awareness.</td>
<td>1. Learn and develop essential skills and meet technical demands unique to dance music, drama and visual art.</td>
<td>1. Understanding and applying media, techniques and processes</td>
</tr>
<tr>
<td>2. Using the Language of Art: Identify and apply the elements and principles of visual art.</td>
<td>1. Sensory and Perceptual Awareness - Learners enhance artistic perception and visual and tactile awareness.</td>
<td>1. Learn and develop essential skills and meet technical demands unique to dance music, drama and visual art.</td>
<td>2. Using knowledge of structures and functions</td>
</tr>
<tr>
<td>3. Creating Art: Explore the creative process by using a variety of genre, symbols, and ideas for artistic expression.</td>
<td>4. Personal Art Expression - Learners will use visual arts as a means of self-expression.</td>
<td>2. Use dance, music, drama and visual art to express ideas.</td>
<td>3. Choosing and evaluating a range of subject matter, symbols, and ideas</td>
</tr>
<tr>
<td>4. Living with Art: Investigate historical, cultural, and social contexts to understand the role of visual arts in everyday life.</td>
<td>6. Historical and Cultural Understanding - Learners will explore historical, cultural, and social contexts to understand the role of visual arts in their lives and in past and present civilizations.</td>
<td>6. Show increased awareness of diverse peoples and cultures through visual and performing arts.</td>
<td>4. Understanding the visual arts in relation to history and cultures</td>
</tr>
<tr>
<td>5. Communicating About Art: Communicate about the characteristics and merits of personal art and the art of others.</td>
<td>3. Art Reflection and Interpretation - Learners will develop critical thinking skills, analytical skills, and artistic perceptions through observing, comparing and contrasting, and discussing a variety of art.</td>
<td>5. Observe, discuss, and analyze and make critical judgments about artistic works.</td>
<td>5. Reflecting upon and assessing the characteristics and merits of their work and the work of others</td>
</tr>
<tr>
<td>6. Connecting Through Art: Make connections between visual arts and other disciplines.</td>
<td>5. Interpersonal Development - Learners will develop qualities, attitudes, and behavioral attributes through visual art experiences that contribute to continuous personal growth.</td>
<td>3. Integrate understanding of visual and performing arts by seeking connections and parallels among arts disciplines as well as other content areas.</td>
<td>6. Making connections between visual arts and other disciplines</td>
</tr>
</tbody>
</table>

Note: There is a direct, one-to-one correlation in ideas, but not necessarily wording, between the new APS Standards (left-hand column) and the National Standards.
III. HOW TO USE THIS DOCUMENT

A. FORMAT

- Each Standard is listed on a single page. Each page is formatted to include:
  1) Standard
  2) Enduring Understandings
  3) Benchmarks
  4) Performance Indicators arranged by grade levels: K-1, 2-3, 4-5
  5) Color coding for developmental levels: yellow = "Exploring", red = "Developing", and blue = "Applying"

- All statements (Standards, Benchmarks, and Performance Indicators) should be read with the implied statement: "The student will..."

B. DEFINITIONS: What Are Content Standards, Benchmarks and Performance Indicators, and Why Are They Necessary?

According to the New Mexico Public Education Department, the following definitions apply:

1. Content Standard

Content Standards are broad descriptions of knowledge and skills students should acquire in a particular subject area. Content Standards:
   - provide coherent structure to guide curriculum, instruction, and assessment.
   - specify content, priority, and emphasis.
   - define knowledge and skills essential to each discipline.

2. Benchmark

Benchmarks are statements of what all students should know and be able to do in a content area by the end of designated grades or levels. The grade level demarcations (K-1, 2-3, 4-5) suggest reasonable checkpoints for evaluation of student progress. Benchmarks:
   - translate Content Standards into what students should know and be able to do at developmentally appropriate levels.
   - describe levels of understanding that ALL students are expected to reach on the way to becoming content literate.
   - are a measurement to use in understanding where students are along a continuum so that teachers can make adjustments in curriculum and instruction to meet students’ needs.

3. Performance Indicators

Performance Indicators are concrete examples and explicit definitions of what students should know and be able to do in order to demonstrate that they are proficient in the skills and knowledge framed by the corresponding Benchmarks and Content Standard. Performance Indicators show:
   - the quality of student performance within Content Standards that students are expected to achieve at their respective grade level.
   - how competent a student must be to indicate attainment of the Benchmark within the Content Standard.

(Performance Indicators define "Meets Expectations" on the APS Standards-Based Progress Report.)

4. Enduring Understandings

Enduring Understandings reflect the core concepts and processes that are the focal point of each Standard. The term "enduring" refers to the idea that student understanding of these concepts and processes should be applicable outside the confines of the classroom.
C. PERFORMANCE INDICATORS BY GRADE LEVEL

- Because of the logistics of the elementary Fine Arts program (schools receive art and music instruction on an alternating year basis), Performance Indicators are grouped in two-year increments. For example, a student would have an art teacher in either kindergarten or first grade but unfortunately, not both.
- Grouping the Performance Indicators by grade levels K-1, 2-3, and 4-5 also reflects the basic developmental stages in a child's artistic growth (see the Resources section, p. 19).

D. PERFORMANCE INDICATORS BY COLOR

- **Exploring:** Areas shaded in yellow imply that the student is at an experimental phase in his or her development, being introduced to new concepts and trying out new materials.

- **Developing:** Areas shaded in red indicate that the student has more experience with the Performance Indicator and that learning has taken place since the Exploring stage. There has been an increase in skill development and concept awareness.

- **Applying:** Areas shaded in blue designate Performance Indicators that students can use and practice independently in their work.
IV. STANDARDS

A. STANDARDS INTRODUCTION

These Standards provide a framework for helping students learn the characteristics of the visual arts by using a wide range of media, subject matter, symbols, meaningful images, and visual expressions, to reflect their ideas, feelings, and emotions and to evaluate the merits of their efforts. The Standards address these objectives in ways that promote acquisition of and fluency in new ways of thinking, working, communicating, reasoning, and investigating. They emphasize student acquisition of the most important and enduring ideas, concepts, issues, dilemmas, and knowledge offered by the visual arts. They develop new techniques, approaches, and habits for applying knowledge and skills in the visual arts to the world beyond school.

The Standards present educational goals. It is the responsibility of practitioners to choose appropriately from this rich array of content and processes to fulfill these goals in specific circumstances and to develop the curriculum.

-National Standards for Arts Education, Developed by the Consortium of National Arts Education Associations (under the guidance of the National Committee for Standards in the Arts)
**Standard 1 – Developing the Skills of Art**

*Understand and apply visual arts materials, techniques, and processes.*

Following instruction related to this standard, students will understand that:

- Artists make reflective choices when making art.
- Artists use various processes and techniques to manipulate materials to achieve desired effects.
- Artists must understand media, techniques, and process in order to communicate effectively.
- Artists use different approaches to solve visual problems.
- Artists employ both conscious and intuitive thought when creating works of art.

<table>
<thead>
<tr>
<th>Performance Indicators</th>
<th>K-1</th>
<th>2-3</th>
<th>4-5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Benchmark 1</strong> Know the characteristics and purposes of visual art materials and tools in relation to various media and techniques.</td>
<td>1a. Relate art tools and materials to appropriate media and techniques. (E)</td>
<td>1a. Identify the characteristics and purposes of art materials and related tools. (D)</td>
<td>1a. Describe the characteristics and purposes of art materials and related tools using correct vocabulary. (A)</td>
</tr>
<tr>
<td><strong>Benchmark 2</strong> Demonstrate how different processes, materials and techniques create various effects in both two and three-dimensional art.</td>
<td>2a. Explore a variety of art materials and tools to create two and three-dimensional art. (E)</td>
<td>2a. Use appropriate tools and materials to create specific effects in two and three-dimensional art. (D)</td>
<td>2a. Demonstrate how a single medium or technique can be used to create multiple desired effects in two and three-dimensional art. (D)</td>
</tr>
<tr>
<td><strong>Benchmark 3</strong> Use materials and tools in a safe and responsible manner.</td>
<td>3a. Learn and follow safety procedures for art tools and materials with supervision. (E)</td>
<td>3a. Practice and follow safety procedures for art tools and materials with minimal supervision. (D)</td>
<td>3a. Independently demonstrate safety procedures for art tools and materials. (A)</td>
</tr>
</tbody>
</table>

E - Exploring  
D - Developing  
A - Applying
Standard 2 – Using the Language of Art

Identify and apply the elements and principles of visual art.

Following instruction related to this standard, students will understand that:
- Artists use a specific set of building blocks to create their work.
- Elements of art and principles of design can be manipulated to communicate the artist’s intentions.

<table>
<thead>
<tr>
<th>Benchmark 1</th>
<th>Benchmark 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Know the perceptual and sensory characteristics of art elements and design principles.</strong></td>
<td><strong>Use the elements of art and principles of design to create art.</strong></td>
</tr>
<tr>
<td>1a. Identify art elements (line, shape, form, color, texture and space) in artwork and in the environment. (E)</td>
<td>2a. Use art elements to create through guided exploration. (E)</td>
</tr>
<tr>
<td>1b. Explore and identify basic design principles (e.g., pattern, repetition, contrast and balance) in artwork and in the environment. (E)</td>
<td>2b. Create art that demonstrates the use of spatial concepts (e.g., front, back, top, bottom, right, left and center) (E)</td>
</tr>
<tr>
<td>1a. Identify and describe characteristics of art elements (line, shape, form, color, texture and space) in artwork and in the environment. (D)</td>
<td>2a. Select and use a variety of art elements to create two and three-dimensional art. (D)</td>
</tr>
<tr>
<td>1b. Explore and identify principles of design (pattern, balance, contrast, repetition, movement, unity, and variety) in his/her own artwork and in the environment. (D)</td>
<td>2b. Use knowledge of spatial concepts (e.g., background, middle ground, foreground, positive/negative, diagonal, vertical) to make artistic choices in creating art. (D)</td>
</tr>
<tr>
<td>1a. Compare and contrast how art elements (line, shape, form, color, texture and space) are used in a variety of art to create different moods and effects. (A)</td>
<td>1b. Identify the principles of design (pattern, balance, contrast, repetition, movement, unity, and variety) in his/her own artwork and in the environment, using correct vocabulary. (D)</td>
</tr>
<tr>
<td>1c. Explore the relationships between art elements and design principles. (E)</td>
<td>2a. Apply knowledge of art elements and design principles to create art and solve visual art problems. (A)</td>
</tr>
<tr>
<td>2b. Create art that demonstrates knowledge of spatial vocabulary and relationships (e.g., using perspective, overlapping, value). (D)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Performance Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td>K-1</td>
</tr>
</tbody>
</table>

**E - Exploring**  **D - Developing**  **A - Applying**
**Standard 3 – Creating Art**

**Explore the creative process by using a variety of genre, symbols, and ideas for artistic expression.**

Following instruction related to this standard, students will understand that:

- Art can be made solely to fulfill the need to create.
- Art is a form of expression that utilizes a system of visual symbols.
- The process of creating art requires critical and creative problem solving.
- Art is a universal symbol system that transcends language barriers.
- The process of choosing and evaluating subject matter, symbols and ideas may be deliberate or intuitive.

<table>
<thead>
<tr>
<th>Performance Indicators</th>
<th>K-1</th>
<th>2-3</th>
<th>4-5</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Benchmark 1</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Create art using symbols and a variety of genre.</td>
<td>1a. Explore the concept of symbols and identify symbols used to convey meaning in different types of art. (E)</td>
<td>1a. Use symbols in creating art that reflect intended meaning. (D)</td>
<td>1a. Create and describe symbols that reflect intended meaning in his/her art. (A)</td>
</tr>
<tr>
<td></td>
<td>1b. Explore the concept of genre by creating art such as: portrait, landscape, still life, etc. (E)</td>
<td>1b. Create art using a variety of genre (e.g., landscape, portrait, still life) and identify the characteristics of each. (D)</td>
<td>1b. Create art using a variety of genre (e.g., landscape, portrait, still life) and compare and contrast the characteristics of each using correct vocabulary. (A)</td>
</tr>
<tr>
<td><strong>Benchmark 2</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use ideas, feelings, and preferences as a catalyst for personal expression.</td>
<td>2a. Explore personal ideas, feelings, and preferences through a variety of artistic activities. (E)</td>
<td>2a. Use internal and/or external influences to generate ideas for creating art and selecting media that convey personal meaning. (D)</td>
<td>2a. Make artistic choices to convey personal ideas, feelings or preferences expressed in his/her own art. (D)</td>
</tr>
<tr>
<td><strong>Benchmark 3</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explore multiple processes for artistic problem solving (e.g., technical, aesthetic, conceptual, stylistic).</td>
<td>3a. Select from given solutions to solve artistic problems. (E)</td>
<td>3a. Generate individual solutions to solve artistic problems. (D)</td>
<td>3a. Generate and modify solutions to solve artistic problems. (D)</td>
</tr>
<tr>
<td></td>
<td>3b. Explore multiple processes to create art with guided instruction. (E)</td>
<td>3b. Explore multiple processes to create art with limited guidance. (D)</td>
<td>3b. Make independent choices about ways to solve artistic problems when creating art. (D)</td>
</tr>
<tr>
<td><strong>Benchmark 4</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Use materials and organize art elements and principles to communicate intended meaning.</td>
<td>4a. Explore the characteristics of art materials and their related visual effects. (E)</td>
<td>4a. Use materials provided to create intended visual effects. (D)</td>
<td>4a. Select and use materials based on knowledge of their characteristics to create intended visual effects. (D)</td>
</tr>
<tr>
<td></td>
<td>4b. Explore the use of art elements and principles to convey meaning in his/her own art and the art of others. (E)</td>
<td>4b. Use art elements and principles to create art that communicates intended meaning. (D)</td>
<td>4b. Use and discuss (verbally or in writing) selected art elements and principles to communicate intended meaning in his/her artwork using correct vocabulary. (D)</td>
</tr>
</tbody>
</table>

**E - Exploring**

**D - Developing**

**A - Applying**
Standard 4 – Living with Art
*Investigate historical, cultural, and social contexts to understand the role of visual arts in everyday life.*

Following instruction related to this standard, students will understand that:
- Art has been made by people in all places, throughout time.
- Art preserves and depicts history.
- Art celebrates all cultures.
- Art draws upon all aspects of the human experience.
- Environmental resources have influenced indigenous art forms.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>K-1</strong></td>
</tr>
<tr>
<td>1a. Explore similarities and differences in the ideas, customs and art objects from a variety of cultures and time periods. (E)</td>
</tr>
<tr>
<td>1b. Explore techniques in art that reflect cultural and/or historical influence. (E)</td>
</tr>
<tr>
<td>2a. Develop awareness that technology and invention have impacted the visual arts. (E)</td>
</tr>
<tr>
<td>3a. Develop an awareness of and participate in arts-related activities at school and/or in the community. (E)</td>
</tr>
</tbody>
</table>

**E** - Exploring  
**D** - Developing  
**A** - Applying
Standard 5 – Communicating About Art
Communicate about the aesthetic characteristics and merits of personal art and the art of others.

Following instruction related to this standard, students will understand that:
- It’s important to articulate an opinion about art beyond like or dislike.
- Some works of art are deemed timeless for a variety of reasons.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td><strong>K-1</strong></td>
</tr>
<tr>
<td>1a. Build appropriate vocabulary to voice opinions and make observations when looking at art. (E)</td>
</tr>
<tr>
<td>2a. Develop an awareness that the opinions of others about works of art may differ from his/her own. (E)</td>
</tr>
<tr>
<td>3a. Recognize that there are various reasons why people create art. (E)</td>
</tr>
<tr>
<td>3b. Create art based on personal experience(s) that reflects a specific purpose or reason. (D)</td>
</tr>
<tr>
<td>3b. Communicate about his or her art that has been created in response to a personal experience. (D)</td>
</tr>
</tbody>
</table>

E - Exploring  D - Developing  A - Applying
Standard 6 – Connecting Through Art

Make connections between visual arts and other disciplines.

Following instruction related to this standard, students will understand that:
- Connecting visual art to other disciplines enhances learning in other content areas.
- Many visual arts concepts are shared with other disciplines.
- Art is an integral part of our everyday environment.
- Art can be made by everyone at any time and for any reason.

<table>
<thead>
<tr>
<th>Performance Indicators</th>
</tr>
</thead>
</table>
| **Benchmark 1**
Understand how concepts and skills in the visual arts are common to other disciplines. |
| **K-1** |
| 1a. Become aware of similarities between concepts in art and other disciplines (e.g., geometric shapes, pattern, colors). |
| 1b. Develop skills that can be used in the visual arts as well as other disciplines (e.g., cutting, tracing, listening, sorting, folding). |
| **2-3** |
| 1a. Identify similarities between concepts in art and other disciplines (e.g., shared vocabulary, movement, proportion). |
| 1b. Identify and practice skills that can be used in the visual arts as well as other disciplines (e.g., using a ruler, drawing, observing, visual tracking). |
| **4-5** |
| 1a. Describe and discuss similarities between concepts in art and other disciplines (e.g., environment, architecture, color theory, measurement). |
| 1b. Apply skills that are used in the visual arts to other disciplines (e.g., research, analyzing, writing, problem solving). |

| **Benchmark 2**
Understand how learning in the visual arts classroom helps develop essential skills for life and the workplace. |
| **K-1** |
| 2a. Develop skills that can be applied to real life situations (e.g., sharing, taking turns, kindness, clean-up). |
| **2-3** |
| 2a. Practice skills that can be applied to real life situations (e.g., assuming responsibilities, cooperation, respect, listening). |
| **4-5** |
| 2a. Apply skills that can be used in real life situations (e.g., following multi-step directions, ethical work habits, appreciation of difference, organization). |

| **Benchmark 3**
Develop an awareness of vocational and avocational possibilities in the arts. |
| **K-1** |
| 3a. Develop an awareness of career possibilities in the four arts disciplines (art, music, dance, drama). |
| 3b. Recognize that the arts are all around us (e.g., patterns in nature, found sounds, textures on objects). |
| **2-3** |
| 3a. Identify the four arts disciplines (art, music, dance, drama) and explore different arts-related careers (e.g., artist, actor, dancer, musician). |
| 3b. Identify specific ways that the arts can be used and experienced in everyday life (e.g., scrapbooking, singing in a choir, taking dance lessons). |
| **4-5** |
| 3a. Identify various art forms and match them to their specific arts career (e.g., dance performances are created by a choreographer, graphic designers create advertisements and print media, music is written by a composer, movie scripts are developed by a screenwriter). |
| 3b. Identify and discuss how he or she uses and experiences the arts in his or her everyday life. |

E - Exploring  D - Developing  A - Applying
V. RESOURCES

A. DOCUMENT-SPECIFIC GLOSSARY

The terms included in this glossary were chosen because they are used within the body of this document. We used four sources for the definitions: Wikipedia, (en.wikipedia.org/wiki/Dictionary) Webster’s Dictionary, the 2004 edition of the Davis Teacher Publication’s Handbook glossaries, and the 2005 edition of the McGraw Hill SRA Art Connections Teacher’s Handbook glossaries. Since there are often various meanings for one word in the English language, the definitions chosen were those that most accurately clarify and reflect the work of art educators.

Aesthetics (esthetics or esthetics): a branch of philosophy dealing with the nature of beauty, art, and taste, and with the creation and appreciation of beauty.

Analogous colors: colors that are closely related because they have one hue in common. For example, blue, blue-violet, and violet all contain the color blue. Analogous colors appear next to each other on the color wheel.

Art criticism: the process and result of critical thinking about art. It involves the description, analysis and interpretation of art.

Art movement: a tendency or style in art with a specific common philosophy or goal, followed by a group of artists during a restricted period of time or, at least, during the heyday of the movement. Defined usually within a number of years.

Assemblage: an artistic process in which a three-dimensional artistic composition is made from putting together found objects.

Asymmetrical: a type of visual balance in which two sides of the composition are different yet balanced; visually equal without being identical; also called informal balance.

Avocation: an activity that a person does as a hobby outside their main occupation. There are many examples of people whose profession was how they made a living, but whose activities outside their workplace were their true passion in life.

Background: the part of an artwork that seems to be in the distance or behind the objects in the foreground.

Balance: a principle of design that describes how parts of an artwork are arranged to create a sense of equal weight. Types of balance are symmetrical, asymmetrical, and radial.

Collage: (from the French: coller, to glue) a work of formal art, primarily in the visual arts, made from an assemblage of different forms, thus creating a new whole.

Color: color is another word for hue, which is the common name of a color in or related to the spectrum.

Conceptual art: art in which the concept(s) or idea(s) involved in the work take precedence over traditional aesthetic and material concerns. Many of the works, sometimes called installations, by the artist Sol LeWitt may be constructed by anyone simply by following a set of written instructions.

Complementary colors: colors that are directly opposite each other on the color wheel. When used side by side they create strong contrast.

Composition: the arrangement of parts in an artwork to create a unified whole.

Contemporary art: art produced at this present point in time or art produced since World War II. The definition of the word contemporary would support the first view, but museums of contemporary art commonly define their collections as consisting of art produced since World War II.

Contrast: a large difference between two things, such as rough and smooth, light and shadow. Contrasts usually add excitement, drama, and interest to art works.

Cool colors: the colors on the color wheel ranging from blue through the greens and purples; often associated with cool places, feelings, or things; colors that lack warmth.
Cultural: an integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for symbolic thought and social learning; the set of shared attitudes, values, goals, and practices that characterizes an institution, organization or group.

Design: the plan, organization, or arrangement of elements in a work of art.

Effect: The creation of a desired impression; something designed to create a distinct or desired impression.

Elements of art/design: names of categories for the main sensory qualities of art. The categories include: color, line, shape, form, texture, and space.

Emphasis: areas in a work of art that dominate a viewer's attention. These areas usually have contrasting sizes, shapes, colors or other distinctive features.

Foreground: in an artwork, the part that seems nearest or closest to you.

Form: a three-dimensional object that has height, width, and depth.

Formal balance: artwork in which the parts are arranged in about the same way on both sides, as in a mirror image; see symmetrical balance.

Genre: category of art marked by a distinctive style, form, or content, i.e., still life, portrait, etc; the representation of subjects and scenes from everyday life, i.e., works by Vermeer, a 17th century Dutch painter.

Geometric shapes: shapes that are regular in outline, such as squares, circles, triangles.

Historical: based on history.

Horizon line: a line where water or land seems to end and the sky begins.

Intermediate color: a color made by mixing a secondary color with a primary color. Blue-green, yellow-orange, and red-violet are examples of intermediate colors.

Invention: a form, a composition of matter, or a process that has an element of novelty.

Landscape: an artwork that shows natural scenery, such as mountains, valleys, trees, rivers and lakes.

Line: an element of design defined by a continuous mark connecting two points; can be two-dimensional (on paper) or three-dimensional (wire or string).

Medium/Media: the material and technique used by an artist to produce a work of art.

Middleground: parts of an artwork that seem to be between the foreground and the background.

Monochromatic: consisting of a single color or hue, including its tints and shades.

Mood: the feeling created by a work of art.

Movement: in a work of art, a way of combining elements to create the illusion of action or the viewer's eye to sweep over the work in a certain way.

Multicultural: of, relating to, or designed for a combination of several distinct cultures.

Negative space: the space surrounding main shapes or spaces in a work of art.

Organic shapes: shapes that are irregular in outline, such as things in nature.

Pattern: a choice of lines, colors, numbers, or shapes, repeated over and over in a planned way.

Perspective: techniques for creating the illusion of depth on a two-dimensional plane.
Point of view: a viewer's position in relation to a scene in an artwork, such as a view from above (bird's eye view).

Portrait: a work of art that resembles a specific person or animal.

Positive space: the main shapes or spaces in a work of art.

Primary color: the three basic colors (red, yellow and blue) that are the basis for mixing other colors.

Principles of art/design: guidelines that aid artists in composing designs. Balance, contrast, movement, pattern, rhythm, emphasis, unity, are principles of design.

Proportion: the relation of one object to another with respect to size, amount, number, or degree.

Radial: a kind of balance in which lines or shapes radiate from a center point.

Realistic: describing artwork that portrays a recognizable subject with lifelike colors, textures, shadows, proportions, etc.; realistic art portrays a recognizable subject with lifelike colors, textures, shadows, proportions, etc.

Rhythm: a principle of design that refers to a type of visual or actual movement in an artwork. Rhythm can be described as regular, alternating, flowing, progressive, or jazzy.

Sculpture: a work of art with three dimensions (height, width, and depth) that can be viewed from all sides.

Secondary colors: the three colors (green, orange and violet) that are made by mixing two primary colors.

Sensory: referring to or relating to senses.

Sensory perception: the process of acquiring and interpreting sensory information.

Shade: any dark value of a color, usually achieved by adding black.

Shape: a flat figure created when lines, colors or shading enclose a space; can be geometric or organic.

Space: Element of art referring to the empty or open area between, around, above, below, or within objects. Shapes or forms are defined by the space around and within them. Space is often described as three-dimensional or two-dimensional, as positive (occupied by a shape or form) or negative (surrounding a shape or form).

Still life: Arrangement of nonmoving objects, such as fruit, flowers, or bottles.

Style: In art and painting, style can refer either to the aesthetic values followed in choosing what to paint (and how) or to the physical techniques employed.

Stylistic: relating to an artistic style.

Subject: a topic or idea represented in an artwork, especially anything recognizable such as a landscape or animal.

Subject matter: matter presented for consideration in discussion, thought or study. (e.g., in a portrait, the person is the subject depicted; in a landscape, the scene is the subject depicted).

Symbol: something that represents something else; especially a letter, figure, or sign that stands for a real object or idea.

Symmetrical balance: a type of balance in which the contents on either side of a center line are exactly or nearly the same; a mirror image in which things on each side of a center line are identical.

Symmetry: a type of balance in which things on either side of a center line are exactly or nearly the same.

Technique: a procedure used to accomplish a specific activity or task. Technology is the study of or a collection of techniques. Skill is the ability to perform a task. Scientific technique is the systematic method used to obtain information of a scientific nature.

Technical: of or relating to techniques.
Texture: refers to the way a surface feels to the touch (real texture) or how it appears to the eye (implied texture). Textures are described by words such as rough, silky, pebbly.

Three-dimensional: artwork that can be measured three ways: height, width, and depth (or thickness). Artwork that is not flat.

Tint: a light value or variation of a color usually achieved by adding white.

Two-dimensional: artwork that is flat or measured in two ways: height, width.

Unity: a feeling that all parts of the design are working together.

Value: the darkness or lightness of a color. Tints are light values of pure colors and shades are dark values of pure colors. The darkness of lightness of a surface, based on the amount of light a surface reflects.

Variety: the use of different lines, shapes, textures, colors and other elements of design to create interest in a work of art.

Vertical: a line that is parallel to the sides of a surface.

Visual perception: the ability to interpret information and surroundings from visible light reaching the eye.

Visual rhythm: a principle of design that refers to a type of visual or actual movement in an artwork. Rhythm is usually created by repeating visual elements.

Vocation: an occupation to which a person is especially drawn to or for which they are suited, trained, or qualified.

Warm colors: the colors on the color wheel ranging from the reds through the oranges and yellows; often associated with warm places, feelings or things.
B. ELEMENTS AND PRINCIPALS OF ART

Elements of Art: The sensory components used to create and talk about works of art.
- Color: the visual sensation dependent on the reflection or absorption of light from a given surface. The three attributes of color are:
  Hue: the characteristic of color that gives it its name. The spectrum is usually divided into six basic hues: violet, blue, green, yellow, orange and red
  Intensity: the degree of color and brightness or dullness of a color
  Value: lightness and darkness of a hue or neutral color; the gradations of light and dark in a two-dimensional artwork and on the surface of three-dimensional objects
- Form: the particular characteristics of an artwork's visual elements, as distinguished from its subject matter or content; a three-dimensional volume with the same qualities as shape, or the illusion of three dimensions. Attributes of form are:
  Mass: bulk, weight and density of three-dimensional forms, either actual or implied
  Volume: any three-dimensional quantity that is bound or enclosed, whether solid or void
- Space: the emptiness or area between, around, above, below or within objects. Shapes, and forms are defined by the space around and within them.
- Shape: a two-dimensional area or plane that may be open or closed, free-form or geometric, found in nature or made by humans.
- Line: a point moving in space that can vary in width, length, and direction.
- Texture: the surface quality of materials, either actual (tactile) or implied (visual).

Principles of Design: The controlling or organizational concepts in the visual arts.
- Balance: the way in which the visual art elements are arranged to create a feeling of equilibrium in an artwork. Examples are:
  Asymmetry: intentionally unbalanced parts on opposite sides of a perceived boundary, giving the appearance of equal visual weight
  Symmetry: a balance of parts on opposite sides of a perceived boundary; a mirror image
  Radial: lines, shapes or colors that emanate from a central core
- Contrast: opposites, such as light and dark, rough and smooth, soft and hard, in close proximity.
- Emphasis: special stress given to an element of art to make it stand out.
- Movement: away, implied or actual, or causing the eye of the viewer to travel within and across the boundary of a work of art.
- Pattern: the repetition of elements of art at regular or irregular intervals.
- Rhythm: intentional, regular repetition of lines or shapes to achieve a special effect.
- Unity: literally, the state of being one; a perception that each part fits, harmonizes and functions well with everything else in the work.

Please Note: We have found that very few reputable sources agree on definitive designations regarding Elements of Art and Principles of Design. For purposes of this document, we are using the designations described above from the source listed below.

"Elements of Art" and "Principles of Design" reproduced from the "Visual and Performing Arts Framework" (1996) from the California Dept. of Education. For information: www.cde.ca.gov/shsd/arts
C. REVISED BLOOM’S TAXONOMY

The Taxonomy of Educational Objectives was created by Benjamin Bloom in the 1950s as a means of expressing qualitatively different kinds of thinking. Bloom’s Taxonomy has since been adapted for classroom use as a planning tool and continues to be one of the most universally applied models across all levels of education and in all areas of study.

During the 1990’s, Lorin Anderson (a former student of Benjamin Bloom) led a team of cognitive psychologists in revisiting the taxonomy with the purpose of examining the relevance of the taxonomy as we enter the 21st century. As a result of the study, a number of significant improvements were made to the existing structure:

1. The names of six major categories were changed from noun to verb forms. The reasoning behind this is that the taxonomy reflects different forms of thinking, and thinking is an active process. Verbs describe actions, not nouns, hence the change.
2. The “knowledge” category was renamed. Knowledge is an outcome or product of thinking, not a form of thinking per se. Consequently, the word “knowledge” was inappropriate to describe a category of thinking and was replaced with the word “remember” instead.
3. “Comprehension” and “synthesis” were re-titled “understand” and “create” respectively, in order to better reflect the nature of the thinking defined in each category.
4. The major categories were ordered in terms of increased complexity. As a result, the order of “synthesis” (create) and “evaluation” (evaluate) have been interchanged. This is in deference to the popularly held notion that if one considers the taxonomy as a hierarchy reflecting increasing complexity, then creative thinking (i.e., the “create” level of the revised taxonomy) is a more complex form of thinking than critical thinking (i.e., the “evaluate” level of the new taxonomy). Put quite simply, one can be critical without being creative (i.e., judge an idea and justify choices), but creative production often requires critical thinking (i.e., accepting and rejecting ideas on the path to creating a new idea, product or way of looking at things).
## D. Child Development in the Visual Arts

<table>
<thead>
<tr>
<th>Age/ Grade</th>
<th>Piaget - Cognitive Stages of Development</th>
<th>Hurwitz-Day - Stages of Graphic Representation</th>
<th>Lowenfeld - Stages of Artistic Development*</th>
<th>Age/ Grade</th>
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</thead>
<tbody>
<tr>
<td>0/ *</td>
<td>Sensorimotor</td>
<td>Manipulative</td>
<td>Scribble</td>
<td>0/ *</td>
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<tr>
<td>1/ *</td>
<td>Intelligence is based on experiences and physical interactions to the child's environment.</td>
<td>Children make marks and scribbles with any materials that are available. They realize cause and effect in terms of their environment.</td>
<td>Children have little control over their mark making, but enjoy the kinesthetic movements.</td>
<td>1/ *</td>
</tr>
<tr>
<td>2/ *</td>
<td>Preoperational</td>
<td>Symbol Making</td>
<td>Preschematic</td>
<td>2/ *</td>
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<tr>
<td>3/ PreK</td>
<td>Children start to demonstrate intelligence through the use of symbols and language. Memory and imagination start to develop.</td>
<td>Meaning is assigned to the marks that are drawn in this stage of development, making them symbols. Shapes are primitive, and children draw what they know, not what they see.</td>
<td>Circles and lines start to appear in a child's work. The idea of schema emerges, which represents the visual idea of objects.</td>
<td>3/ PreK</td>
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<tr>
<td>4/ PreK</td>
<td>Concrete Operational</td>
<td>Preadolescent</td>
<td>Schematic</td>
<td>4/ PreK</td>
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<tr>
<td>5/ Kinder</td>
<td>Children can demonstrate intelligence through the manipulation of concrete objects and use logic. Children become aware of reversibility. The ability to think abstractly is difficult during this stage.</td>
<td>Physical, mental and social changes occur that influence graphic representation. The opinion of peers influences art making, and self-criticism and caution are often present.</td>
<td>Children start to reflect the concept of space in their work. Drawings are based on experience rather than observation.</td>
<td>5/ Kinder</td>
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<tr>
<td>6/ 1st</td>
<td></td>
<td>Preadolescent</td>
<td>Dawning Realism</td>
<td>6/ 1st</td>
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<td>7/ 2nd</td>
<td></td>
<td>Physical, mental and social changes occur that influence graphic representation. The opinion of peers influences art making, and self-criticism and caution are often present.</td>
<td>Self-criticism starts to emerge. Drawings are often stiff, but detailed. Use of size and overlapping appear.</td>
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<td>8/ 3rd</td>
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<td>18/ Post</td>
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<td>18/ Post</td>
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</table>

*Based on the idea of the natural course of artistic expression, or art without instruction.
1. Jean Piaget (1896-1980) - The overview of development or intellectual abilities is based on the research of Swiss-born Jean Piaget. He was not a psychologist but rather a developmental biologist who devoted his life to closely observing and recording the intellectual abilities of infants, children, and adolescents. His Stages of Intellectual Development appear to be related to major developments in brain growth, as the human brain is not fully developed until late adolescence.

2. Al Hurwitz and Michael Day (present) - Authors and public school art teachers Hurwitz and Day identify three Stages of Graphic Representation in their book *Children and Their Art: Methods for the Elementary School*. This text is one of the most comprehensive works available for art education that presents the basic principles and goals of art education, the characteristics and needs of children as learners, the core principles of art as a subject (aesthetics, principles of design, art history, art media). It also covers all aspects of instruction and curriculum planning, sample lessons, classroom management, and assessment.

3. Viktor Lowenfeld (1903-1960) - Austrian-born Viktor Lowenfeld's *Creative and Mental Growth* was first published in 1947, and became the single most influential textbook in the field of art education. Many elementary school teacher preparation programs have used this book since it first identified the developmental characteristics found in the art of children. Lowenfeld believed that there was evidence of aesthetic, social, physical, intellectual and emotional growth to be found in their work.

He further developed his Theory of Stages in Artistic Development to include the following stages: Scribble, Preschematic, Schematic, Dawning Realism, and the Period of Decision. This schematic scale was intended to be used as a visual model of student’s natural graphic progression without art instruction, and was never meant for the purpose of assessment.

Lowenfeld’s ideas of art as a catalyst of creativity have prompted numerous research studies in the field of art education. During his lifetime, Lowenfeld was first and foremost an art educator but reached an even larger audience with his published works and lectures. He was also an active member of the National Art Education Association and the National Committee on Art Education.
E. PROVIDING A CONTEXT FOR TEACHERS AS THEY USE THE ELEMENTARY VISUAL ARTS STANDARDS

The following excerpts come directly from the document, “Professional Standards for Visual Arts Educators” published by the National Art Education Association (2009). They are included in this Standards document as a frame of reference for art teachers as they use the APS Elementary Visual Arts standards to plan the scope and sequence of their own curriculum.

Art educators are responsible for creating and managing instructive environments that support and nurture student learning. They develop curricula that translate the content of the visual arts into successful opportunities for students of all ages, backgrounds, abilities, and developmental levels. They make sound, sensitive and ethical instructional decisions based on a strong content knowledge base, knowledge of students and a range of pedagogical strategies.

**STANDARD IV: Visual Art Educators Make Informed Selections of Art Content and Curricula**

Visual Arts Educators:
- develop and implement curricula that address students' ability to respond and interpret art content, and to create meaning through art making.
- understand that individual approaches to artistic problems must be explicitly encouraged and nurtured through thoughtfully developed curriculum and instruction.
- promote student experiences in art by equipping students with a knowledge base that includes concepts related to presentation and exhibition as well as historical, critical, and aesthetic concepts . . .

**STANDARD V: Visual Arts Educators Use Knowledge of Students as Learners to Plan Appropriate Instruction**

Visual Arts Educators:
- develop a repertoire of teaching strategies appropriate to the needs of all students. They know that students have different cultural backgrounds and learning styles.
- know that students may take different paths to the understanding and creation of art and are able to plan instruction that allows for these differences;
- help students create, experience, and understand art relevant to their experiences and interests.
- provide opportunities for students to work cooperatively as well as individually;
- have high expectations for all students appropriate to individual levels of artistic, cognitive, emotional, moral, physical and social development.
6. ESSENTIAL QUESTIONS FOR TEACHERS

These questions could be applied to a teacher's overall curriculum for the year, for the trimester, for a unit, or for a lesson:

- What do I want my students to learn and be able to do?
  (Refers to the standards being addressed)

- How do I know if each student has learned what I want him or her to learn?
  (Use of formative assessments: those done formally or informally throughout the course of a unit or grading period)
  - 1:1 critiques of work
  - class critiques/gallery walks
  - observation
  - rubric
  - checklist

- How will I respond when students don't learn?
  (Use a variety of interventions)
  - ask student to repeat expectations to make sure he or she understands
  - show me what's challenging
  - repetition
  - short 1:1 teacher demo

- How can I extend/enrich learning for students who demonstrate an understanding of the concepts?
  - encourage development of more complex ideas
  - encourage the use of additional detail/embellishment
  - encourage risk-taking

- How can I extend/enrich learning for students who demonstrate an understanding of the concepts?
  - develop more complex ideas based on the original
  - add detail/embellishment
  - encourage risk-taking