

Visual Arts Grades 9-12 Overview

Students in Grades 9-12 become increasingly independent in their thinking and social relationships. They develop greater capacity for critical thinking, and begin to develop personal and professional goals. Visual arts instruction provides an outlet for their persistent need for self-expression and their increasing ability to solve artistic problems. The standards lead students into exploration of art history, criticism, and aesthetics, and require student artists to manipulate various media to create meaningful works. Four sequential levels of instruction are provided: Novice, Intermediate, Accomplished, and Advanced. Novice level is the foundational course, for which no prerequisite is required. The succeeding levels build upon concepts and skills learned at previous levels.

Visual Arts Novice

Novice Visual Arts is the first of the four sequential high school courses. Through exploration and experimentation, it provides students with a general foundation in studio processes, art criticism, aesthetics, and art history. Students respond to personal experiences and express ideas using a variety of traditional and contemporary media while effectively applying the elements of art and principles of design to create original works of art. Safe practices and proper use of tools are emphasized. This course serves as the first course to advance the visual student in sequential visual arts courses.

Students can:

CREATING

Investigate, Plan, Make

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

Reflect, Refine, Continue

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

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

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

PRESENTING

Select, Analyze, Share

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

RESPONDING

Perceive, Analyze, Interpret

10. Identify and compare ways in which art influences cultural values and trends.
Examples: World War II propaganda, advertising, or political comics.
11. Identify how visual imagery affects one's perception of the world.
Examples: Western art and Eastern art.
Middle Eastern art, African art, and early colonial art.
12. Describe the effectiveness of expressive and meaningful communication in selected works of art.
 - a. Analyze the formal organization of subject matter, elements of art, and principles of design in determining structural relationships in selected works of art.
13. Expand the use of art-specific vocabulary to describe and define techniques and materials used to evaluate art.
 - a. Define visual art terminology, including the elements of art and principles of design.

CONNECTING

Interpret

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

Synthesize

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

Visual Arts Intermediate

The high school Intermediate Visual Arts course is designed to address the needs of students who have completed Novice Visual Arts. Lessons, instruction, and exposure are structured to foster further growth in both technique and knowledge. Students become more aware of relationships among the elements of art and principles of design. They continue to learn the visual language, understand the significance of artistic symbolism, explore varied media, and study art history, culture, aesthetics, and criticism. They learn new methods of working with various media and continue to improve their verbal, written, and visual communication. Students in Intermediate Visual Arts may be considering visual arts as a possible career.

Students can:

CREATING

Investigate, Plan, Make

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

Reflect, Refine, Continue

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

PRESENTING

Select, Analyze, Share

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

RESPONDING

Perceive, Analyze, Interpret

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

CONNECTING

Interpret

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

Synthesize

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

Visual Arts

Accomplished

The high school Accomplished Visual Arts course directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development. Students become aware of cohesive bodies of work and the process of exploring a concept or technique for extended periods of time over a number of works. Students are able to communicate concepts and intentions by manipulating subject matter, organizational components, media, and processes. They are able to explore issues in art criticism and aesthetics as well as analyze their own works of art and the works of others. Students cultivate skills to be successful in art-related careers, college programs, and life-long artistic interests.

Students can:

CREATING

Investigate, Plan, Make

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

Reflect, Refine, Continue

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

PRESENTING

Select, Analyze, Share

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

RESPONDING

Perceive, Analyze, Interpret

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

CONNECTING

Interpret

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

Synthesize

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

Visual Arts

Advanced

The high school Advanced Visual Arts course guides students to advanced levels of artistic development and technical proficiency. Students at this level understand the multifaceted components of solving visual arts problems and creating and resolving cohesive bodies of work. They are able to examine contexts, processes, and criteria for evaluation of works through analytical methods. They are able to communicate their ideas regarding relationships among art forms and between their own work and the works of others. Many Advanced Visual Arts students plan to use their training and abilities in future careers.

Students can:

CREATING

Investigate, Plan, Make

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

Reflect, Refine, Continue

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

PRESENTING

Select, Analyze, Share

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

RESPONDING

Perceive, Analyze, Interpret

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

CONNECTING

Interpret

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

Synthesize

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

Visual Arts Glossary

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Shape - An area defined by line or color.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Monochromatic - One color used in varied values and intensities.

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

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

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

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

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

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

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

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

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

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

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

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

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

Primary colors - Red, yellow, and blue.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Secondary colors - Orange, green, and violet.

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

Shape - An area defined by line or color.

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

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

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

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

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

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

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

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

Value - The lightness or darkness of a color.

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

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

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

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

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

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

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

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

Elements of Arts Literacy

The high school Elements of Arts Literacy course is an optional academic, process-based approach to the study of the arts. Elements of Arts Literacy introduces students to a minimum of TWO arts disciplines—dance, music, media arts, theatre, and visual arts—and helps them develop an awareness of the contributions artists have made to society across the years. This course may benefit students in any school setting, regardless of size and available resources. High school students completing Elements of Arts Literacy may earn one arts education credit.

The academic content standards for this course are written at an introductory level for high school students who may have limited experience with the arts. Each of the standards applies to all arts disciplines. A “work of art” may include any creative product in one of the art forms, including a dance performance, a media production, a musical composition, plays or scenes from a play, or a piece of visual art. Since local educators may want to design a course that provides a historical perspective of the arts disciplines in a single course, *Elements of Arts Literacy* standards are designed to be flexible and adaptable. These standards explore the arts through the lenses of expression, context, tools, and reflection. It is recommended that a certified arts specialist teach this course. A pair of specialists could teach this class collaboratively or sequentially.

Students can:

1. Create an original artwork using the appropriate tools of the arts discipline.
2. Analyze works of art from various cultures and historical periods.
3. Use appropriate terminology to discuss works of art. (See the glossary appropriate to each discipline.)
4. Apply basic steps of critical analysis to selected works of art.
5. Demonstrate proper audience and performer etiquette. (See Appendix A)
6. Analyze the purpose and function of specific works of art and synthesize that information to infer artist intent.
7. Identify various technologies used in the arts and compare effects of traditional and new technologies.
8. Explore how and why the arts communicate meaning.