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# The Use of Aesthetics in a Comprehensive Art Curriculum

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**The Use of Aesthetics in a  
Comprehensive Art Curriculum**

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To the Graduate College  
Of Marshall University

In partial fulfillment of the  
Requirements for the degree of  
Master of Art  
In Art Education

by

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## **ABSTRACT**

### **The Use of Aesthetics in a Comprehensive Art Curriculum**

**By Michelle Lynn Loudermilk**

**Committee Chairperson, Dr. Susan Power**

This study focuses on using aesthetics in the art education curriculum. It also suggests a variety of approaches through which art educators may implement aesthetics in the classroom. Discussions of aesthetics were found in writings of Plato and Aristotle and continue to this day. Philosophers have defined aesthetics as a theory of the beautiful. Educators took this idea a step further in developing curricula and methods of educating that include aesthetics. It has been said in art education literature that aesthetics gives those who practice it a more complete understanding of art. To show the extent of benefits that aesthetics can have in art education, examples of aesthetic experiences are reviewed and discussed. The aesthetics as a philosophy of art has developed into methods used in education. These methods will be discussed.

Using the knowledge that aesthetics reveals will demonstrate the importance of art through comparative analysis and historical variation. Aesthetics provide important knowledge about art that can give a classroom teacher motivational dialogue and stimulating ideas in teaching art. Helping students to understand the connection between art and aesthetics allows students to know more about and better understand the importance of each.

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## Chapter One

### A. Problem Statement

The use of aesthetics in the art education curriculum can provide educational opportunities for a greater understanding of art and a method for teaching critical thinking. The advent of Discipline Based Art Education (DBAE) in 1983 has reshaped what teachers teach and how they teach it, resulting in a more complete visual art curriculum. The Lowenfeld approach to creativity-based art education has been replaced with DBAE and the study of aesthetics. The goal of the DBAE approach is to expand art education beyond art production, by integrating art history, aesthetics and art criticism into the curriculum as a whole.

Considering art through an aesthetic approach can positively affect a student's appreciation. In many instances, students can see the link between humankind and art. This understanding can influence how students see beauty and the way they appreciate and understand art. The ability to view art using aesthetic methods of interpretation allows students to make personal judgments about why and how they respond to the art in a variety of ways.

Some educators and the National Standards in the Visual Arts (See Appendix D) say that the teaching of art should not focus solely on its production. Distinct goals should be set to provide both the knowledge and the opportunity for students to fully understand and appreciate art. The National Standards indicate that students should have the opportunity to visually experience art throughout history and to use a variety of media through hands-on activities. A variety of media should be explored; the students

should assimilate the knowledge learned. They should analyze art through looking and exploring its meaning. Finally, students should incorporate this knowledge into their own work.

## **B. Purpose of Study**

This renewed interest in aesthetics education began with the advent of DBAE in 1983 and has created a need for new curricula and instructional methods. Many educators believe that students can be given the knowledge needed to develop and analyze their own interpretations through aesthetic understanding, thus enabling students to think critically and look at art in different, more complete ways.

From an educational point of view, aesthetics can provide an ideal situation for students to study the art elements and apply this knowledge to a variety of art experiences. Using various techniques (Representation, Expressionism, and Formalism), students learn to interpret art. This study analyzes the potential benefits of an aesthetics curriculum through a review of art education literature as well as interviews with practicing art educators. The purpose of the study is to establish methods that art educators can use to broaden the art education curriculum.

The methods described in the following research offer multiple ways for art educators to bring aesthetics into the classroom. Included are a variety of ideas for instruction that relate aesthetics to lessons in art education.

## **C. Changes in Aesthetics**

Each individual responds differently to art, varying from the emotive feelings by the viewer to the art as an object of creativity. Aesthetics has been a philosophical way to describe the relationship between the viewer and the art. This study explores the uses of

aesthetics to today's art education. Instead of relying on past methods of production-oriented education, some art educators today are implementing aesthetics to create a more complete art educational experience. The practices of aesthetics have changed throughout history. The definition continues to vary, which makes the implementation a challenge.

The German philosopher Alexander Baumgarten first used the word aesthetics in 1744 to mean "the science of the beautiful" (Hurwitz and Day 374). Today we could define aesthetics as the study of beauty and the mind's responses to it. Beauty is the elements of what is pleasing to the senses or the mind. Aesthetics is a branch of philosophy concerned with art. It specifically looks at art's creative sources, forms, and effects. Aesthetic views continue to change throughout history. A good way to better understand the evolution of aesthetics historically is to look at the following example of the various answers to the question, "What is art?" Traditionally, the question was taken to mean, "What is the true nature of art?" Philosophers often understood the question to mean, "What must be true of human life if what we call art is to occur as it does?" In the 1950's, philosophers in America took the question to mean, "What is the meaning of the word art?" And more recently the American view has changed to "What is it about an artwork that enables us to identify it as art, distinct from an ordinary object or event?" Through the years, many of the same issues arise, provoked by developments in art (Parsons and Blockner 11).

#### **D. Limitations and Assumptions**

This study explores approaches developed since the advent of discipline-based art education. Examples of aesthetic dialogue and questioning, aesthetic puzzles, and an educational game are explored as possible curriculum approaches. Interviews with practicing art educators provide actual experiences in aesthetics education and put theory into practice.

A review of research in aesthetics education suggests there can be positive student outcomes as a result of an expanded art education curriculum. The benefits can include a greater understanding of art, and the experiences in critical thinking can be invaluable. Consultation with area art teachers has shown aesthetics to be an essential element for today's classroom. While this study is limited in scope, it reveals curricular approaches that were deemed successful by participants and offers suggestions for further study.

## Chapter Two

### A. Approaches to Aesthetics

When children look at a sculpture or a painting and say, “Is that really art?” they are asking an important question with many answers. By understanding the importance of such questions and exploring the answers, as well as by talking and reading what aestheticians have written about art, students can learn the process of aesthetic inquiry. Through the use of aesthetic inquiry, students can learn new ways to appreciate and value art. Learning to value art is one of the main goals in aesthetic education. At times, the process enables students to develop ways of accepting the views of others and gives students the ability to deal with disagreement and uncertainty. Other basic goals are to inform and enlighten, to define the role of art in terms of its inextricable connection with life and culture, and to provide students with models of the intellectual tools that will enable them to formulate their own judgments (Pittard 42).

As far back as the ancient Greek philosophers, the arts were a subject of contemplation (Hurwitz and Blockner 374). They began what we now know as the imitation theory. Plato found questions in the theory of imitation. He saw art as an imitation that was dependant on the original object and that had no value of its own. The knowledge of the object’s real nature is available only to those who can understand the idea of the object and can define it correctly. Debates about imitation continue to this day.

Three approaches form the foundation for defining aesthetic judgments of art’s value and quality: Mimesis- art’s imitation or representation of things as seen; Expressionism- art’s emphasis upon feeling and emotion; and Formalism- the importance

of structure. Each of the three approaches provides a different perspective in defining aesthetics and in understanding how others value art.

Representation (imitation, mimesis) has as its goal the portraying of reality. Art can be a mirror of the world by imitating it. Questions about the representative nature of art are based on a long history of questioning that goes as far back as Plato and Aristotle. An example of a question asked about imitationalism is that the art created using imitation tells nothing beyond the actual subject pictured.

Imitation as a method can educate students about art. The idea of representation is easily incorporated into the art curriculum; children are naturally concerned with what is being pictured in a work. Often students make interpretations in terms of the subject matter. Elementary-age children are often very aware of exact visual appearances of things. They are conscious of the difficulties of achieving realism and often become discouraged in the late elementary years. A way to help students understand the use of realism and the place it has in art is to make sure the curriculum contains the practice and discussions of a variety of styles, including realistic and nonrealistic works. Aesthetics can aid in art education by having a curriculum that talks about the assumptions and values of realism, giving students a greater awareness of the basis of their own choices and the alternatives.

Expressionism (emotionalism) is the idea that art is essentially the expression of the artists' emotions and moods. The art brings these inner emotions to an external visible form. Some basic terms used to describe the artist's states are "feelings" and "emotions." Other terms include "ideas", "moods", "attitudes", and "points of view." "In the literature of aesthetics one focus of expressionism is that it has to do with the idea

that artists express their emotions or points of view in artworks and we as the viewer understand the work by grabbing those emotions or points of view” (Parson 100).

Questions arise when we as the viewer make interpretations on our own views of the artist.

A variety of effective ways exist to instruct students to view art from an expressive standpoint. Most children of elementary age interpret expressiveness of artworks in terms of what the works picture. They look at faces for clues to emotional states of the subject. They also read emotion in gestures, events, and activities depicted in the work. They attribute any feelings identified to the persons represented in the work rather than the artist. They may invent stories to explain why the subject has those feelings. A helpful way to teach older students to understand expression and the use of expression in works of art is to have them view a variety of works that range in moods and attitudes, and then involve students in group discussions about these works and encourage spontaneous talk about them. Emotionally powerful artworks are good examples to view and discuss with older students; these should be studied in class critically and historically.

A way to explore expressionism with elementary age students is to view slides with different moods but picturing the same subject. Ask students to list things that can be pictured in a happy picture and things that can't. Some examples of questions include, “Can someone smile without feeling happy?” and “Can someone draw a smile without showing happiness?” “Have students list different ways of showing states of mind, such as a grimace, gesture, or a variation of color.

Educating students in the various forms of expression in art is a valuable part of life. The aesthetic responses are dependent on the cultural background of the viewer. Inevitably, we see the world through our own forms of thought and emotions, learned from our culture. In Michael Parson and H. Gene Blocker's book Aesthetics and Education states, "We rarely experience the world free of emotion, but rather as a set of objects already meaningful...The sky looks menacing, the thunder sounds frightening, and the lake looks serene" (Parson 108). Everyone has their own emotional thoughts and feelings. Through educating students about expressionism, they will better understand the art, their peers, and themselves.

Formalism emphasizes the line, shape, color, etc. of the work. Representation, expression, and other considerations are irrelevant; art's formal elements trigger an "aesthetic emotion." The view is that an artwork should be interpreted without reference to anything. The formalist's question was to define the essence of art more exactly. Formalists also reject the ideas of representation and expression, focusing on the elements of the medium itself and the way they are organized. Formalism first became important in the early part of the twentieth century, motivated by the need to focus on the artwork itself and not on aspects that were thought aesthetically irrelevant.

The use of formalism lends itself well to the art classroom. A very effective way to use formalist ideas is to use educational games. Using the game format helps the students learn to use and identify art elements in works of art. This also helps students in learning to use the elements in their own work. A good way to teach students formalist ideas is to use the game Art Talk (see Appendix B).

These three methods of interpreting art define the way we view and look at works of art. These ideas are a way to organize topics, problems, arguments, and concepts of aesthetics. The ideas also help in understanding the connections between various parts of and the significance of art education. Further explanation of the ways to use these methods for educating can be seen by considering a single painting. Educators can get students to understand the work in terms of what they can see. But the work can also be taught as a part of the work of the artist, as part of a historical art movement, as a part of an international art style, or we can teach the art style as part of a social movement.

Aesthetic philosophers are concerned with understanding what qualities in art contribute to aesthetic responses. As philosophers of art, aestheticians develop theories about art and study basic questions surrounding art. They pursue such questions as “What is art?” and “What is it that artworks offer that is different from other everyday objects?”

The aesthetic disciplines are the appreciation of excellence in art, the criteria for making judgments about art’s excellence, and the development of the capacity to reflect on and to express one’s judgments about art. As these aesthetic disciplines are translated into art education, an overlap with historical and cultural issues occurs, because the defining feature of beauty and excellence vary across time and culture (Gentile 38). The identification of aesthetic qualities is also a part of art criticism, speculating at an abstract level about what kinds of qualities can be associated with works of art (Silverman, 16).

The aesthetic disciplines give a basis for classroom teachers to provide aesthetics education. The definition of art held by the teacher determines a great deal about what is introduced and taught in an aesthetically oriented curriculum. If art is defined

exclusively as forms that are found in art museums and galleries, the examples that meet the criteria are those which will be studied. Art can also be defined as forms that are organized to involve us in aesthetic experiences. There are several ways to categorize the art forms. An example might be to look at functional forms like quilts to those created for expressive means like paintings. This definition could incorporate a wide variety of objects, such as an African Mask created primarily for spiritual or cultural reasons or a self-portrait, which is a good example of the artist creating a painting for his or her own expression. Both art works use the face as an inspiration, but are viewed and used for diverse purposes. Other areas can be used to categorize art. An example is the innovation of a work, either in method or media. Ultimately, all art works can elicit aesthetic responses. Some works are more provocative than others because they confront us with new and unusual approaches to organizing elements and expressing ideas. These differences can be seen when aesthetic questioning and looking at art are introduced in a variety of ways. Art instruction in aesthetic can aid in students learning to view art.

Three primary approaches help us learn to view art: aesthetic, social, and innovative. Aesthetically, art deals with the social forces of an era. Whether the art is depicting a specific event, lifting us morally, or strengthening our faith, art reflects social and moral values: A good example is the Gothic cathedral, which was a social center for the community it served. Cathedrals are also metaphors for prevailing beliefs in an immortal existence if one lives as a mortal committed to the doctrines of Christianity (Battin 155). Another approach relates to the historical and innovative significance of an object or event which involves us aesthetically. This applies to art that plays an important role in the evolution of art or reflects significant political or psychological

aspects of history. Certain works from each era stand out more prominently than others. These works document events of past. The area of innovation looks at works throughout the history of art that have predicted artistic and social trends. These are significant because they contribute to the evolution of art. An example is Pablo Picasso's *Guernica*, 1937 (Madrid: Prado) the artist's painting predicted artistic and social trends in new ways of interpreting a sense of time and dislocation. It included the horror of World War II. These areas of study-- aesthetically, socially, and innovation--help us to look at art in different ways.

Aesthetic study in today's classroom is in part educational and in part philosophical. Activities help the teacher and students analyze the nature of art and the various characteristics of aesthetic experiences. Many variations of aesthetic education are used in today's schools. Aesthetic experiences involve consciousness of emotional states such as feelings of fear, hate, tenderness, love, or any feeling a human can have. Examples of questions are "How does this painting make you feel?" or "Why does it make you feel that way?" or "How do you feel about what the artist is telling you?" The teacher as a discussion leader poses these questions about the thematic topical subject matter of art objects (Adams, 12). The formalist approach developed by Gene Mittler in 1986 called The Mittler Model needs only basic instruction in the elements and principles of design in order to work with the concept of formalism. Students withhold interpretations and judgments until they have thoroughly examined the work objectively and analytically through description and analysis stages. Students should understand the difference between aesthetic judgments based on established criteria versus an opinion based on personal taste. Examples of criterion-based methods often include imitation

(the theory of art that judges in terms of how it represents the subject) and emotionalism (the theory that judgment for its ability to communicate meaning, idea).

### **B. Discipline-Based Approach**

Aesthetics is one of the sub-disciplines of Discipline-Based Art Education, along with art criticism, art history, and art production. DBAE has helped to bring about change in art education, change that can bring about positive experiences for each person involved in the educational process. One major change is the value that each person can contribute to art. The discipline-based approach to aesthetics is applicable for elementary students. It is based on sound learning theory and offers the opportunity for a high degree of active participation by the students. Especially during aesthetic scanning of a work of art, the students are actively structuring their own learning. Moreover, they are internalizing aesthetic qualities, which then are exhibited in their own art production.

The use of a DBAE Curriculum, including aesthetics, offers expanded possibilities for students to be engaged in aesthetic analysis of the natural and created world. These analytical activities may be followed by art-making activities that focus on developing skills for handling materials and interpreting what has been viewed aesthetically. A good example is found in art that depicts how water and sky relate to each other, identifying variations in shape and color. After such analysis, students produce a seascape, practicing wet-on-wet painting techniques to blend colors, which represent gradations of colors in the water and sky that are a result of a cloudy or clear atmosphere. Through the combination of aesthetic inquiry and hands on experiences, students learn how art reflects and affects when the work is created. Through identifying, describing, interpreting, and judging the qualities and meanings in works of art, students may be made relevant to the art making activity. For instance students could view a

seascape of Emil Carlsen (see Figure 1) and identify variation of color and shape, note how colors are produced, and how colors and shapes relate to the mood of particular work. They would also learn about Carlsen and his interest in the sea, and speculate about how events in the world and other works of art influenced what Carlsen choose to express in his works, and to what extent these influences were significant.



Figure 1. Emil Carlsen. The Surf, Rocks and Water. 9X12 in. Oil. Huntington Museum of Art, West Virginia.

By engaging students in discussions about differences in nature and the work of art depicting nature. Another discussion topic could be why certain colors on paper evoke certain emotional responses. These examples of instructional strategies for including aesthetics in a DBAE Curricula demonstrate the understanding, appreciating, and creating opportunities that are possible as a result.

In conclusion aesthetic oriented education focuses on a four-step process in which teachers and students observe, analyze, explore and interpret their own perceptions about art, by using art vocabulary in a discussion about what “they see.” In leading the discussion, the teacher poses questions about sensory properties such as line, color, value, texture, and shape. The students share observations about formal properties, or the way the piece is composed in regard to balance, unity, dominance, or repetition. They may reflect on technical properties, materials, and techniques the artist used, as well.

Aesthetic scanning also includes the students’ responses to the work, especially the expressive realm, and an entire group can participate in scanning a work of art. Aesthetic scanning covers formal, sensory, technical, and expressive properties of a viewed work of art. Students discover the visual properties of the work and construct their interpretation. The teacher guides the discussion by focusing on certain properties, which become part of the criteria for the related art production activity (Cowan 38).

### **C. Pre- and Post- DBAE**

Prior to the 1983 introduction of DBAE by the Getty Center for the Arts, use of aesthetic inquiry in the classroom was very limited. Many art educators relied on the curriculum concepts of Victor Lowenfeld, who stressed the freedom of students to

explore and express themselves artistically (Lowenfeld 20). Today, Lowenfeld's ideas about art education are viewed by mainstream art educators as only one part of a full curriculum, through some see Lowenfeld's ideas as out of date in theory and method. His ideas were that children could be more creative when left alone to create freely, without structure, to be spontaneous, divergent, and have the art to be fun and playful. Today, many art educators' explanation of creativity has changed; Ronald Silverman states that, "Creativity is a meeting of the developed representational and interpretive skills and analytical as well as intuitive, encounters with the real and imagined world, including the world of art" (Silverman 15). When creativity was the main focus of art education, the field was embracing definitions of creativity that were linked with spontaneity and novelty. The curriculum was designed to promote spontaneous and divergent behavior in the belief that creative learning was taking place. Like Lowenfeld, Franz Cizek felt that no child should be subjected to a rigid course of technical education or should the ideas and methods of expression of adults be imposed upon children. He stated that, "Children should have a choice of material with which to express and create. Their expression in the chosen material should be allowed to mature according to their innate laws of development. It should not be hastened artificially to satisfy adult ideas".

Prior to Lowenfeld and Cizek, an earlier educational system in America focused mainly on reading and mathematics. Art was considered a luxury, something beyond the possession and achievements of the common person, something that was not essential. In Puritan colonies, where traditional American education had its origins, aesthetic pleasure was frowned upon; consequently, art was neglected and suppressed. In Harold Gregg's

book Art for the Schools of America, written in 1941, he states, “We cannot teach appreciation. The pupil will develop on his own. The job of the teacher is to help children live with art and let the appreciation take care of itself” (Gregg 17). Gregg’s ideas about art appreciation and aesthetics developed in the schools of the 1940’s.

Aesthetics grows and changes out of society’s needs; it alters and changes as society develops. In the last decade, American society has gone through several rapid social revolutions. Changing concepts have brought accompanying alterations in the ways of defining and using aesthetics. The social changes today present an important professional challenge to the art teacher. Through these various movements, art education has evolved and changed. The understanding by teachers of what it means to “study art” has changed as well. Previously, some had believed that studying art meant being engaged in a lesson about a specific art concept.

In the 1940’s, aesthetic appreciation was a method of art education used by some teachers. These methods of instruction for aesthetic appreciation often emphasized the emotional aspects of aesthetics, and in some cases excluded the use of art elements, design principles, and historical information. It was felt that the instructor’s interpretation prohibited students from expressing their own opinions and, more important to the method, emotional responses. In comparison, today’s aesthetic education includes the elements of art and principles of design as a major emphasis. These changes have expanded the methods of the 1940’s. Although emotion is one part of the interpretation, there is an increased emphasis upon learning to view art so that the students learn a variety of art concepts and not only the methods of production. In other words, the concept of studying art has been redefined and sharpened, leading to a more

structured curriculum. The advantages of these changes is that the students have a more educated approach in interpreting art, although background and culture still continue to play a part in the experience (Stulbs 26). Students make judgments concerning aesthetics in art relating to known or understood standards that function according to cultural norms and prevailing aesthetic concerns, and fluctuate according to the period from which they emerge (Asch 20).

Increasingly, the art teacher is required by state departments of education to give more emphasis to art criticism, inquiry, and aesthetics. The National Standards of the Visual Arts and the West Virginia Goals and Objectives for the Visual Arts are included in the appendix. The addition of aesthetics and criticism to art education can enhance student understanding and appreciation of art. Implementing it into the art class can expand the art curriculum but, more importantly, it will foster a better, more complete understanding of art and of life. Other benefits of using aesthetics are positive self-esteem, group cohesiveness, and students' respect for themselves and each other as artists. A curriculum including aesthetics will enhance the opportunities for teachers to provide students with an in-depth experience in the visual arts. Such a curriculum would offer a wide range of concepts and skills that constitute a firm foundation in art. A curriculum including aesthetics will provide education for all students. It offers the typical student the opportunity to acquire expressive skills through aesthetic instruction. These forms of achievement help students to produce works that have artistic merit. As skills are developed at various levels of achievement students can use what they have learned to produce works that are well rounded. Aesthetic study is a valuable student

experience, encouraging careful and logical thought about real life problems and learning to evaluate different points of view. The incorporation of aesthetics into students' lives enriches the awareness of the other cultures, as well and can promote an acceptance of the views of others.

The evolution of art education has shifted from the views of Gregg and Lowenfeld to DBAE, resulting in a stronger academic emphasis that has moved from the "creative activities" orientation to a structured and sequential body of knowledge defining both creative and aesthetic education. These are learned and practiced activities that are directed to a purposeful expressive end (Wright 52). Aesthetic education has evolved into an informed exploration for interpreting and viewing art.

## Chapter Three

### A. The Critical Process

Models for ways to talk about art aesthetically are found in the critical process. Feldman has described the following four stages in the critical process: description of what can be seen in a work of art, analysis of relationships among what is seen, interpretation of a large idea or concept that seems to sum up and unify all the previously established separate traits of the work”, and judgment of whether a work deserves serious attention.

Feldman emphasized divergent thinking and the critical process of description, analysis, interpretation, and judgment. These methods involve more than the learning of information. The critical process can be seen as exploratory rather than argumentative. When combined with aesthetically oriented activities, criticism can allow for multiple interpretations of art, opening up a format that does not require particular language or specific responses.

Young children’s art discussions can function critically and aesthetically, although their levels of knowledge and understanding of art differ from those of adults. Adults have personal interests and specific experiences that become a factor in their interpretation. Children’s responses can tend to be unsophisticated, but at a basic level they may describe what is seen, note obvious relationships, make attempts at interpretations, and give opinions with supporting reasons.

## B. Questioning Strategies

Taylor, an elementary age student, stared carefully at Starry Night by Vincent van Gogh and said it looked as if it were “glowing”. Zach also regarded Starry Night and then said that it was the artist’s attempt to make a picture “light up”. (See Figure 2.)

Imaginative statements like these stimulate interest in the abilities of early elementary age children to respond verbally to the visual arts and efforts to discover new ways to enhance these abilities.



Figure 2. Taylor and Zach look at Starry Night and discuss questions about the artist and his work.

Some educators have supported the idea that art curricula for young children should include discussions about art with adults and other children. Included in Appendix C are a few worksheet type activities for furthering discussions. Such guided discussions about art can lead to a greater interest and success in art experiences. These discussions about the art objects should focus on the aesthetic qualities and the artists' ideas and intentions.

An example of an aesthetic classroom activity is one that was developed by the Getty Center and can be found on its website. This particular example is a good way to build a classroom discussion. The activity begins with compiling photos of ten objects, places, or events for the students to rank in terms of their beauty. When shown each item, students are asked to label each as not beautiful, somewhat beautiful, or definitely beautiful. Separate lists are displayed on the board of those items students think belong in each of the three categories. Students may record personal views on 3"X5" cards.

Students are then asked to determine what those items designated "definitely beautiful" have in common. They should also consider what about each prompts them to refer to it as beautiful. A list of the characteristics given by the students is posted. To take the discussion further, students are asked to talk about characteristics held in common by those items designated not beautiful. This activity involves the students in a decision and discussion activity that creates excellent questions along the way. Furthermore, it involves them in questioning and debate with their peers on aesthetic issues.

Students want to talk about what they have seen. They want to compare their likes and dislikes. Talking about works of art with friends frequently leads to the

discovery of something that was missed. Often, students merely want to know if they are getting the same message as others. Many times students try to persuade others to agree with their opinion about a work of art.

Feldman says that kindergarten children easily engage in a process of art criticism, though without a systematic approach. Chapman indicated that young children profit from dialogues with adults about art (Chapman 142-143). When teaching older children, an approach of responsive education is an appropriate classroom dialogue centering on art objects, artists, and art making. Some educators find difficulty in teaching these types of classroom dialogues in preschool and elementary classes. This difficulty may result from a lack of understanding that young children can and should discuss art in meaningful ways. Some art educators support the uses of responsive behaviors as a legitimate and valuable part of the art curriculum for preschool and early elementary children, although the day-to-day practice continues to remain an issue.

Two sources can help to further the guidance of teachers. First, instructional models, which combine art criticism and aesthetics, provide models of verbal behaviors for responding to art. Second the research about classroom aesthetic interaction with art provides models for questioning strategies. Based on these two sources, a teaching strategy can be developed to encourage young children to talk about the arts. The following is an example of a questioning dialogue for young children on the topic of “being beautiful” found on the Montclair State University website:

1. What is the difference between an ordinary kitten and a beautiful kitten?
2. What is the difference between an ordinary house and a beautiful house?
3. What is the difference between an ordinary tree and a beautiful tree?
4. What is the difference between an ordinary day and a beautiful day?
5. What is the difference between an ordinary song and a beautiful song?
6. Are there people you know who are beautiful in some ways but not others?

7. Is it possible that every person is beautiful in some ways?
8. Is it possible that no person is beautiful in every way?
9. Could a person be beautiful without being good-looking?
10. Can a person do beautiful things? If so, can you give an example?
11. Is a person who does beautiful things a beautiful person?
12. Could you be a beautiful person if you did lots of things that were nice?
13. Could you be beautiful, even though lots of people think you are not?
14. Could you have very ordinary feature, and still be beautiful?
15. When a mother calls a child beautiful do you think she means that the child is good-looking or that she does lots of nice things or both?
16. Which meaning do you think the child thinks that the mother means? (Lipman 3)

These are types of questions that can be invaluable to aesthetic education today by incorporating questions and dialogue. Other questions that can be explored through aesthetics in the art classroom today include, What is a work of art? What purposes does art serve? Can art be judged? Can nature be art? What is the relationship between emotion and aesthetics? Why are some artworks labeled masterpieces?

As previously discussed, a way to think about the question “What is art?” is to educate students to discuss art through the four elements used to describe art forms. Art can imitate by representing the appearances of things in the real world. Art can be formal by having an emphasis on design elements. Art can be expressive by depicting revealing and meaningful feelings. Art can be functional by performing useful utilitarian duties. Any art object will have one or more of these descriptive qualities. The describing and defining of art through discussion and questioning can stimulate observation and lead to an understanding of why the object was made and why it was created in its particular form. Varied aesthetic responses might occur when all works of art are generally assumed to be pleasant or beautiful and depictions of recognizable subjects. When a work of art is unpleasant or disturbing, is it art? These kinds of questions relate to aesthetic issues that can be explored through aesthetic questioning.

Through the process of seeking for these answers, we become involved in aesthetic inquiry. The first step in contemporary aesthetic inquiry occurs when a student is puzzled about a work of art. This puzzlement and questioning generally comes about when an encounter with a work of art does not fit the expectation or previous experiences. Engaging students in aesthetic discussions raises matters concerning the nature of art and human experience that are rarely confronted in other ways. These activities engage students in inquiry and analysis, as well as exposing them to aesthetic issues that will influence their lives. The influences will reflect in their daily lives in through encounters with art and everyday objects seen in new ways. Teachers and students alike can participate in this inquiry, using higher level thinking skills in the exploration for answers to questions about art. This process will broaden their vision and understanding of art both culturally and socially.

African art can be used as a method for analyzing distinctions between appreciating a work of art from a non-western culture and understanding its cultural origins. This search for understanding a work of art may include levels at which the art functions, as well as various visual elements by which the art may be analyzed. Often, African art is admired for its aesthetic power. When it is removed from its cultural context and placed in a museum, the aesthetics change. The romantic interest in the curious, exotic, and contemporary taste of the art itself is subject to shifting aesthetic values. Figures 3 and 4 are examples of African works that are an excellent example for depicting cultural and aesthetic ideas to be discussed in the classroom.



Figure 3. African trade beads. Huntington Museum of Art. West Virginia



Figure 4. Senufo African Mask. Carved Wood. Huntington Museum of Art, West Virginia.

Anthropological studies include archeological, historical, stylistic, and aesthetic focuses, which are beneficial in explaining how art functions in the particular culture. For Africans, the spiritual beliefs are often based in their cultural heritage yet may not necessarily be required to discuss aesthetic attitudes. The artist's intent or the social utility of an object for tribal members is shared and assumed (Zimmerman 8). Art education should enrich the students' understanding of the various themes dealt with by artists at various times so that the student will understand and share in the ideas about the human condition that combine the art, past and present.

### **C. Approaches to Art Talk**

Many art educators interested in teaching children ways to respond to art develop their own basic outlines for the process of using aesthetics. An example might be small group discussions. There are two basic types, one being a small group discussing an assigned topic. Another type used is a small group that is assigned various roles to play in the discussion. For example the group might include a leader, secretary, etc. By assigning roles the students may be more involved in the question resolution. With both groups, a good conclusion exercise is to reflect on the group's performance. For example, the group may answer some questions like the following: "Did the group stay on topic" "Did people in the group listen to each other?" This will keep the groups focused, knowing there will be these types of reflective questions. A point about small groups is the students should know how long they have to complete the task. The following are examples of some questions that might be given to small groups of students.

- How can you tell scribbles from abstract works? What is a scribble, exactly?
- Does it matter how much time a work took to make?
- Does the artist need to have skill? What is skill? Is it using tools well or is it thinking out things to do?
- Does it matter if an artist makes a mistake? How can mistakes sometimes be good?
- Can earthworks be artworks? Can you walk in or on artworks?
- Why do different people like different things?

These questioning strategies foster thinking processes that can generate new insights. It should be said that the teacher should develop a supportive classroom atmosphere, teaching students tolerance for others and not to feel defensive speaking in front of peers (Parsons and Blocker 177).

Another example of a questioning strategy called is Productive Thinking. It has four broad questioning types: cognitive memory, convergent questions, divergent questions, and evaluative questions (Parsons and Blocker 40-43).

Cognitive Memory Questions To answer this type of question, the child has to reproduce facts, definitions, or other remembered content. These questions parallel the descriptive stage. Examples: What could you tell us about this painting if you could not see it? What are some words that you can use to describe this painting? What can you see?

Convergent Questions Answers to these questions represent the analysis and integration of given or remembered data. There are some expected answers, but the child must reason to give a response. Examples: What is the largest and smallest thing that

you can see in this painting? What is the difference between these two paintings? What makes this painting look crowded?

Divergent Questions The child is asked to produce his or her own ideas in a situation with little information or to take a new perspective on a given topic. The types of questions encourage the elaboration of previous ideas or data, which is comparable to the interpretive stages described by Feldman. Examples: Why do you think the artist painted this? Is there something special about these colors and shapes? What would it be like to be sitting on the beach shown in this painting?

Evaluative Questions These questions deal with matters of judgment, value, and choice. The child is asked to give an assessment based on criteria. Similarly, when judging a work of art, the child is asked to determine the significance of an object as art experience and to acknowledge the bases for the determination. Examples: Did the person who painted this do a good or bad job? What makes you think so? Which of these two paintings makes you feel more like you are really in the jungle? Why? Does the way that the artist used color make the painting look happy and why?

Many teachers of young children will say that the teacher's responses to a child's initial answers to aesthetic questioning can affect the quality of continue discussion. Once the question has been posed and a child has answered, the teacher has several possible recourses. Here are methods to elicit more in-depth answers:

Clarification The teacher is looking for more information and meaning. Example: Can you tell us which part of the painting made you decide that?

Critical Awareness The teacher is looking for justification for the student's initial answer. Examples: What about this painting makes you think that the artist wanted us to

like this person? Do you think that everyone in your classroom might like this painting better, or might someone like this other painting better?

Refocusing Responses The teacher refocuses the class's attention to an issue of concern. Example: Does that make you think differently about the first painting that we saw?

Providing Prompts The teacher gives the student a hint after an "I don't know: type of answer. Examples: What "shapes" can you see in this painting? If you don't know what the word "functional" means, can you tell me what people might do with this woven rug?

The assurance that these types of questioning and probing strategies are effective for early elementary age children requires further study, however. The research about teacher questioning of young children supports a more viable method to encourage and intensify the responding behaviors of young children. Indications are that the teachers who ask higher-level cognitive questions can affect the way children answer questions and solve various types of problems. There seems to be support in the art education literature and the research about classroom interaction for a discussion-designed curricula for responding behaviors of young children to the visual arts. Through these types of persistent, purposeful interactions, aesthetic questioning provides models of thinking and verbalizing.

Three reasons support creating a discussion-designed curriculum. The first is that the basic purpose is to help students understand art better, both particular works and art in general. Various contemporary changes in art have created greater needs for understanding art such as post-modernism and multiculturalism. These questions give

further reason for incorporating discussion methods into the art classroom. A second area of support is the need to merely integrate aesthetic discussion into what already occurs in the classroom. It should not be incorporated as a separate subject, but as a part of what is already taking place. The third support for discussion-designed curriculum is the ability to relate discussions to student experiences. These three principles help to understand the basis for discussion-designed curriculum.

There is a natural link between the process of art criticism and aesthetic questioning when both are in combination in an art lesson. Criticism and aesthetics require interpretation and evaluation--a higher level of cognitive behavior based on accumulated evidence. A strategy for classroom art dialogues is advocated to elicit descriptive, analytic, interpretive, and judgmental responses through the devising and posing of questions about art.

The value of these discussions about art between young children and adults lies with the responding processes that questioning provokes. Aesthetic questioning can initiate observation, wonderment, guesses, reflections, comparisons and associations in children. Aesthetic inquiry can extend, enhance, and encourage the responding process; however, the focus of the art talk is the process of interaction between children and adults about works of art. For young children to learn ways of responding aesthetically, they must look at and talk about art with others, and classroom questioning is one method that provides this opportunity.

#### **D. Benefits of Aesthetics**

Aesthetic questioning is a valuable student experience, encouraging careful and logical thought about everyday experiences and teaching to evaluate different points of view. The incorporation of aesthetics into students' lives can be an enriching experience. Classrooms that encourage guided questioning promote multiple viewpoints about art. The inquiry method can have many advantages over a lecture format, by encouraging students to be active rather than passive learners and by allowing multiple perceptions to be brought into the curriculum. Guided questioning ensures that the language and vocabulary is appropriate for the age or ability levels, and promotes cooperation and teamwork in finding answers to problems. Further advantages to the use of inquiry can be the broader range of meanings that are achieved through group analysis, frequently more diverse than that of an individual.

As mentioned in Chapter Two Section C the benefits in using aesthetic questioning include positive self-esteem, group cohesiveness, and students respect for themselves and each other as artists. A curriculum that includes aesthetics will enhance the opportunities for teachers to provide students with an in-depth experience in visual art, offering the typical student an opportunity to acquire expressive skills through stepped instruction. These forms of instruction enable all students to produce works that have aesthetic merit. As students develop skills at various levels of achievement, they can use what they have learned to produce works that possess greater artistic merit. Aesthetics serves as a component of a four-discipline approach to art education, invaluable for its general questions about all works of art.

## Chapter Four

### A. The Game “Art Talk”

The need for more ways to incorporate aesthetics prompted the author to develop an educational art game focusing on aesthetics oriented questioning. During September of 2000, the author was granted funding to develop the aesthetically oriented educational game “Art Talk”(see figure 5). The funding was obtained through grant funds through The Education Alliance to provide materials needed to use the game as a method of educating in the public school. The game was tested during the 2000-2001 school year as a method of incorporating aesthetic dialogue into everyday art activities. The game has created a group of students eager to learn more about art. The author has noticed a change in the attitudes in the students toward discussions about art and artists. Area teachers field tested the game and found similar results. The main goal was to create a interest in art.



Figure 5. Cole and Mikayla playing Art Talk, answering question cards about various artworks.

## **B. Educational Objectives and Aesthetics**

The visual art instructional goals and objectives used by teachers in the state of West Virginia were developed by a committee of West Virginia art educators in the school year of 1997-98. The goals and objectives are currently in the process of being revised and re-titled and are due to be adopted in 2003. According to Julia Lee, West Virginia's Coordinator of Fine Arts, the goals will be retitled to "Content Standards and Objectives." Lee also explained that each objective is accompanied by Performance Descriptors which are descriptions in narrative format detailing how students demonstrate achievement of the content standards on three levels of performance: distinguished, mastery, and partial mastery. (Lee 1)

The current visual art goals and objectives were created as a guide for art teachers to instruct students in a common base of art knowledge. A complete example of the West Virginia Goal and Objectives for the visual arts can be found in the appendix E. The goals provide a framework for teachers to build their curriculum from. Included are objectives, which include aesthetic oriented goals. These goals that focus on aesthetics are included in every grade level throughout the visual arts objective guidelines. An example of a primary level objective is grade level one objective number 26, "recognize how an artwork can evoke feelings; compare artworks that evoke different feelings".

### **C. Teacher Comments**

Aesthetics is perhaps the most troublesome discipline, according to many educators surveyed, for many reasons, including its largely verbal nature and the usual lack of experience of most art teachers with its content and modes of inquiry. These needs were the motivation for the author to survey area art teachers about their need for more knowledge and training on the use of aesthetics in the classroom. The survey and Art Talk game were given to twenty area teachers in September 2001, it read as follows:

1. How do you as an art educator define the role of aesthetics in visual art education?
2. Do you find the teacher education training in using aesthetics in excess or lacking?
3. What do you see as the future of aesthetics in today's visual art classroom?
4. Do you use aesthetics as a method in art instruction?
5. Do you find the use of educational games beneficial to instruction?
6. Are there any methods of aesthetic education that you have developed?

The response to the survey has given the author important information about actual instructional methods and opinions. The credible knowledge from the teachers is based on years of experience in educating in the arts.

The survey response was a fifty percent return of completed survey forms. All levels--primary, intermediate and secondary level teachers--returned the surveys. Overall, teachers were positive in all aspects of the use of aesthetics as a method of educating. Question number one asked, "How do you define the role of aesthetics in visual art education?" There are two responses written by teachers at the elementary and secondary levels. "Aesthetics makes art more meaningful to children," states an elementary level teacher. "To make students more aware of their surroundings, to

become more sensitive to their environment, to see beauty in the mundane, to become more critical observers,” states a high school level teacher. These answers show the teachers’ concerns for aesthetics instruction. Question number two asked how teachers felt about their training in methods of aesthetic instruction. There were seven out of ten responses that teacher indicated during their higher education there was a primary emphasis on production. Some teachers followed their response with comments on the importance of the other disciplines. For example, an elementary art teacher stated in her response, “When I went to college we concentrated on production--but I have always wanted students to understand the value of art in their lives.” Question number three asked how the teachers see the future of aesthetics in the art classroom. The responses were unanimous: all stated the need for aesthetics education in today’s art classroom. Questions number five and six asked teachers about their experience with educational methods such as games, puzzles, and questioning dialogues to aid in aesthetic instruction. A variety of responses were given in regard to aesthetic instructional ideas. Five teachers stated they had purchased and/or created their own art games. Two teachers expressed their personal success with group oriented questioning type games. One teacher discussed using Token Response Game and Pictionary as an instruction method. There was a general concern by many of the responders regarding the lack of time in the primary and intermediate level art classrooms. A middle school art teacher stated, “When there is so little time (40 min.) for 12 weeks sometimes it is difficult for many teachers to see how anything but studio is important.” She feels that the aesthetics and criticism-reflection aspects of the art experience are giving the students skills they can use across the curriculum and in real life.

Further discussions with Katherine Cox, museum educator at the Huntington Museum of Art in Huntington, West Virginia, demonstrated methods used by the museum to create art talk and aesthetic discussion. Cox described the museum's methods for incorporating aesthetics oriented art talk into museum education and general public tours. Cox stated that the museum educators and docents use a variety of art discussion dialogues. An example of a discussion that might occur during a child's educational workshop is shown followed by a reproduction of an art (Figure 6) containing birds from the Huntington Museum Collection. Included are typical responses that a child might have to the various questions. This dialogue demonstrates the way in which discussions can be used as a method to educate. (Cox 1)

What do you see in this picture?

A bird

What else?

A stick, land, grass, a tree in the distance

Anything else?

Let's take a closer look at the bird. Is this a brightly colored bird?

Yes

Is it a bird with just one color?

No

What are the colors of the bird?

Red, black, white, yellow

How would you describe the head?

Kind of small

What about the body? Is it fat, skinny, long, short?

Fat

Can you describe the tail?

Big, long

What do you think the bird feels like?  
Soft, fluffy

Feel your hair. Is it soft? Is it fluffy? What is on a bird that is fluffy?  
Feathers

Can you think of other things that are fluffy?  
Puppy's fur, baby's hair

Has anyone ever touched a bird before? Has anyone ever held a bird? What does it feel like? Was it light or heavy?  
Light

What about the beak?  
Long and brightly colored

What do birds use their beaks for?  
Digging for bugs, pecking into wood, spearing fish

Different birds have different beaks for different reasons, but all related to getting food. Look at some of the other pictures of birds and see what kind of beaks the birds have. They are very different, aren't they?

Can we figure out what kind of food this bird eats by looking at the beak?  
Maybe bugs

Look at its legs and feet. How would you describe them?  
Rugged, strong

What makes you think they are strong?  
They look big

Let's look at everything in the picture that is not the bird. We have already mentioned some of these things. Do these things give us clues about the bird?  
Yes/no

Do you think this is a flying bird? Why do you think that?

The area around the bird does not tell us too much, does it? Look at how the artist made the bird so big on the paper. What do you think the artist wants us to look at?  
The bird, all the detail of the bird, the pattern on the feathers, the design

Do you like the picture?  
What do you like about it? What don't you like about it?

Would you like to hang this picture in your house? Why or why not?



Figure 6. John Gould. "Pteroglossus Torquatus" Family of Toucans, 1834. Hand Colored lithograph. Huntington Museum of Art, West Virginia. Gift of Dr. Marion C. Korstanje.

## Chapter Five

### A. Summary

The outcomes that aesthetics brings to art education are among the most beneficial changes to visual art education. A valuable addition to educating students, aesthetics improves upon their abilities to see art in new ways. Seeing these advantages as an educator makes one appreciate the developments made. The results are positive for art education in every way.

When introduced in art education, aesthetics brought about a new and interesting aspect to visual arts and was used on a limited basis. Today, it has turned into a valuable and essential element of education in the arts that is demonstrated in the positive student outcomes in looking and learning through art. The aesthetic analysis skills used by students today are life-long knowledge that they can use their whole lives. This knowledge and ability is exciting to view when demonstrated by student practice in classroom activities.

The methods of art education have changed. The practices for teachers and students in art education has shifted to an approach that has a more complete curriculum; this has altered past ideas due to the emphasis on a more academic education in art, less emphasis on production alone, and through the foundation of the Discipline Based Art approach. The change from the creative activities orientation of the past into seeing the content of art education programs as a more structured curriculum has developed a new way of educating. By developing a creative and aesthetically educated curriculum, today's classroom continues to develop methods of learning and practicing aesthetic

activities. Aesthetic education in the art classroom has changed into looking at art with an informed mind and learned method of interpreting and viewing art.

Analyzing art using aesthetics rather than merely using production-oriented activities provides the classroom teacher a wealth of educational opportunity with which to incorporate critical thinking and move students to a greater understanding of art. The advent of DBAE was the major push toward a more complete visual art curriculum looking at art in the classroom as not only art production, but also integrating art history, aesthetics and art criticism.

Further study of aesthetics and how it involves art has affected students' knowledge of art as a whole; students can see the connections between society and expression. Aesthetics influences how society views art, and it affects the way we perceive and interpret art.

Teachers combining aesthetics with everyday art activities will help students fully comprehend art. Aesthetics is certainly pertinent to understanding art. This knowledge allows students to make personal conclusions as to why and how they respond to the art in various ways.

## **B. Further Study**

The aesthetic education ideas that have been discussed could be used as a basis for further developing aesthetically oriented instructional ideas. These methods promote critical thinking and the incorporation of DBAE in art classrooms.

Aesthetics in education played a minor part in art education in the beginnings of its uses. It has been a part of the curriculum in a variety of ways throughout education history. The methods and extents of its use vary throughout history, growing in use and

acceptance between 1983-2001. Battin and Fisher's book entitled, Puzzles About Art Aesthetic Casebook, goes into detail on a variety of aesthetic oriented puzzles that can be used for creating dialogues in classroom situations, as well as ways to create aesthetic dialogues. The cases involve not only the visual arts but also music and drama. Battin's book is an excellent way to continue to further aesthetic dialogues.

Aesthetics offers a great deal of information to further develop the use as a more emphasized area of art education. The contemporary practices in aesthetic education could be easily studied along with criticism in comparison to the benefits and uses, for aesthetics and criticism overlap in many of their methods and basic ideals in art education.

The study of aesthetics used in DBAE could extend to several other areas, including art history. Another possible use for studying aesthetics would be to contrast aesthetics in visual art with other arts areas.

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## Appendix A

## Elements of Art

The six elements of art:

1. **Line** is the movement of a pointed instrument over a surface, leaving a mark.
2. **Value** is the light and dark areas in a work of art. It can suggest three-dimensions on a two-dimensional surface.
3. **Texture** refers to the roughness, coarseness or smoothness of the artwork. It may be actual surface or implied by the techniques used by the artist.
4. **Space** is the distance around, between, above below and within an object on a dimensional surface.
5. **Color** is the eye's response to different wavelengths of light. It has three properties: Hue, Value, and Intensity.
6. **Shape/Form** is an area determined by line, value, or any other combination of art elements. It may have exact and recognized boundaries. Form also implies dimensional depth as well as length and width.

## Principles of Art

The principles of art:

1. **Balance** is the way of combining elements of art, to add stability to the work of art. The two types of balance are symmetrical and asymmetrical.
2. **Emphasis** is emphasizing one or more of the elements of art, which creates the center of interest in the work of art. The emphasis may also be on subject matter or concept.
3. **Contrast** is the use of the elements of art to create variety.
4. **Movement** is the use of the elements of art to move the viewers' eye through the work of art to the center of interest.
5. **Rhythm** is established when the elements of art are repeated.
6. **Pattern** is the use of motifs, color, shape or line to decorate the surface space, negative as well as positive space.
7. **Unity** is the total visual effect achieved by blending the elements and principles of art.

## **Appendix B**

## **Art Talk**

The Art Game that Inspires Art Talk and Art Thought  
For Elementary and Secondary Grade Students  
Developed by Michelle Loudermilk

## **Art Talk**

The Art Game that Inspires Art Talk and Art Thought.

Developed by Michelle Loudermilk

## **Objectives**

- \*Reinforce knowledge of the art elements and principles.
- \*Identify the use of specific art elements and principles in a variety of artworks.
- \*Introduce young people to the importance of problem solving, encouraging them to ask critical questions about art's form and function.
- \*Provide alternatives to traditional production oriented education in the visual arts.
- \*Create students knowledgeable in the basic art elements and principles of design.

## **Material Needed**

Post card sized reproductions from a wide variety of art periods and styles  
(Approximately 25-30).

A set of Art Talk question cards is needed to initiate responses.

## **Directions**

1. Begin by setting up the reproductions in an area accessible to all students.  
Dependant on class size they may be divided into smaller groups working as teams.
2. Place the question cards face down in an equally accessible spot. Player begins by choosing a question card and reading it to the class or group.
3. The player chooses the reproduction then answers the question. Upon choosing the reproduction (answer) player must give a brief description of why this artwork answers the question.
4. The class may choose to reject a specific answer by majority vote with a reason.
5. If the answer is then accepted the next player draws a question card and continues with play.
6. Play continues until one play or team has answered a greater number of correct answers.

## **Other Uses**

- \*The game can be used to practice looking for the art elements and principles of design in the reproductions.
- \*The game can be played competitively by giving all participants equal question cards and a set of reproductions declaring the first to use all prints as the winner.
- \*The game can be played independently by a small group of students or with a large group working at the board (adhere the reproductions with tape or magnets).
- \*The game can be played with younger children by orally asking questions more suitable for age group.
- \*Question cards can be altered to focus on other areas or themes.

## Question Card Examples

Smooth Line

Sharp Line

Fuzzy Line

Curved Line

Thin Line

Jagged Line

Neutral Colors

Smooth Texture

Dark Colors

Rectangle Shape

Soft-edged Shape

Cool Colors

Bright Colors

Horizontal Line

Asymmetrical Balance

Vertical Line

Symmetrical Balance

Square Shape

Rough Texture

Thick Line

Dull Texture

Focal Point

Circular Shape

Diagonal Line

Straight Line

Hard-edged Shape

Soft Colors

Triangle Shape

Warm Colors

Soft Texture

What kinds of line do you see?

What if any is the point of interest?

What kinds of color do you see?

What kinds of shape do you see?

What do you think this was made of?

What kinds of texture do you see?

What feelings does the artwork evoke?

Is this artwork about something?

Does the work tell us about the artist?

### **Further Ideas for Aesthetic Questioning**

- \*How do we know what an artwork means?
- \*Is it possible to dislike an artwork and still judge the artwork as good?
- \*Is there a “best way” to respond to artwork?
- \*Is the experience of looking at good artworks similar to looking at a beautiful sunset?
- \*In what ways are artworks special?
- \*Are all artworks about something?
- \*In what ways do artworks tell us the truth?
- \*Do artworks have to be beautiful or pretty?
- \*What makes one kind of artwork different from another?
- \*Are there rules that artists should follow in order to make good artwork?
- \*Do artworks tell us about the people who made them? If so how?
- \*Do artworks tell us about the world in which they are made?
- \*What is it that people express through artwork they make?
- \*Is it acceptable for an artist to think of an idea for an artwork and then have someone else make it?
- \*Can there be “good” art and “bad” art?
- \*What is beautiful to you?
- \*What is ugly to you?
- \*Can art be “ugly”?
- \*What is art?
- \*How do you feel about art?
- \*Tell about your most exciting art experience.
- \*What are your favorite kinds of art activities?
- \*Do you feel art is an important subject? Why or why not?
- \*Who is your favorite artist?

## Appendix C

## Interpretation In Art

Write the name of a favorite song, sport, or hobby.

Now answer these questions to explain how you would picture that song, sport, or hobby in a drawing or painting.

1. What would be the main color of the drawing or painting?
2. Why this color choice?
3. What would be the spirit of the picture-calm, exciting, melancholy, joyous, or something else?
4. Explain your reasoning for answer number 3.
5. Would you choose a realistic or more abstract style to picture you selected song, sport, or hobby?
6. Explain your reasoning for answer number 5.
7. What medium would you use to create your interpretive picture-oil, watercolor, ink, pastel, or something else?
8. Why did you choose the material of number 7?
9. What would you title the painting or drawing?
10. Describe here or sketch on the back of this sheet your conception of this painting or drawing.

## **Art Detective**

The teacher will show you an artwork.  
Find out as much about the work as you can.

What is the title?

Who made it?

What tools and material did the artist use?

What did the artist think about?

What do you see?

What makes this art special to you?

What might someone else think about it?

## **Appendix D**

**National Visual Art Standards**

Developed by a Consortium of National Arts Education Associations under the guidance of the National Committee for Standard in the Arts.

## **Visual Art Content Standards**

Grades Kindergarten through Fourth

- 1. Content Standard:** Understanding and supplying media, techniques, and processes

### **Achievement Standard:**

Students

- Know the differences between materials, techniques, and processes
- Describe how different materials, techniques, and processes cause different responses
- Use different media, techniques, and processes to communicate ideas, experiences, and stories
- Use art material and tools in a safe and responsible manner

- 2. Content Standard:** Using knowledge of structures and functions

### **Achievement Standard:**

Students

- Know the differences among visual characteristics and purposes of art in order to convey ideas
- Describe how different \*expressive features and \*organizational principles cause different responses
- Use visual structures and functions of art to communicate ideas

- 3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

### **Achievement Standard:**

Students

- Explore and understand prospective content for works of art
- Select and use subject matter, symbols, and ideas to communicate meaning

- 4. Content Standard:** Understanding the visual arts in relation to history and culture

### **Achievement Standard:**

Students

- Know that the visual arts have both a history and specific relationships to various cultures
- Identify specific works of art as belonging to particular cultures, times, and places
- Demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

- 5. Content Standard:** Reflecting upon and \*assessing the characteristics and merits of their work and the work of others

### **Achievement Standard:**

Students

- Understand there are various purposes for creating works of visual art
- Describe how people's experiences influence the development of specific artworks

- c. Understand there are different responses to specific artworks

**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard:**

Students

- a. Understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- b. Identify connections between the visual arts and other disciplines in the curriculum

**Visual Art Content Standards**

Grades Fifth through Eighth

**1. Content Standard:** Understanding and applying media, techniques, and processes

**Achievement Standard:**

Students

- a. Select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
- b. Intentionally take advantage of the qualities and characteristics of \*art media, techniques, and processes to enhance communication of their experiences and ideas

**2. Content Standard:** Using knowledge of \*structures and functions

**Achievement Standard:**

Students

- a. Generalize about the effects of visual structures and functions and reflect upon these effects in their own work
- b. Employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
- c. Select and use the qualities of structures and functions of art to improve communication of their ideas

**3. Content Standard:** choosing and evaluating a range of subject matter, symbols, and ideas

**Achievement Standard:**

Students

- a. Integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- b. Use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

**4. Content Standard:** Understanding the visual arts in relation to history and culture

**Achievement Standard:**

Students

- a. Know and compare the characteristics of artworks in various eras and cultures
- b. Describe and place a variety of art objects in historical and cultural contexts
- c. Analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art

**5. Content Standard:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

**Achievement Standard:**

Students

- a. Compare multiple purposes for creating works of art
- b. Analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
- c. Describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard:**

Students

- a. Compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
- b. Describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

## **Visual Art Standards**

Grades Ninth through Twelfth

**1. Content Standard:** Understanding and applying media, techniques, and processes

### **Achievement Standard, Proficient:**

Students

- a. Apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks
- b. Conceive and \*create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use

### **Achievement Standard, Advanced:**

Students

- c. Communicate ideas regularly at a high level of effectiveness in at least one visual arts medium
- d. Initiate, define, and solve challenging \*visual arts problems independently using intellectual skills such as analysis, synthesis, and evaluation

**2. Content Standard:** Using knowledge of \*structures and functions

### **Achievement Standard, Proficient:**

Students

- a. Demonstrate the ability to form and defend judgments about the characteristics and structures to accomplish commercial, personal, communal, or other purposes of art
- b. Evaluate the effectiveness of artworks in terms of organizational structures and functions  
create artworks that use \*organizational principles and functions to solve specific visual arts problems

### **Achievement Standard, Advanced:**

Students

- c. Demonstrate the ability to compare two or more perspectives about the use of organizational principles and functions in artwork and to defend personal evaluations of these perspectives
- d. Create multiple solutions to specific visual arts problems that demonstrate competence in producing effective relationships between structural choices and artistic functions

**3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

### **Achievement Standard, Proficient:**

Students

- a. Reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture
- b. Apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life

**Achievement Standard, Advanced:**

Students

- c. Describe the origins of specific images and ideas and explain why they are of value in their artwork and in the work of others.
- d. Evaluate and defend the validity of sources for content and the manner in which subject matter, symbols, and images are used in the students' works and in significant works by others.

**4. Content Standard:** Understanding the visual arts in relation to history and cultures

**Achievement Standard, Proficient:**

Students

- a. Differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art
- b. Describe the function and explore the meaning of specific art objects with varied cultures, times, and places.
- c. Analyze relationships of works of art to one another in terms of history, aesthetics, and culture justifying conclusions made in the analysis and using such conclusions to inform their own art making

**Achievement Standard, Advanced:**

Students

- d. Analyze and interpret artworks for relationships among form, context, purposes, and critical models, showing understanding of the work of critics, historians, aestheticians, and artists
- e. Analyze common characteristics of visual arts evident across time and among cultural/ethnic groups to formulate analyses, evaluations, and interpretations of meaning

**5. Content Standard:** Reflecting upon an assessing the characteristics and merits of their work and the work of others

**Achievement Standard, Proficient:**

Students

- a. Identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- b. Describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
- c. Reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

**Achievement Standard, Advanced:**

Students

- d. Correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions

**6. Content Standard:** Making connections between visual arts and other disciplines

**Achievement Standard, Proficient:**

Students

- a. Compare the materials, \*technologies, media, and processes of the visual arts with those of other arts disciplines as they are used in creation and types of analysis
- b. Compare characteristics of visual arts within a particular historical period or style with ideas issues, or themes in the humanities or sciences

**Achievement Standard, Advanced:**

Students

- c. Synthesize the creative and analytical principles and techniques of the visual arts and selected other arts disciplines, the humanities, or the sciences

## **Appendix E**

## **West Virginia Visual Art Instructional Goals**

The Visual Art Program of study provides opportunities for students to create two- and three-dimensional works, study the art of various cultures and periods of history, and develop evaluation criteria by which to judge their own work and the work of others. The problem-solving activities inherent in making art help students develop cognitive, affective, and psychomotor skills. Because art plays such an important role in the world today, it is necessary that students are given a balanced and sequential education in visual art.

### **Understanding and applying media, techniques and processes**

A wide variety of art media, techniques, and processes are used in the creation of art. Crayons, colored pencils, tempera, watercolors, clay, wood, and silk screens are only a few that students may learn to use.

### **Using the art elements and principles of design**

Students learn to use lines, shapes, forms, colors, space, textures, and values in their artworks. They combine these elements in artworks showing balance, rhythm, emphasis, or other principles of design.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

Students learn to evaluate and select subjects, symbols, and ideas for use in their own works by observing and analyzing the visual environment and the works of others.

### **Understanding the visual arts in relation to history and cultures**

Students acquire an understanding of the function and value of art in other cultures and times through exhibits, field trips, and other activities.

### **Reflecting upon and assessing the characteristics and merits of their work and the work of others**

The act of selecting a favorite picture is the first step toward developing criteria for judging art. As they mature, students expand their criteria for evaluating many types of art and they develop skill in applying the critical process (description, analysis, interpretation, evaluation).

### **Making connections between visual art and other disciplines**

A study of authentic connections and relationships between visual art and the other arts disciplines, as well as other subjects in the curriculum, contributes to understanding our culture and heritage.

## **Kindergarten General Art**

Kindergarten children explore art. Students learn to use tools properly for drawing, painting, printing and sculpture. Children explore colors and the use of lines and shapes and textures in artworks.

The subject matter of art will center around the children's own environment, allowing expression of feelings and talk about their own creations. Creative work is preferred over prepared models.

### **Understanding and applying media, techniques, and processes**

K.1 Identify tools, techniques, and processes in two-dimensional media, such as drawing, painting, or printmaking, and discuss their differences, crayons, tempera, vegetable prints; explore differences in types of paper.

K.2 Identify tools, techniques, and processes in three-dimensional media and discuss the differences, modeling, assembling.

K.3 Describe how different techniques and processes of two-dimensional media cause different appearances and responses, paint versus cut paper shapes.

K.4 Explore how the different techniques and processes of three-dimensional media cause different appearances and responses.

K.5 Make artworks using at least three different two-dimensional media, including collage techniques, to communicate ideas, experiences, and stories.

K.6 Model objects using three-dimensional materials to communicate ideas.

K.7 Use two-dimensional and three-dimensional media and collage materials safely and responsibly.

### **Using the art elements and principles of design**

K.8 Explore the primary, secondary, and neutral colors, red, yellow, blue, green, orange, violet, black, white, and brown; color wheel; common line types, straight, diagonal, curved, zigzag, and broken.

K.9 Explore at least five geometric drawing shapes, circle, square, oval, rectangle, triangle; explore three-dimensional forms as distinguished from two-dimensional shapes.

K.10 Explore a variety of man-made and natural textures.

K.11 Explore how colors cause different emotions (feelings), warm/cool, and calm/excitement.

K.12 Explore line types, textures, and sizes of objects in artworks.

K.13 Discover different shapes (two-dimensional and forms (three-dimensional) in art.

K.14 Select and use colors to communicate emotions (feelings).

K.15 Use a variety of line types, geometric shapes, and textures in artworks.

K.16 Create a sculpture.

**Choosing and evaluating a range of subject matter, symbols, and ideas**

K.17 Explore and use their immediate environments as the idea or subject matter for an art project.

K.18 Select and use symbols found in their environment, stop signs, sports, and seasonal symbols.

**Understanding the visual arts in relation to history and cultures**

K.19 Discuss how art has existed through time.

K.20 Discuss how art can represent a group of people; prehistoric man, cave paintings.

K.21 View art from several cultures

K.22 Create art to reflect a style of a group in the past, cave paintings on crumpled paper.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

K.23 Discuss the work that artists do by viewing or visiting displayed artwork, slides, museums; videos, West Virginia resources for teaching art.

K.24 Explore art that reflects an experience at home.

K.25 Discuss how an artwork makes them feel.

K.26 Select a favorite artwork and explain the choice.

**Making connections between visual art and other disciplines**

K.27 Explore how ideas and emotions are expressed through dance, music, theatre, and visual art.

K.28 Recognize visual and kinetic elements in dance, music, theatre, and visual art.

K.29 Discuss relationships between stories and picture.

## **Grade One General Art**

At this level children make paintings, collages, and three-dimensional art works. Color, line, form, shape and texture are explored.

Children use art to communicate their ideas and feelings. The subject matter continues to be their own environment and nature as well as the art of some other culture. The correct and safe use of materials is stressed. Children begin to see connections between visual art and dance, theatre, music, and other subjects.

### **Understanding and applying media, techniques, and processes**

- 1.1 Identify the media, tools, techniques, and processes used in painting, tempera, and its character on paper; identify how the different techniques and process of painting cause different appearances and responses, wet on wet and dry brush.
- 1.2 Compare the media tools, techniques, and processes used in sculpting, clay, paper; identify how the different techniques and processes of sculpture cause different appearances and responses additive, subtractive, pinch.
- 1.3 Identify and describe differences in paper; explore the use of different types of paper in a collage format.
- 1.4 Make art using two different media to communicate ideas, experiences, and stories, tempera, finger paint, and crayon.
- 1.5 Make 3-dimensional objects using two different media to communicate ideas, experiences, and stories, sticks, and fabric, chenille stems.
- 1.6 Use painting, collage, and sculpting material safely and responsibly.

### **Using the art elements and principles of design**

- 1.7 Explore primary, secondary, neutral, warm, and cool colors; discover how colors evoke responses.
- 1.8 Explore line quality, thick, thin, smooth, rough, light, dark; explore how line types cause responses.
- 1.9 Explore the use of shapes and overlapping shapes in their own artworks.
- 1.10 Explore shapes and forms, circle/sphere, square/cube, triangle/pyramid.
- 1.11 Explore texture as surface feeling.
- 1.12 Explore and compare the sizes of objects, big, small short, tall, wide, thin.
- 1.13 Use colors to communicate different ideas, calm, stormy, warm, cool.
- 1.14 Create art using line quality with a variety of materials and tools.
- 1.15 Create art using overlapping shapes.
- 1.16 Use geometric forms in an artwork, Egyptian pyramid.

1.17 Create art using textures, yarn, sand, and noodles.

1.18 Use different sizes within an art project.

**Choosing and evaluating a range of subject matter, symbols, and ideas**

1.19 Find and examine subject matter and ideas for art through observation of nature and its symbols, nest, shells, stones, wood; use nature as subject matter in an art project.

1.20 Discuss and use line and color in symbols in their environment.

**Understanding the visual arts in relation to history and cultures**

1.21 Discuss how art of the past can tell about its creators.

1.22 Discuss how art can represent a culture or group, Appalachian, Mexican; distinguish art from several cultures or groups.

1.23 Create art that reflects a style of a group from history.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

1.24 Recognize several reasons for creating art, aesthetic, functional, commercial.

1.25 Discuss art that reflects an experience in daily life.

1.26 Recognize how an artwork can evoke feelings; compare artworks that evoke different feelings.

1.27 Choose favorite part of an artwork and discuss choice.

**Making connections between visual art and other disciplines**

1.28 Recognize how a story is told through dance, music, theatre, and visual art.

1.29 Explore visual and kinetic elements in dance, music, theatre, and visual art.

1.30 Explore shape and form in art and mathematics, geometric shapes.

## **Grade Two General Art**

At this level, children learn about printmaking and papermaking as well as additive sculpture. Color, line, shape, form and texture are used to express feelings as the children become aware of their own community culture. They develop skills in creative thinking art appreciation and decision-making as they see images in art as real or imaginary. They learn that stories can be told through multiple arts disciplines and relate to other subject areas.

### **Understanding and applying media, techniques, and processes**

- 2.1 Discuss and compare the media, tools, techniques, and processes of printmaking and discuss their differences, relief, and monoprint; make prints with at least two different techniques.
- 2.2 Discuss and compare the media, tools, techniques, and processes of papermaking, examine various papers; make paper, recycling grass, fibers, or rags.
- 2.3 Explore techniques of additive sculpture; discuss ways to make an additive sculpture with paper; create a paper sculpture.
- 2.4 Use printmaking and papermaking materials safely and responsibly.

### **Using art elements and principles of design**

- 2.5 Make intermediate colors; use them to evoke responses.
- 2.6 Use variations in line(s); create art-using line as a means of expression.
- 2.7 Identify, compare, and use organic shapes and forms.
- 2.8 Find examples of simulated texture in artwork; use real and simulate texture in artwork.
- 2.9 Explore foreground and background space used to imply distances in artworks; create art using foreground and background to communicate spatial ideas.
- 2.10 Discover how intermediate colors and color intensity can communicate ideas.
- 2.11 Create art using organic shapes and forms.
- 2.12 Use geometric and organic forms to create a sculpture, found objects.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 2.13 Explore subject matter or ideas for art found in nature, people, animals, and plants.
- 2.14 Explore different ways artists use nature as subject matter, Ansel Adams, Monet, and Rousseau.
- 2.15 Create a self-portrait.
- 2.16 Explore and use symbols in art based on nature, people, animals, and plants.

### **Understanding the visual arts in relation to history and cultures**

2.17 Discuss how subject matter describes a given place or time.

2.18 Discuss how art can represent a culture, Japanese calligraphic prints; describe art from several cultures throughout history.

2.19 Create art that reflects a style of a group from history, Japanese carp kites.

2.20 Create art that reflects their own community culture.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

2.21 Examine different reasons for creating artwork, aesthetic, functional, nonfunctional, crafts, and commercial.

2.22 Examine and discuss art that demonstrates personal experiences.

2.23 Share and discuss artworks that reflect different feelings.

2.24 Compare feelings evoked by different artworks using similar subjects.

2.25 categorize images in an artwork as real or imaginary.

**Making connections between visual art and other disciplines**

2.26 discuss how a story is told through multiple arts disciplines, Sendak-book and opera.

2.27 identify the sensory perceptions used in different arts disciplines.

2.28 recognize color, texture, shape and form in art and natural science.

## **Grade Three General Art**

Children learn to identify and use complementary colors, organic forms, foreground, middle ground and background, repetition and overlapping lines. Children create portraits and illustrate stories. They explore how art reflects emotion. Children continue to develop creative problem solving skills as they see connections between the visual arts and other disciplines, including science and math.

### **Understanding and applying media, techniques, and processes**

- 3.1 Discuss and compare how different techniques and processes in at least three or more various pencil media, graphite, colored pencils, cause artwork to have different appearances, use various pencil media to create a work of art.
- 3.2 Identify and discuss various building materials, log, sod, stone, and their differing appearances, identify forms and shapes used in architecture; create a three dimensional model of an architectural structure.
- 3.3 Use drawing and sculpting materials safely and responsibly.
- 3.3 Explore and describe the complementary and neutral colors; discover how mixing complementary colors creates neutrals.
- 3.4 Explore and describe the complementary and neutral colors; discover how mixing complementary colors creates neutrals.
- 3.5 Describe and use repetition and overlapping lines; create art using repetition and overlapping lines.
- 3.6 Use and compare geometric and organic shapes and forms; create art using both geometric and organic shapes and forms.
- 3.7 Experiment with figure and facial proportions in works of art; create three-dimensional portraits, masks.
- 3.8 Use contrasting textures and describe the effect created; create art using two or more textures.
- 3.9 Explore the concept of composition as it relates to foreground, middle ground, and background space in a picture, position of horizon line.
- 3.10 Describe symmetrical and asymmetrical balance.
- 3.11 Explore and use overlapping objects to create the illusion of depth.
- 3.12 Create patterns, printmaking, weaving.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 3.13 Explore portrait, illustration, and architecture as subject matter for art.
- 3.14 Use architecture in their local environment as subject matter.
- 3.15 Create a portrait.
- 3.16 Explore examples of symbols in portraits, illustrations, and architecture.

3.17 Create illustrations for a story.

**Understanding the visual arts in relation to history and cultures**

3.18 Discuss how art relates to history and can represent a culture, Mayan civilization styles of art.

3.19 Identify art and artists in various cultures throughout history.

3.20 Discuss and demonstrate the differences in art from varying cultures, categorizing art examples.

3.21 Create art that reflects present-day culture, media arts, video, computers, and television.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

3.22 Identify different reasons for creating art, aesthetic, recording history, and functional, nonfunctional crafts.

3.23 Explore art that reflects emotion.

3.24 Create art to evoke specific feelings.

3.25 Compare two- and three-dimensional art that evokes specific feelings.

3.26 Select a favorite artwork to display and discuss reasons for the choice.

**Making connections between visual art and other disciplines**

3.27 Recognize and understand how some presentations can contain several arts disciplines.

3.28 Discuss how one or more of the senses can be used through all four arts disciplines.

3.29 Identify the use of color in art and its connections to physical science, rainbow, and seasons.

## **Grade Four General Art**

At this level, children learn to identify and use tints and shades with paints or pastels. They create additive and subtractive sculpture. They develop creativity in the use of symbols—real, abstract or non-objective. The human figure is studied in animation or through history; students learn about the past and the reasons art is created. They identify the work of artists and characteristics that make it unique.

### **Understanding and applying media, techniques, and processes**

- 4.1 Compare the media, tools, techniques, and processes of at least two sculpture media, papier-mache, found objects, clay; discuss how the different media techniques and processes cause artworks to have different appearances; use additive, subtractive, or an assemblage process to create an art project.
- 4.2 Discuss how different techniques and processes cause pottery to have different appearances and compare the media, tools, techniques, and processes used in hand building with modeling materials.
- 4.3 Compare and discuss the media, tools, techniques and processes of pastels and chalk and how such techniques as blending and layering are used to create different appearances; use these techniques in an artwork.
- 4.4 Use sculpture, modeling materials, and drawing tools safely and responsibly.

### **Using the art elements and principles of design**

- 4.5 Explore tints and shades and demonstrate how they cause different responses; create art using a monochromatic color scheme.
- 4.6 Use different line types and qualities to evoke responses; create art using contour line, continuous line drawing, and/or line quality.
- 4.7 Explore expressive qualities of nonobjective and abstract art; and create art using nonobjective and abstract shapes, Indian symbols.
- 4.8 Create architectural forms that demonstrate that form follows function.
- 4.9 Use different textural qualities in paintings to evoke responses, sand painting.
- 4.10 Create art using different types of balance, symmetrical, asymmetrical, radial, to evoke responses.
- 4.11 Create art using rhythm and movement to evoke responses.
- 4.12 Create art that carries a theme throughout causing a sense of unity, color, subject matter, and ideas.
- 4.13 Create contrast in art by using one or more elements of design.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 4.15 Explore architecture, animation, and figures as subject matter.
- 4.16 Use examples of symbols in portraits, illustrations, and architecture.
- 4.17 Create three-dimensional art representing local architecture.

4.18 Create art using human figures as subject matter.

4.19 Create art using animation techniques, storyboard, flipbook, and comic strip.

**Understanding the visual arts in relation to history and cultures**

4.20 Discuss how art relates to and represents a culture, Native American Indians.

4.21 Describe art and artists of various cultures throughout history.

4.22 Create art that reflects a style of a culture from history, Egyptian masks.

4.23 Create art depicting a current event.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

4.24 Describe different reasons for creating art, commercial, economic, cultural.

4.25 Describe art that reflects reaction to an event.

4.26 Explain how an artwork evokes feelings; compare feelings evoked by several different works of one artist.

4.27 Choose an artwork and discuss characteristics that make it unique.

**Making connections between visual art and other disciplines**

4.28 Identify and understand similarities and differences between characteristics of visual art and other arts disciplines.

4.29 Compare visual, aural, oral, and kinetic elements in dance, music, theatre, and visual art.

4.30 Explore the influences of literature or current events on art.

## **Grade Five General Art**

The fifth grade general art objectives reinforce and extend the instructional objectives of grades K-4. Students select and examine the use of art media, techniques, and processes. The elements and principles of art are used to create works and communicate ideas while the student must now recognize the characteristics of each. Themes in art are related to personal subjects. Strong reference is made to art history: artist, periods, styles, and cultures. Reasons for creating works are discussed and compared.

### **Understanding and applying media, techniques, and processes**

- 5.1 Select media, techniques, and processes to communicate a personal experience or an idea, oil pastel, tempera, relief print editions, beads (paper, clay), dye yarn.
- 5.2 Examine the effectiveness of their choices of media, techniques, and processes to communicate ideas.
- 5.3 Use selected media to produce artwork, painting, printmaking, jewelry, and fiber arts.

### **Using the elements of art and principles of design**

- 5.4 Identify and recognize the characteristics of line, shape, form, color, space, texture, value, rhythm/movement, repetition/pattern, dominance/emphasis, contrast/variety, proportion/scale, unity/harmony, and balance.
- 5.5 Create a drawing(s) using contour, continuous, and/or gesture lines.
- 5.6 Manipulate three-dimensional media to create a non-objective or representational form.
- 5.7 Demonstrate knowledge of color theory by using primary, secondary, intermediate, and neutral colors, tints, and shades of warm or cool colors, and a monochromatic color scheme.
- 5.8 Apply shading techniques to geometric shapes to create the illusion of form.
- 5.9 Create a drawing in one-point perspective.
- 5.10 Create art using negative and positive space, paper cutting.
- 5.11 Use gradations of value in a work of art.
- 5.12 Use simulated texture in a work of art.
- 5.13 Create art using visual rhythm and repetitions of patterns, patterns in nature.
- 5.14 Show emphasis, variety, or contrast in a work of art.
- 5.15 Create a portrait and/or self-portrait using the rules of proportion.
- 5.16 Create a symmetrically balanced design that has unity.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 5.17 Choose a personal subject or topic to communicate a meaning in art (visual, spatial, and temporal concepts).
- 5.18 Illustrate knowledge of context by using subjects, themes, or symbols to produce meaning in artwork.

### **Understanding the visual arts in relation to history and cultures**

- 5.19 Identify the characteristics of artworks and artist from different periods of time, styles, and cultures.
- 5.20 Describe and place art objects, artworks, and artists on an art historical and cultural timeline.
- 5.21 Describe how time and place influence meaning and value in a work of art.

### **Reflecting upon and assessing the characteristics and merits of their work and the work of others**

- 5.22 Compare the purposes of functional and non-functional crafts and works of art, fiber arts and jewelry to wear and or for decoration and display.
- 5.23 Identify and categorize art on an historical time line, Paleolithic crafts to modern crafts.
- 5.24 Compare purposes of crafts from two or more periods or eras, use of the craft piece, similarities and differences in media, importance to the culture.
- 5.25 Evaluate works of art from various eras and cultures and determine the merit, how the artwork reflects the craftsman or culture.
- 5.26 Select, identify and display his/her work.
- 5.27 Discuss and evaluate artworks, individual and group responses based on research, information, and learning.

### **Making connections between visual art and other disciplines**

- 5.28 Recognize how a specific subject could be expressed through two or more arts disciplines.
- 5.29 Explore and discuss color theory as it relates to art and science.

## **Grade Six General Art**

At the sixth grade level, students examine the use of media, techniques, and processes. Art elements and principles relate specifically to concepts in art production. The student's artwork should communicate an intended meaning. Art history topics are compared, characterized, and placed on a timeline. Reasons for creating works are identified with specific examples. Cultural/historical and aesthetic meanings and purposes of artworks are clarified. Art history is explored through other arts disciplines.

### **Understanding and applying media, techniques, and processes**

- 6.1 Use selected media, techniques, and processes to communicate a personal experience or an idea, watercolor, tempera, ink, fabric, collected materials, montage, weaving, and mosaic.
- 6.2 Examine and discuss the effectiveness of their choices of media, techniques, and processes to communicate ideas.

### **Using the elements of art and principles of design**

- 6.3 Discuss the characteristics of elements of art and principles of design.
- 6.4 Create a contour line drawing.
- 6.5 Create three-dimensional artwork.
- 6.6 Identify analogous color schemes and use on within an artwork.
- 6.7 Use organic shapes in artwork.
- 6.8 Create art using two-point perspective.
- 6.9 Create art using negative and positive space, stenciling, weaving.
- 6.10 Create value in a drawing by use of hatching crosshatching, stippling, or pointillism.
- 6.11 Use simulated textures to create an artwork or collage, textural rubbings, blending, and other techniques.
- 6.12 Create art using visual rhythm and repetition of pattern(s).
- 6.13 Show dominance/emphasis by use of color, shape, or size.
- 6.14 Create art using standard figure proportions.
- 6.15 Create symmetrically, asymmetrically, or radially balanced design that has unity.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 6.16 Analyze how style affects the meaning of artwork using two or more styles based on the same subject matter.
- 6.17 Use the visual, spatial, and intellectual concepts relating to a chosen style of art to communicate an intended meaning in an artwork.

### **Understanding the visual arts in relation to history and cultures**

- 6.18 List characteristics of and compare artworks and artists from different periods of time, styles, and cultures.
- 6.19 Compare art objects, artworks, and artists with cultural events on a historical timeline.
- 6.20 Create artwork that reflects the influence of time and place.

### **Reflecting upon an assessing the characteristics and merits of their work and the work of others**

- 6.21 Discuss and compare several reasons for creating works of art, function, aesthetics, and personal meanings, tradition.
- 6.22 Identify and recognize weaving, stained glass, and mosaic as art forms, functional and nonfunctional objects.
- 6.23 Compare the purposes of creating two-dimensional and three-dimensional works of art, watercolor painting, montage and assemblage, for personal expression or to evoke feelings.
- 6.24 Compare the meaning and purpose of exemplary artworks based on information about closely related cultural/historical contexts and aesthetic qualities, Native American woven baskets and clothing, Navajo design, Mexican culture; mosaic material, functions, and design.
- 6.25 Compare the meaning and purpose of exemplary artworks based on information about cross cultural/historical context and aesthetic quality, Chinese landscape paintings, Larry Rivers' photo-montages, Marisol's wooden figure sculptures.
- 6.26 Evaluate exemplary artworks; determine the meaning, merit, and success of works from various eras and cultures.
- 6.27 Select, identify, and display his/her work.
- 6.28 Discuss and evaluate an art exhibit, notice subject, composition, and meaning.

### **Making connections between visual art and other disciplines**

- 6.29 Explore historical periods through the arts disciplines.
- 6.30 Examine and identify motifs prevalent in crafts from different geographical regions.

## **Grade Seven General Art**

General art objectives for seventh grade outline art production media, techniques, and processes and note specific usage of the art elements and principles. Aesthetic qualities and personal values in an artwork's subject matter, symbols, and ideas are experienced. Knowledge of art history is shown through demonstration. Reasons for creating works are identified; purposes are compared. The steps of art criticism are used in art appreciation activities.

### **Understanding an applying media, techniques, and processes**

- 7.1 Use selected media, techniques, and processes to communicate a personal experience or an idea, acrylic, watercolor, tempera, pen and ink, charcoal, graphite, clay, plaster, wood, Styrofoam, wire, glass; analyze the effectiveness of their choices.

### **Using the elements of art and principles of design**

- 7.2 Compare and contrast the characteristics of elements of art and principles of design.
- 7.3 Create a drawing using line as an expressive element.
- 7.4 Create a non-objective artwork using geometric and/or biomorphic (organic) shapes or forms.
- 7.5 Create a color intensity chart and a monochromatic color scheme.
- 7.6 Create three-dimensional forms using symmetrical or asymmetrical balance.
- 7.7 Create art using linear perspective.
- 7.8 Create art using positive and negative space, architectural forms, printmaking, sculpture, and ceramics.
- 7.9 Produce value scales using various media.
- 7.10 Create textured art using visual and tactile repetition, variety, and rhythm/movement.
- 7.11 Create art using visual rhythm and repetition of patterns, mathematical-like Escher.
- 7.12 Create a two-dimensional design incorporating overlapping and visual direction to show unity.
- 7.13 Create a two- or three-dimensional human figure using standard proportions.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 7.14 Choose a specific feeling to evoke through integration of visual, spatial, and temporal concepts.
- 7.15 Use subject, values, theme, and/or symbols to communicate desired aesthetic results or personal values in an artwork.

### **Understanding the visual arts in relation to history and culture**

- 7.16 Compare and analyze the characteristics of artworks and artists from different periods of time, styles, and cultures.

7.17 Make comparisons between different cultures in a selected time frame.

7.18 Demonstrate how time and place influence meaning and value in a work of art.

7.19 Create two-dimensional art based on a specific historical period.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

7.20 Compare reasons for creating works of art and cite examples, aesthetic, tradition, preservation, and self-expression.

7.21 Identify calligraphy as an art form, use of traditional or contemporary tool(s), lettering and/or ink drawing, calligraphic line quality.

7.22 Identify and compare purposes in creating two-dimensional paintings and/or stained glass works, graphite, pen and ink works, paintings done in watercolor, acrylic, or oil, stained glass designs.

7.23 Recognize and compare reasons for creating three-dimensional sculpture, subtractive/additive sculpture in clay, wood, plaster, marble; religious, commissioned pieces, public display, and personal expression.

7.24 Identify past and contemporary uses of art forms, calligraphy.

7.25 Examine and compare the meaning and purpose between two- and three-dimensional works, paintings, drawings and sculpture. (What ideas and values are being represented by the artist or a culture?)

7.26 Use the critical process (description, analysis, interpretation, aesthetic judgment to evaluate two- and three-dimensional artworks from various eras and culture; determine the meaning, merit, and success of works.

7.27 Select, identify, and display his/her work.

**Making connections between visual art and other disciplines**

7.28 Explain and compare two or more arts disciplines in a cultural context.

7.29 Explore American architecture through historical and/or mathematical concepts.

## **Grade Eight General Art**

Eight grade students recall and refine use of art production media, techniques, and processes combining the art elements and principles in creating two- and three-dimensional works. Students choose content related to their own lives. Art history is analyzed. Specific careers are identified and purposes are compared (graphic/commercial and fine art). Students compare and evaluate artworks based on period and culture. Applications of art criticism processes are used in viewing and writing about their own works and art exhibits. Emphasis is given to West Virginia artists and their contributions to our history and culture.

### **Understanding and applying media, techniques, and processes**

- 8.1 Recall, refine, select, and compare the effectiveness of various media, techniques, and processes used to express experiences and/or ideas.
- 8.2 Explain and analyze the effectiveness of their choices.
- 8.3 Use selected media to produce artwork, photography, and computer imagery, communicating experiences and/or ideas.

### **Using the elements of art and principles of design**

- 8.4a Evaluate the effectiveness and use of elements of art and principles of design.
- 8.5 Create two-dimensional artworks emphasizing at least four elements of art and three principles of design.
- 8.6 Create a three-dimensional artwork using a variety of art elements and principles of design.
- 8.7 Create artworks using color schemes chosen from the following: complementary, analogous, monochromatic, triadic, split complementary, warm, cool.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 8.8 Choose realistic or non-objective content to communicate specific meaning.
- 8.9 Create realistic or non-objective symbols that communicate either aesthetics or values in the context of their own lives.

### **Understanding the visual arts in relation to history and cultures**

- 8.10 Analyze and interpret the characteristics of artworks and artist from different periods of time, styles, and culture.
- 8.11 Analyze and evaluate art movements with concurring world events.
- 8.12 Demonstrate and analyze how time and place influence meaning and value in a work of art.
- 8.13 Create three-dimensional art based on a specific historical period.

### **Reflecting upon and assessing the characteristics and merits of their work and the work of others**

- 8.14 Identify various careers in art, architecture; city planning, landscape, buildings; art education; entertainment: animation, special effects design, art direction for performing arts; exhibit and display design, fashion design, fine arts and crafts; graphic design: layout, illustration, computer graphics, publishing, film and video; industrial design: furniture, tools, toys, automobiles; interior design, photography, photojournalism.
- 8.15 Identify and compare the purposes of graphic design/commercial art and fine art, advertising media, poster art, layout, computer generated works, photography, fine arts, and crafts.
- 8.16 Compare the contemporary and/or historical meaning and purposes of exemplary artworks based on information about their period and culture, Toulouse-Lautrec to modern graphic designers, costume design of the twentieth century, cartoonist's animation to computer generated animation, video as an expressive tool.
- 8.17 Discuss and evaluate art, architectural structures, public sculptures, a photography exhibit, contemporary graphics, and fashion designs.
- 8.18 Select, identify, and display their works(s).
- 8.19 Apply the knowledge of art criticism while viewing an art exhibit by preparing individual written responses to artworks within a display or comparing responses as a group critique.

**Making connections between visual art and other disciplines**

- 8.20 Employ two or more arts disciplines to recreate or illustrate a selected historical or cultural context, Renaissance Fair.
- 8.21 Examine the relationships of local history and culture to West Virginia artist.

## **Art 1 (Grade 9)**

Art I is designed to reinforce and build on knowledge and skills developed by the K-8 Instructional Objectives. Experiences in producing two-dimensional and three-dimensional artworks using a variety of media, techniques, and processes will be provided. Critical thinking skills will be developed through analysis of works both orally and in written form. An understanding of the arts in relation to culture, history, other disciplines, and careers will be emphasized.

### **Understanding and applying media, techniques, and processes**

9.1 Explore at least six two-dimensional media, techniques, and processes safely in art projects which may include, but are not limited to:

- \*architectural renderings,
- \*batik,
- \*calligraphy/lettering,
- \*collage,
- \*computer technology,
- \*cut paper,
- \*drawing,
- \*fashion design,
- \*graphic design,
- \*interior design,
- \*media arts,
- \*mixed media,
- \*painting,
- \*photography,
- \*printmaking.

9.2 Explore at least three three-dimensional media, techniques, and processes safely in art projects that may include, but are not limited to the following:

- \*architectural models,
- \*ceramics
- \*enameling,
- \*fiber arts,
- \*jewelry,
- \*product design,
- \*sculpture,
- \*paper mache,
- \*origami.

9.3 Conceive and create two and three-dimensional artworks using various media, techniques, and processes to communicate ideas and explore expressive qualities.

### **Using the elements and principles of design to create structures and functions in art**

9.4 Analyze and compare structures and functions of two- and three-dimensional artworks including the following:

- \*line,
- \*shape/form,
- \*color,
- \*value,
- \*space,

- \*texture,
- \*rhythm/movement,
- \*repetition/pattern,
- \*balance,
- \*unity/harmony,
- \*dominance/emphasis,
- \*contrast/variety,
- \*proportion/scale.

9.5 Use the elements and principles of design to identify similarities and differences in two- and three-dimensional visual art.

9.6 Participate in oral and written critiques of artworks showing understanding of elements and principles of design.

9.7 Conceive and create two- and three-dimensional artworks based on elements and principles of design using appropriate media, processes, and techniques to solve assigned problems.

#### **Choosing and evaluating a range of subject matter, symbols, and ideas**

9.8 Research and discuss the significance of artworks as a means of understanding past and present cultures.

9.9 Discover similarities and differences in the purposes of artworks of past and present cultures.

9.10 Create artwork using subjects, symbols, and ideas related to contemporary society.

#### **Understanding the visual arts in relation to history and cultures**

9.11 Discuss the historical and cultural background for the media used in class projects.

9.12 Discuss the historical and cultural (western and non-western background) of subject matter and themes for the media used in his/her projects.

9.13 Research and review functions and meanings of selected art objects from various cultures.

9.14 Research and report on the relationship of artworks to one another in terms of history and culture.

#### **Reflecting upon and assessing the characteristics and merits of their work and the work of others**

9.15 Use the critical process (description, analysis, interpretation, and evaluation) in discussing works of art.

9.16 Analyze how and why specific works were created and discuss the historical and cultural influences upon them.

9.17 Develop criteria for evaluating works of art from a variety of aesthetic viewpoints and different cultures.

#### **Making connections between visual art and other disciplines**

9.18 Research and discuss the creative processes used in the visual arts in relation to problem solving in other art disciplines, composing music, writing plays, choreographing dances.

9.19 Research and discuss a particular period of history as it relates to art and artists, Kathe Kollwitz and World War I

## **Art II (Grade 10)**

Art II objectives extend the students' artistic skills, critical skills, and concept development through concrete experiences creating, reflecting, and discussing artworks. The exploration of the arts in the context of cultural and historical parameters will be included. Connections will be examined between visual art and other disciplines. Students will also work on developing portfolios.

### **Understanding and applying media, techniques, and processes**

- 10.1 Use and discuss with skill and confidence at least six Two- dimensional medias, techniques, and processes which may include, but not be limited to:
- \*architectural renderings,
  - \*batik,
  - \*calligraphy/lettering,
  - \*collage,
  - \*computer technology,
  - \*cut paper,
  - \*drawing,
  - \*fashion design,
  - \*graphic design,
  - \*interior design,
  - \*media arts,
  - \*mixed media,
  - \* painting,
  - \*photography,
  - \*printmaking.
- 10.2 Use and discuss with skill and confidence at least three three-dimensional media, techniques, and processes for art projects which may include, but not be limited to the following:
- \*architectural models,
  - \*ceramics,
  - \*crafts,
  - \*enameling,
  - \*fiber arts,
  - \*jewelry,
  - \*product design,
  - \*sculpture,
  - \*paper mache.
- 10.3 Conceive and create with skill and confidence two- and three-dimensional art using various media, techniques, and processes.

### **Using the elements and principles of design to create structures and functions in art**

- 10.4 Formulate and defend personal judgments about the effectiveness of the use of the elements and principles of design to accomplish specific purposes of art, commercial, personal, communal.
- 10.5 Analyze and compare the use of the elements and principles of design in works of art.
- 10.6 Evaluate with skill, confidence, and sensitivity the effectiveness of artworks in terms of organizational structures and functions.
- 10.7 Create works of art that use organizational principles and functions to solve specific art problems.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 10.8 Reflect on how artworks differ visually, spatially, intellectually, and functionally, and describe how these are related to history.
- 10.9 Reflect on how artworks differ visually, spatially, intellectually, and functionally, and describe how these are related to cultures.
- 10.10 Apply subjects, symbols, and ideas in their artworks and use the skills gained for creative problem solving and analogical thinking in their daily lives.

### **Understanding the visual arts in relation to history and cultures**

- 10.11 Create artworks, which reflect historical or cultural contexts in terms of the characteristics and purposes of works of art.
- 10.12 Describe the function and explore the meaning of specific art objects within various cultures, times, and places.
- 10.13 Analyze relationships in their own artwork in terms of history, aesthetics, and culture.

### **Reflecting upon and assessing the characteristics and merits of their work and the work of others**

- 10.14 Explore motivations for creating artworks, discuss the implications of various purposes, and justify their reasoning,
- 10.15 Identify purposes for creating and maintaining portfolios.
- 10.16 Develop criteria for the inclusion of works in their own portfolios.
- 10.17 Use the critical process to write a comparative analysis of aesthetic and sensory qualities in his/her own and others' work.
- 10.18 Analyze and evaluate works of art created in different media and from cultural viewpoints.

### **Making connections between visual art and other disciplines**

- 10.19 Apply creative problem solving techniques to an artwork which incorporates at least two art disciplines, theatre set design, events publicity, posters, cover designs.
- 10.20 Compare works from two or more arts disciplines based on specific issues or themes throughout history, political cartoons, and social commentary.

## **Art III (Grade 11)**

Art III builds on previous skills with a more in-depth approach. Art and cultures will be explored visually, verbally, and in written form. Various themes and purposes of art forms and their relationship to the total educational process will be examined. Art history, criticism, and aesthetics will be studied in relationship to individually selected artworks and will lead to development of a personal philosophy of art.

### **Understanding and applying media, techniques and processes**

- 11.1 Use advanced techniques and processes to create artworks using various media, techniques, and processes in a two-dimensional format which may include, but not be limited to:
- \*architectural renderings,
  - \*batik,
  - \*calligraphy,
  - \*computer graphics,
  - \*cut paper,
  - \*drawing,
  - \*fashion design,
  - \*graphic design
  - \*interior design,
  - \*media art,
  - \*mixed media,
  - \*painting,
  - \*photography,
  - \*printmaking.
- 11.2 Develop and apply in-depth techniques in the three-dimensional area(s) which may include, but not be limited to:
- \*architectural models,
  - \*ceramics,
  - \*crafts,
  - \*enameling,
  - \*fiber art,
  - \*jewelry,
  - \*product design,
  - \*sculpture.
- 11.3 Conceive, create, and critique two- and three-dimensional works for inclusion in exhibition and/or portfolio.

### **Using the elements and principles of design to create structures and functions in art**

- 11.4 Examine artworks from different viewpoints and cultures in terms of elements and principles of design, western vs. oriental concepts of pictorial space.
- 11.5 Create multiple solutions through thumbnail sketches, revisions, and rough draft form, to assigned problems.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 11.6 Identify and discuss specific themes or ideas in art in relationship to philosophies of art.
- 11.7 Discuss specific artists and evaluate symbolism used in their work.

**Understanding the visual arts in relation to history and cultures**

11.8 Research and report on how a criticism effects the way we view works of art.

11.9 Explore art of various cultures to look for common themes, design motifs.

11.10 Integrate common characteristics of diverse cultures and ethnic groups into individual artworks.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

11.11 Prepare oral or written critiques of their own and other artists' works.

**Making connections between visual art and other disciplines**

11.12 Attend a performing arts event and write a comparison of principles common to art and that event, critique of qualities of set design and appropriateness to theme/purposes of performance.

## **Art IV (Grade 12)**

In art IV students will develop and clarify their philosophy of art and art making through in-depth advanced explorations with media, techniques, and processes. A portfolio reflecting a broad base of knowledge in the arts and in-depth understanding of personal art forms will be developed and refined. Students will also take part in planning and installing an exhibition of their works.

### **Understanding and applying media, techniques and processes**

12.1 Communicate advanced ideas effectively in two-dimensional media selected from, but not limited to:

- \*architectural renderings,
- \*batik,
- \*calligraphy,
- \*computer graphics,
- \*cut paper,
- \*drawing,
- \*fashion design,
- \*graphic design,
- \*interior design,
- \*media art,
- \*mixed media,
- \*painting,
- \*photography,
- \*printmaking.

12.2 Apply advanced techniques to communicate ideas through three-dimensional areas which may include, but are not limited to:

- \*architectural models,
- \*ceramics,
- \*crafts,
- \*enameling,
- \*fiber art,
- \*jewelry,
- \*product design,
- \*sculpture

12.3 Complete portfolios and participate in exhibitions.

### **Using the elements and principles of design to create structures and functions in art**

12.4 Synthesize two or more viewpoints written about a famous work of art.

12.5 Develop multiple solutions in the process of creating an independent project.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

12.6 Develop and write a personal philosophy of art for possible inclusion in portfolio.

12.7 Research, report, and discuss how specific artists and symbolism have influenced their work.

12.8 Engage in reflective writing in evaluating the influences other artists have on their own work.

### **Understanding the visual arts in relation to history and cultures**

12.9 Analyze and interpret artworks using two or more critical models or aesthetic viewpoints, 19<sup>th</sup> Century vs. 20<sup>th</sup> Century Impressionism, western and oriental architecture.

- 12.10 Analyze and interpret artworks showing understanding of the work of critics, historians, aestheticians, and artists.
- 12.11 Compare common characteristics of visual art between two or more cultures or ethnic groups.
- 12.12 Analyze, evaluate, and interpret the meaning of artworks across time and among various cultures or ethnic groups.
- 12.13 Research and discuss the historical and cultural influences on subject matter and themes of their own work.

**Reflecting upon and assessing the characteristics and merits of their work and the work of others**

- 12.14 Review and analyze the contents of portfolios or exhibits in terms of ideas, attitudes, reflective critiques, and statement of intent.

**Making connections between visual art and other disciplines**

- 12.15 Plan and participate in an interdisciplinary event, design science or social studies fair layout and publicity, theatre playbills, publicity, scenery.

## **Art History, Appreciation, Aesthetics (Grades 9-12)**

The purposes of these courses are to identify, discuss, and compare cultural and multi-cultural influences on the arts, including social, political, economic, functional, and aesthetic considerations where appropriate. Critical analyses in written and oral forms will be developed. An awareness of different philosophies and viewpoints will be emphasized.

### **Understanding and applying media, techniques and processes**

- 1 Identify and describe various styles, techniques, and media in works of art.
- 2 Understand the use of media techniques and processes in relation to artwork studied.

### **Choosing and evaluating a range of subject matter, symbols, and ideas**

- 3 Identify, discuss, and compare cultural and multi-cultural influences on art, social aesthetic, and sensory qualities, and historical events.
- 4 Develop an awareness and understanding of symbols, issues, and themes related to artworks of varying time periods and cultures.
- 5 Compare and contrast aesthetic expression in terms of both form and content.

### **Understanding the visual arts in relation to history and cultures**

- 6 Discuss how art throughout history has influenced the art of today.
- 7 Conduct research into specific styles and periods of art and create art projects or written presentations inspired by the same.
- 8 Understand that conventions of form are often indicators of systems of belief.

### **Reflecting upon and assessing the characteristics and merits of their work and the work of others**

- 9 Compare artists, styles, techniques, and their influences on one other within a given period of time.
- 10 Identify and analyze purposes and results of criticism in written or oral form.
- 11 Use the critical process (description, analysis, interpretation, evaluation) in critiquing works of art.
- 12 Develop criteria for critiques about artist, historical styles, movements, and concepts.
- 13 13 Develop an awareness of different philosophies of art or aesthetic viewpoints.

### **Making connection between visual art and other disciplines**

- 14 Explore art history and its relationships to other disciplines.