

Content Contributors

Financial Support provided by:



The Ohio Alliance for Arts Education
is supported annually by
The John F. Kennedy Center
for the Performing Arts
and the Ohio Arts Council



Beaver Local School District

Elayne Lowe - *Project Director*

Sammi States - *Layout Editor*

Canfield Schools

Heidi Garwig

Nancy Hulea

Diane Leonard

Columbiana Exempted Village

Margaret Jones

Holly Zolonish

Warren City Schools

William Burgess

Jeffrey Jones

Paul Sweeny

Ohio Alliance for Arts Education
77 South High Street, 2nd floor
Columbus, Ohio 43215-6108
614.224.1060

A Fine Arts Standards Guide for Families



What is Expected in High School

Music Visual Art



Dear Family,

The Ohio Alliance for Arts Education is pleased to provide you with this ***Fine Arts Standards Guide for Families***. Our aim is to provide information and resources that assist you in helping your child succeed in school. **Academic content standards** for all subjects have been around for a few years in Ohio. The academic content standards guide teachers in knowing what students are expected to learn at any given grade level.

The ***Fine Arts Standards Guide for Families*** series was written by Ohio arts educators participating in the Mentor Project with the Ohio Alliance for Arts Education, funded in part by the Ohio Arts Council. The arts educators saw a need to articulate the academic content standards for the arts in the same manner in which the Ohio Department of Education had communicated those addressing the core subjects of reading, writing, mathematics, science, and social studies in past years. We recognize the expertise, time, and passion for the Mentor Project arts educators have given to this project and hope that you, too, will find this guide helpful to you as a family.

Arts education is part of your child's complete educational experience. The arts are essential to the basic education of all students. The ***Fine Arts Standards Guide for Families*** serves as a starting point from which you can help your child succeed in school. For more information about the complete set of standards, we encourage you to visit the Ohio Department of Education's website at www.ode.state.oh.us and click on *Standards and Instruction* to view the standards in their entirety.

If you are interested in additional information about the Ohio Alliance for Arts Education or would like to become more involved in promoting arts education in your school or district, we welcome your phone call at 614.224.1060 or email at dcollins@oaae.net.

Sincerely,

Donna S. Collins

Donna S. Collins
Executive Director
Ohio Alliance for Arts Education

Realism – Aesthetic theory stating that the essence of art (see ***essentialism***) is accurate portrayal, the faithful representation of nature and real life without idealization.

Rhythm – A regular or harmonious pattern created by lines, forms, and colors in painting, sculpture, and other visual arts.

Self-Assessment – The active engagement of students in reflecting upon and evaluating their own abilities, performance, and final products of the creative process, the learning of which allows them to monitor their own progress and learning.

Space – Utilization of a given area by organizing, separating, or arranging objects.

Style – Distinctive features of artistic expression (materials used, ways of drawing, painting, or creating) used by a particular person or group, or in a specific era.

Subject Matter – The content of a work of visual art; all that is depicted or indicated. This may include portraits, human figures, cityscapes, landscapes, seascapes, animals, and nonobjective or abstract forms.

Technique – The process by which materials are used to create visual art including such means as drawing, painting, carving, rendering, printing, sketching, or stippling.

Technology – Modern innovations and devices that can be used to explore, create, and document visual artwork, including electronic media, computers, cameras, video equipment, digital imagery, video and computer graphics, and visual art software.

Texture – The appearance and feel of a surface.

Unity – An ordering of all elements in a work of art so that each contributes to a unified aesthetic effect, the effect produced.

Value – The relative darkness or lightness of a color.

Visual Effect – Final result created by the artist's compositional choices, the arrangement of elements using the principles of design. Visual effects create an impact and command the attention of the viewer, drawing the awareness to such aspects of an artwork as textured surfaces, patterns, or the illusion of movement or depth.



High School Expectations Vary Based on Students' Past Experiences and Future Academic and Creative Needs

Expressionism – Aesthetic theory stating that the essence of art (see **essentialism**) is expression of the inner emotions, feelings, moods, and mental states of the artist.

Form – The shape and structure of a work of art. Many artists strive for a relationship between form and content, so that the way something is made fits with what the artist intends the work to be about or how it will be viewed.

Formalism – Aesthetic theory stating that the essence of art (see **essentialism**) is "significant form" – lines, shapes, colors, and other formal properties of the work; representation, expression, and other subject matter are irrelevant

Harmony – A way of combining elements of art to accent their similarities and bind the picture parts into a whole. It is often achieved through the use of repetition and simplicity.

Instrumentalism – Aesthetic theory stating that the essence of art (see **essentialism**) is its usefulness in helping us to comprehend and improve our overall life experiences.

Interpretation – The drawing of conclusions about meaning in an artwork through identification and analysis of the social, political, or personal commentary the artist makes through it.

Points of View – Perspective of the individual whose experiences and/or special circumstances that can shape personal understanding of, feelings about, and responses to art in general as well as those regarding particular types or styles of art. Study and analysis of an artist's work, combined with investigation of the artist's era and life, can contribute to the viewer's understanding of the point of view held by the creator of an artwork.

Portfolio – A collection of samples of one's completed artwork and works in progress. A digital portfolio is a sampling of the breadth and depth of a person's work conveying the range of abilities, stored by electronic means on file or disc, which might include graphic work done on computer, images of artworks created via other media, and reflections upon work represented as well as written accounts of the creative process and responses to the works included, such as awards or recognitions bestowed.

Principles of Design – Creative considerations applied by an artist to achieve a desired effect. These include balance, proportion, rhythm, emphasis, variety, focus, harmony, and unity.

Processes – The complex operation that involves a number of methods and techniques to create a work of art, the active methods used to produce artwork.



Students are given the option of taking a variety of electives during their high school years. In choosing these, some will select classes from assorted disciplines, while others focus on a particular concentration. Because classes in the Fine Arts often are multi-grade level, the learning experienced is not easily broken down into specific grade



level requirements – a senior may be taking art for the first time, while a junior may be entering the second or third year of high school art training. The classes themselves also vary – a freshman in band will likely have had three-to-four years' experience playing an instrument, yet a junior or senior might enter a Music Appreciation class with no structured musical learning beyond the seventh grade.

Due to the variances in what might be expected of a student at any high school grade level depending upon prior experience or particular classes chosen, this **Fine Arts Standards Guide for Families** does not designate expectations by grade level in the manner that the Standards Guides for younger grades do. Instead, the expectations that apply only to those students with several years' experience in an area of study specify "students with more than two [or three] years of musical [or art] training". Hopefully these indicators will clarify for students and their families what the expectations are, based upon the student's level of prior classroom experience.



This guide ends with glossaries that provide definitions for many of the discipline-specific terms used in the text. Referring to this section for explanations of unfamiliar terms may clarify the expectations outlined.





Historical, Cultural, and Social Contexts

What this means: Students will be able to demonstrate knowledge and understanding of music from a variety of musical styles, cultures, and events, past and present, and of its influence on their lives in today's world.

- Students should be able to recognize, describe, compare, and contrast form in music literature (vocal and instrumental) from various historical periods, leading to an understanding of form development and the influence of historical events and cultural changes on this process.
- Students should be able to compare and interpret (explain the meaning of) various musical styles from the United States, other cultures, and historical periods, developing understandings that will allow them to analyze and critique various works of music based on their style, and the historical and cultural contexts in which they were created.
- Students should be able to discuss, perform, and evaluate the performance of music from various composers of different musical time periods, gaining through their experience the ability to compare and contrast the composers' musical selections and describe the distinguishing characteristics of their works.
- Students with more than two years of musical training should be able to compare and contrast the performance practices of music from various historical periods, demonstrating these through authentic performance.
- Students should be able to identify the social context from which music from various cultures developed and evolved, explaining how music reflects the political and social events of history.

Visual Art Glossary

Aesthetic Qualities – The aspects of a work of visual art that appeal on a sensory level, pleasing the personal taste of the viewer or invoking a response.

Aesthetic Perspectives or Theories – Schools of thought or intellectual positions addressing what art is (see **essentialism**) and does, and how and why the viewer responds sensitively in an original and accurate way to aspects of visual art. These include formalism, realism, expressionism, and instrumentalism.

Aesthetics – An area of philosophy that studies the beautiful and artistic and examines related human responses to art through inquiry process.

Art Criticism – The process of describing, interpreting, and judging the aesthetic value and meaning of a work of art. Critical thinking skills are a vital requisite for occupations necessitating artistic discernment and evaluation, such as an artist, museum curator, art critic, and art appraiser.

Composition – The organization of the elements of art in an artwork; the way the parts are used to create the whole and how they relate to one another in the design of the piece.

Criteria – Characteristics that serve as a basis for judging a work.

Critical Thinking Skills – The process of developing individual solutions to complex problems by initiating serious discussions about what makes one art medium distinct from another using different types of questions such as application, synthesis, or opinion questions to help to define problems and suggest solutions.

Critique – To review or analyze critically in order to evaluate the work of an artist, writer, or performer.

Culture – The ideas or beliefs, attitudes, and customs that give specific identity to a group of people. Cultural values are reflected in the priorities and predominant moral, ethical, and practical choices of a particular culture.

Elements of Art – Line, shape, color, form, space, texture, and value.

Emphasis – Special attention or effort directed toward something.

Essentialism – Any claim that art has an "essence" – that a basic set of identifiable conditions allow it to exist, requirements without which something is not art. The **aesthetic theories** listed in this glossary are all essentialist theories.

Pitch – High or low sound of a tone relative to the surrounding tones.

Repertoire – The collection of music that a musician has learned and prepared for performance.

Sight-Read – The reading and performing of a work – typically, a piece of music, but sometimes also linguistic texts like drama – without having seen it before.

Social Context – Historical or social factors that influence music, including local, national, or world events in cultural settings. An example of this in our country would be an examination of the ways that cultural movements such as the pre-Civil War Southern slave culture or the social revolution of the 1960's influenced the music produced in their eras.

Step – Distance in sound between two pitches, measured in half and whole increments.

Style – The way in which something is said, done, expressed, or performed. A style of music will have certain identifying characteristics that differentiate it from other musical styles, such as instrumentation, particular rhythmic patterns, a set form or specific components of form, and use of musical elements in notable ways.

Syncopated Rhythm (Syncopation) – The temporary contradiction of the regular beat of music or the stressing of normally unstressed beats. Musical accent falling on an unexpected beat, allowing a strong sound to occur at a time when a weak one is expected.

Technique – A degree of skill or command of fundamentals exhibited in any performance, including skills affecting posture, breath support, hand positioning, dexterity, and timing.

Tempo – Speed or pace of a piece of music, fast or slow.

Texture – The density of a piece of music as harmonic variations are added to sound with the melodic line, with layers of sound moving together in rhythm or maintaining independent rhythm patterns.

Timbre – The *tone color* of an instrument, voice, or register; the aural qualities of any sound produced that make it unique and identifiable in comparison with other sounds.

Tonality – Organization in the writing of a composition that contributes to the feeling that one pitch is the pulling force or tonal center to which the listener's ear is drawn; pitch center of a given musical selection in relation to intervals (distance between pitches) and scales.

Creative Expression and Communication

What this means: *Students will be able to read and write (compose) simple rhythms and melodies. They will also be able to perform music, independently or in a group, with technical accuracy and expression.*

- Students should be able to perform a varied collection of music representing different types of styles and cultures, demonstrating technical and stylistic accuracy, expression, proper musicianship, and appropriate response to the conductor's gestures.
- Students should be able to demonstrate appropriate ensemble skills, developing skills and musicianship that allow them, with experience, to prepare and perform advanced literature.
- Students should be able to sight-read music, utilizing expressive symbols and terms notated with increasing competency.
- Students should be able to improvise in conjunction with given chord progressions and symbols.
- Students should be able to identify, read, notate, and perform concert-pitch major scales appropriate to their instrument or voice, both ascending and descending as their skills advance.
- Students should be able to read, notate, and perform a one-octave chromatic scale, both ascending and descending as their skills advance.
- Students with more than three years of musical training should be able to sight read major, minor, and chromatic melodies.
- Students will be able to read and perform music with dotted eighth and sixteenth notes and syncopated rhythms in duple, triple, and compound meters.

- Students with more than two years of musical training should be able to identify homophonic (where two or more voices move together in harmony) and polyphonic (where two or more parts move with rhythmic independence) texture.
- Students with more than three years of musical training should be able to incorporate music symbols and terms expressively when performing a varied music repertoire.



Harmonic Progression – A series of chords that follows principles and guidelines defined by the tonal conventions of a particular style or type of musical composition. The manner in which the chords relate to each other creates a pattern that in turn helps the listener to identify the style or musical form. An example of this is the harmonic progression common to American jazz music called twelve bar blues, which is very recognizable to those familiar with the sound of the style.

Improvise- To improvise is to spontaneously invent, compose, or perform (by playing, singing, or dancing to music) with little or no preparation.

Instrumentation– The instruments required in order for a piece of music to be played as indicated and provided for by the composer or the arranger.

Key Signature- a series of sharp and flat symbols written at the beginning of a piece of music to indicate which notes will be played using them, the music's basic scale and tonality.

Major Scale – Set of eight notes in ascending (lowest-sounding to highest) or descending (highest-sounding to lowest) order that begins with the dominant note of the musical key. Scales are often used by musicians as an exercise for developing technique and for warming up in preparation for rehearsal or performance. When an ensemble plays a scale together, the instrumentalists use the keys that will allow their instruments to produce a common sounding pitch, called concert pitch. Other scales include minor (eight ordered notes whose half and whole step pattern falls differently than that of the major scale, producing a variant of tonal center and sound) and chromatic (using all twelve tones at half-step intervals).

Meter – Grouping of beats into sets in a piece of music, usually two-beat (duple) or three-beat (triple) patterns. Compound meter is the grouping of beats into a pattern that combines duple and triple components. The numbers 2/4, 3/4, 4/4, and 6/8 are *time signatures* written at the beginning of a piece of music to indicate the meter.

Musicianship – Artistic elements displayed by a musician including appropriate tone quality, technique, articulation, musical expression, posture, and musicality.

Performance Practices – The presentation of a performance as characterized by choices made regarding aspects such as specific instrumentation (part assignments, period instruments or modern substitutes), size of ensemble, seating arrangement, tempo, or overall playing technique.

Music Glossary

Analyzing and Responding

Aesthetics – A philosophy, sometimes called judgments or tastes, which studies and explains the human response to art, music, or literature through the inquiry process. The aesthetic qualities of a musical work are those that appeal on a sensory level, pleasing the personal taste of the listener.

Articulation – The making of clear and understandable sounds.

Authentic Performance – The playing or singing of musical selections using performance characteristics commonly used during the composer's lifetime, those actually intended by the composer, or those which the composer might have heard, performed, or been aware of.

Basic Art Elements and Terms – Aspects of and words that can be used to describe works in various areas of fine arts. These include descriptors and designators such as form, texture, balance, composition, content, contour, design, folk, movement, style, texture, theme, variation, and unity.

Basic Music Terms and Symbols – Words and physical representations that communicate information to the musician about the music to be read or played. These might include such indicators as clef, key and time signatures, tempo or dynamic markings, and stylistic labels.

Clef – A symbol at the beginning of a staff that indicates the location of pitch on its lines and spaces.

Compositional Techniques – Devices used by a composer in the writing of music, such as theme, imitation, variation, and instrumentation.

Critique – To review or analyze critically in order to evaluate the work of an artist, writer, or performer.

Culture – The ideas, beliefs and customs of a group of people by which their society may be identified.

Dynamics – Volume of sound, or level of loudness and softness in a piece of music.

Elements of Music – Melody, harmony, rhythm, meter, tempo, dynamics, and timbre.

Ensemble Skills – Abilities developed that enhance a musician's ability to play well as part of a musical group. These can include intonation, balance of sound, and rhythmic accuracy.

Form – The structure or organization of a piece of music – how its parts are put together to make a whole.

What this means: *Students will be able to listen to a wide range of music and be able to describe and evaluate it using age-appropriate music terminology.*

- Students should be able to respond appropriately to a conductor's patterns and gestures, analyzing how they relate to and guide musicians' interpretations of different musical selections.
- Students should be able to use correct technique required for proper tone production.
- Students should be able to define basic music terms and symbols used in music. As their learning progresses over several years, they should demonstrate advanced knowledge of music terminology to describe the effects of different compositional techniques and in their evaluation of musical selections.
- Students should be able to describe compositional use of the elements of music in works of contrasting styles and cultures as related to musical expression, working toward an understanding of how these are used to give musical selections unique character.
- Students should be able to aurally identify tonality and traditional harmonic progressions in selected repertoire.
- Students should be able to critique (review and evaluate) the quality and effectiveness of their performance and/or compositions and those of others. As their musical experience and understanding advance, students should become capable of evaluating multiple performances of the same musical piece using correct terminology.

Valuing Music/Aesthetic Reflection

What this means: *Students will gain an understanding of why music is important to other people and will respect others' opinions about music. Students will be able to express how music is important in their own lives.*

- Students should be able to describe how elements of music are used in a work to create images or evoke emotion, describing the resultant effects.
- Students should be able to explain how people from different backgrounds use and respond to music, citing specific examples.
- Student should be able to choose music works and performances based on knowledge of music concepts (pitch, tempo, dynamics) and defend their choices citing these.
- Students with more than two years of musical training should be able to use correct music terminology to critique their composition or performance, as well as those of others, based on aesthetic qualities.
- Students with more than two years of musical training should be able to explain how life experiences change the value and meaning of music preferences in their lives. As their musical knowledge continues to develop, students should also be able to explain how the purpose, meaning, and value of selected musical works change because of the impact of the listener's life experiences.
- Students with more than three years of musical training should be able to alter music pieces, performances, or composition presentations to enhance the quality of the music selection.

Tips

and Activities

- Encourage creative expression at home by providing a variety of art supplies in a designated drawer.
- Visit the Andy Warhol Museum in Pittsburgh, Pennsylvania, to experience and gain knowledge about how Andy Warhol influenced other artists and why his work still influences artists today.
- Visit *Fallingwater* (a house designed by Frank Lloyd Wright in Ohio, Pennsylvania) or other historical neighborhoods near where you live. Calling to make reservations before your scheduled trip is recommended.
- Discuss creativity with your child and its critical role in virtually all fields of work. Tell your child how creative thinking is important in your occupation and those of friends and family members.
- Visit *Field of Corn* in Dublin, Ohio. Discuss the political and social stance the artist took in creating this large outdoor sculpture environment.
- Invite your child to read reviews about art shows, movies, and other events. Encourage them to write their own.
- Become involved as a family! Explore with your child the opportunities in your community to serve as an advocate for the arts. Active involvement in supporting the arts is easily available to people of all ages in the following ways: become an art advocate, volunteer for events, become a supporting member of a museum, attend concerts and plays, sign up for workshops and classes, patronize business that support the arts, join a professional arts organization, become a patron, and support your local community scheduled art activities.

Connections, Relationships, and Applications

What this means: *Students will be able to apply what they have learned in music to their other academic subjects (art, math, science, reading, and social studies), recognizing the similarities and differences between the arts and the other disciplines.*

- Students should be able to identify the philosophical beliefs, social systems, universal themes, and movements that influence the function and role of art in people's lives.
- Students with more than two years of art training should be able to identify art professions that require a portfolio for employment such as architect, photographer, graphic designer, and book illustrator.
- Students with more than three years of art training should be able to select interdisciplinary visual art projects for a portfolio and write a description of the processes used.
- Students with more than three years of art training should be able to research one local, state, or national professional arts organization for the visual arts and describe ways that it advocates for arts education.



- Students should be able to explain how basic arts elements are used in similar and different examples of music and other arts disciplines.
- Students should be able to identify art forms (sculpture, woodworking, and painting) that involve collaboration with other art forms (musical theatre, opera).
- Students should be able to apply problem-solving and creative-thinking skills used in music to other academic content subjects.
- Students should be able to describe the role of music and musicians in various cultures.
- Students with more than two years of musical training should be able to compare and contrast the roles of creators, performers, and others involved in the production and presentation of the arts.
- Students with more than two years of musical training should be able to compare and contrast different roles musicians assume in various cultures and music settings. The student should also be able to describe the skills and training needed by the musician.
- Students should be able to explain the role of technology in creating, performing, and listening to music. As their learning progresses, students should become capable of using technology to create and/or perform various forms of music.



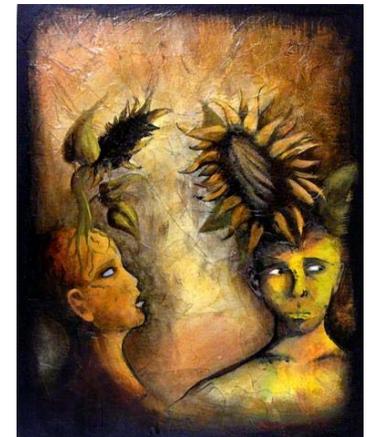
- Students should be able to incorporate subject matter common to music and other subject areas into a music presentation.
- Students should be able to select musical experiences that represent their skills, abilities, and accomplishments.
- Students should be able to explore and identify opportunities for lifelong involvement in music.



Connections, Relationships, and Applications

What this means: *Students will connect and apply their learning of visual art to study in other arts and academic disciplines, understanding ideas and concepts common to multiple subjects and recognizing the importance of lifelong learning and experience in visual art.*

- Students should be able to survey various art theories or movements and make a presentation (oral, written, visual, or multimedia) to explain one of them.
- Students should be able to research and compare how visual art is used in a musical, dramatic, or dance production.
- Students should be able to research and compare how major historical events, contemporary artists, media, materials, and processes (perceiving, responding, creating, and communicating) impact visual art as well as other arts disciplines.
- Students should be able to research and provide examples that show the relationship of visual art to other subjects in the curriculum, explaining commonalities between them.
- Students should be able to research and report on careers in the visual arts and identify the experience, education and training needed for each one.
- Students should be able to investigate opportunities for lifelong involvement in the arts and arts-related careers, identifying ways to provide active support to the arts locally and nationally.





- Students with more than two years of art training should be able to compare and contrast responses to aesthetic issues connected to public displays.
- Students with more than two years of art training should be able to analyze how society influences the interpretation of works of art and the way it is perceived.
- Students with more than three years of art training should be able to compare the ways in which the emotional impact of a specific artwork affects the interpretation.
- Students with more than three years of art training should be able to apply critical thinking skills to synthesize the beliefs of significant philosophers about the nature of art.
- Students with more than three years of art training should be able to demonstrate the ability to form and defend their judgments about the merits and significance of works of art.
- Students with more than three years of art training should be able to research and compare the reviews of different art critics regarding the same work of art.

Tips and Activities

- Foster a love for music by attending musical performances in your area. Discuss musical pieces or styles of music your student shows particular interest in. If possible, purchase recordings of these.
- Encourage your student to examine why we like the music we do. Treat your child's musical choices with respect, and encourage reflection on why those choices are made. Discuss specific aspects of preferred music using musical terms, identifying together similarities in favored styles, pieces, or performers. Discuss your own musical tastes, and share the reasons for them.
- Encourage your student's natural musicality at home. When the opportunity arises, attend local concerts and musical productions, discussing them afterwards.
- If at all possible, allow your students to take music lessons. If musical instruction on an instrument is offered at school, encourage practicing and help your child as much as possible to overcome the obstacles of frustration and inexperience by being fully supportive of efforts demonstrated.
- Create opportunities for cross-disciplinary experiences. When your student is facing a major project assignment for a class in another discipline, support incorporation of music as a way to enhance a presentation of non-musical material.



Historical, Cultural, and Social Contexts

What this means: *Students will be able to understand the impact history, culture, society, and politics have on art as well as the corresponding impact art has on these aspects of human experience and community.*

- Students should be able to explain and compare the relationship of a selected work of art to its time period and style, and to the technique in which it was created, relating how art historians, curators, anthropologists, and philosophers contribute to our understanding of changes made in art through history.
- Students should be able to connect a variety of contemporary art forms, media, and styles to their cultural, historical, and social origins, researching and describing the cultural values in various traditions that influence these forms.
- Students should be able to describe various sources (personal experience, imagination, interests, everyday events and social issues) and circumstances that visual artists use to generate ideas for two- and three-dimensional artwork.
- Students with more than two years of art training should be able to research, analyze, and explain how our heritage, traditions, attitudes, and beliefs reflect the artist's point of view based on historical, cultural, social, and political foundations.
- Students with more than two years of art training should be able to investigate and report on the influences of print and electronic media on contemporary art.

Valuing the Arts / Aesthetic Reflection

What this means: *Students will be able to make judgments about artworks using appropriate criteria. Students will be able to understand why people value visual art, reflecting on and respecting diverse points of view.*

- Students should be able to distinguish the aesthetic qualities in works of art and determine how the artist achieved the effect while demonstrating logical reasoning to justify its merit.
- Students should be able to identify various sources for published reviews of artworks and use them to analyze and understand different aesthetic perspectives.
- Students should be able to formulate generalizations about the value of art from their experiences producing and responding to art.
- Students should be able to develop and apply aesthetic criteria for selecting a body of work for their portfolios that demonstrates accomplishment, knowledge, and skill in the visual arts.

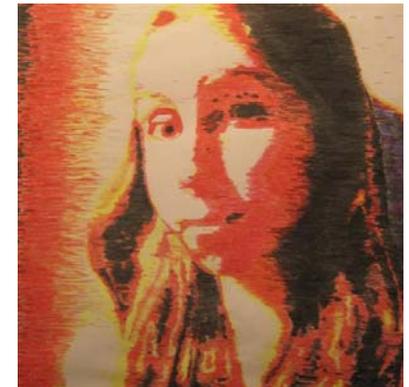


Analyzing and Responding

What this means: *Students will use the vocabulary of art to make judgments regarding artistic quality and will be able to interpret meaning in works of art.*

- Students should be able to apply various methods of art criticism to develop written and spoken analyses and interpretations of works of art.
- Students should be able to analyze the way media, technique, compositional elements, and subject matter work together to create meaning in selected artworks.
- Students should be able to use appropriate vocabulary to define and describe techniques, materials, and methods that artists use to create works of art with a meaning or purpose.
- Students more than two years of art training should be able to give a peer review or critique and describe the relationship between the content or ideas in artworks, and explain how visual, special, and temporal concepts integrate to communicate meaning.
- Students with more than three years of art training should be able to analyze and interpret how artwork expresses social, political, or cultural commentary, using examples from the artwork to support their interpretation.
- Students with more than three years of art training should be able to explain the role of galleries, museums, art periodicals, and performances in interpreting works of art.
- Students with more than three years of art training should be able to examine and evaluate the role of print media, film, and video in visual art.
- Students with more than three years of art training should be able to construct a rationale for the merit of a specific work of art, using work that falls outside their conceptions of art.

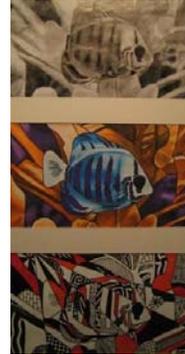
- Students with more than two years of art training should be able to explain the process used to acquire and apply knowledge from art history for art production.
- Students with more than three years of art training should be able to identify and compare the relationships between artworks on the basis of history, culture, and aesthetic qualities and determine the influence of community or cultural values on the choices artists make when creating art.
- Students with more than three years of art training should be able to describe the use of technology as a visual art medium using computer-generated examples.
- Students with more than three years of art training should be able to incorporate knowledge and ideas from art history to produce innovative projects such as independent study pursuits, senior portfolios, and interdisciplinary projects.



Creative Expression and Communication

What this means: *Students will understand the use of tools, techniques, technology, and processes to make art.*

- Students should be able to demonstrate perceptual skill when drawing from direct observation.
- Students should be able to create original artworks in several two-dimensional mediums and at least two three-dimensional mediums that show the development of a personal style, demonstrating increasing complexity and skill as experience is gained in this area over time.
- Students should be able to use available technology as a tool to explore art techniques and to express ideas.
- Students should be able to outline artistic processes and explain their choice of materials, subject matter, and techniques used to achieve certain visual effects from conceiving the idea to completing a work of art.
- Students at all levels should be able to develop criteria for self-assessing, revise works-in-progress, re-evaluate their work, and organize a collection of different media artwork, to document changes made and learning gained in the process.



- Students with more than two years of art training should be able to create artwork that interprets a theme, idea, or concept using technical skill and the perceptive use of visual art elements with emphasis on at least one idea.
- Students with more than three years of art training should be able to prepare a digital portfolio of artworks demonstrating knowledge of technology and its application to visual art.
- Students with more than three years of art training should be able to convey meaning and solve specific visual art problems, demonstrating skill, imagination and in-depth understanding of media and processes.
- Students with more than three years of art training should be able to assemble a physical or digital portfolio demonstrating knowledge, technical skill, a range of media, and original solutions to two- and three-dimensional problems, organizing and displaying their work as part of a public exhibition.