

Art Curriculum Framework

Center for Educator Development in Fine Arts
<http://www.cedfa.org>

Because objects of art are expressive, they are a language.
Rather they are many languages.
John Dewey

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FOREWORD

The Texas Legislature, in authorizing the development of the Texas Essential Knowledge and Skills (TEKS), has as its goal for “all students to demonstrate the knowledge and skills necessary to read, write, compute, problem solve, think critically, apply technology, and communicate across all subject areas. The essential knowledge and skills shall also prepare and enable all students to continue to learn in post-secondary educational, training, or employment settings.”

This framework is provided to help teachers, supervisors, administrators, and education service centers increase student achievement in art. Neither the TEKS nor this curriculum framework should be taken as curriculum. Adoption of the TEKS presents an opportunity for Texas schools to examine and modify existing curricula. For students to achieve at high levels, districts must develop local curricula, instruction, and assessment that are aligned with the TEKS for fine arts.

The process of educating children is much like building a house. The TEKS provide a strong foundation, and this curriculum framework constructs the frame. Each district completes the house in a manner that meets the particular needs of its students. Districts are encouraged to exceed the minimum requirements of law and State Board of Education rules by supplementing these state standards with meaningful activities, resources, and instructional materials.

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PERSPECTIVES ON ART EDUCATION

Comprehensive, well-organized public school art programs guide students in their personal discovery of the visual arts. Students explore the many ways art contributes to culture and examine the power of art to raise social consciousness. Participation in strong art programs based on the Texas Essential Knowledge and Skills (TEKS) for art develops powerful skills of observation and engenders true appreciation of the role of art in society. In addition, art exercises students' critical and creative thinking processes, helping them articulate and solve problems in multiple ways.

Art is to society as
dreams are to
people.
Laliberte and Kehl

Through the study of art and artists of different cultures and historical periods, students gain significant understanding of themselves and others. They learn to view art as a reflection of cultural ideas, beliefs, and social conditions and develop thinking and verbal skills through discussions in which life and art are compared and contrasted.

Importantly, art also enables students to communicate in highly effective, non-verbal media. Art educator and scholar, Elliot Eisner, points out that art education is the only area in the school curriculum explicitly concerned with the visually expressive and the visually relational. Art focuses on the primacy of the visual features of the environment, including works of art.

The demands of the 21st century require today's students to live and work in a rapidly changing technological society. Through art education, students develop visual literacy, learning to perceive and respond to the visual world with increased awareness and discriminating judgment. Education in the visual arts must have a significant place in a balanced school curriculum. Comprehensive art curricula should be conceptually based, sequentially developed and focused on both creative and critical thinking to enable students to become self-confident, self-governing, and contributing members of society.

We look in order to
classify, to label, to
locate ourselves in
space.
Elliot Eisner

THE STATE CONTEXT FOR ART EDUCATION

Senate Bill 1, passed by the 74th Texas Legislature, charged the State Board of Education with clarifying essential knowledge and skills in the areas of the foundation and enrichment curricula. As stated in the Texas Administrative Code, “districts must ensure that sufficient time is provided for [K–5 and middle school] teachers to teach and for students to learn” fine arts and many other disciplines. At the high school level, districts must offer courses from at least two of the four fine arts areas (art, music, theatre, and dance). Both the Recommended High School Program and the Distinguished Achievement Program require one credit from any of the courses listed in Chapter 117 of the Texas Essential Knowledge and Skills (TEKS). Additionally, students can gain recognition for outstanding achievement in the fields of art, music, theatre, and dance in the Distinguished Achievement Program.

With this role for the fine arts in Texas public schools, the writing committee for the Fine Arts TEKS was established and included representatives of a broad range of expertise in arts education. The thousands of Texans who gave input to the Fine Arts TEKS included:

- Parents
- Business representatives
- Teachers
- State and community leaders
- State and national experts.

Together they reviewed multiple drafts of the Fine Arts TEKS to help ensure that fine arts education in Texas public schools would have relevance and rigor.

The State Board of Education unanimously adopted the Fine Arts Texas Essential Knowledge and Skills, articulating high expectations for the achievement of all fine arts students in the state.

The TEKS are content standards that identify what all students should know and be able to do. However, the TEKS do not constitute curricula nor do they prescribe methodologies or strategies for achieving the standards. Rather, they form the basis of local curricula, which are designed individually to meet the particular needs of each district’s students and communities.

Upon graduation from high school, students who have participated in fine arts programs based on the TEKS will be able to:

- Communicate at a basic level in all four fine arts disciplines: art, music, theatre, and dance
- Communicate proficiently in at least one fine arts discipline, defining and solving artistic problems with insight, reason, and technical skills
- Develop and present basic analyses of works of art
- Have an informal understanding of exemplary works of art from a variety of cultures and historical periods
- Relate various types of arts knowledge and skills to daily life.

The uncreative life isn't worth living.

Ted Nierenberg,
Founder,
Dansk International
Designs, Ltd.

The obscure we see eventually, the completely apparent takes longer.

Edward R.
Murrow

Order is the shape
upon which beauty
depends.
Pearl Buck

Organization of the TEKS

Chapter 117 of the Texas Administrative Code, Title 19, contains the Fine Arts TEKS. The introduction to the TEKS for each discipline and course level presents a summary of what students will do and learn in the study of art, music, theatre, or dance and introduces the four strands of learning that organize all of the Fine Arts TEKS:

- Perception
- Creative expression/performance
- Historical and cultural heritage
- Response/evaluation.

Within each discipline and course level, these four strands function interdependently, and they are most effectively taught when woven together in lessons. All strands should be addressed in each course, but not necessarily in parity. Some courses may focus in great depth on specific strands, while touching on others mainly to demonstrate relevance and relationships. The concept of strands in the fine arts is essential for teachers and district personnel as they develop and implement local curricula.

Knowledge and skills are articulated for each strand at each grade level in kindergarten through grade 8. At the high school level, courses are defined by course title followed by I–IV. Course levels represent expected levels of student experience and achievement in art, not grade-level classification. For example, a senior without prior coursework in art would enroll in Art I, not Art IV. Art I is a general art survey course and the foundation for all other high school art courses.

“Art, Kindergarten” is the first course in the art section of the Fine Arts TEKS. After a brief introduction that contains the overall goals of art, the knowledge and skills are listed. For each broad category of knowledge and skills, several student expectations are provided. An example of this structure follows:

§117.38. Art, Grade 8.

(c) Knowledge and skills.

(8.3) **Historical/cultural heritage.** The student demonstrates an understanding of art history and culture as records of human achievement.

The student is expected to:

- (a) analyze ways in which electronic media/technologies have influenced art;
- (b) identify cultural ideas expressed in artworks relating to social, political, and environmental themes; and
- (c) survey career and avocational opportunities in art.

These scaffolded knowledge and skills are the basis of quality art programs for all Texas students. The design of the Art TEKS provides both horizontal and vertical alignment of learning. Increased expectations at each grade and course level are communicated in a variety of ways including:

- The degree of sophistication of knowledge and skills
- The scope of skills and knowledge
- The depth of understanding required in students' evaluation and response.

Importantly, the Fine Arts TEKS are age appropriate. Expectations for students at each grade level take into consideration children's and adolescents' typical cognitive, social/emotional, and physical development. The standards focus on learners, their present capabilities, and ways to help them progress to higher levels of knowledge and skills. When art instruction is aligned with the Art TEKS, students grow in each course, paralleling the scaffolded knowledge and skills of the TEKS.

Painting is easy when
you don't know how,
but very difficult when
you do.

Edgar Degas

A THEMATIC APPROACH TO ART INSTRUCTION

The TEKS for each fine arts discipline—art, music, theatre, and dance—are organized by the same four strands, which provide a framework for meaningful, scaffolded learning. The four strands, as they apply to art, and their purposes are described below:

- **Perception**—developing abilities to organize ideas from the environment
- **Creative expression/performance**—developing the ability to express ideas in original works of art
- **Historical/cultural heritage**—developing understanding of art from a variety of cultures and historical periods and developing understanding of various cultures and historical periods from art
- **Response/evaluation**—making judgements about personal artworks and the works of others.

By examining the growth of a child, Derek, we will see how the four strands intertwine to lead to the development of art knowledge and skill. Though each strand is discussed separately, in quality art instruction like Derek receives, teachers weave the strands together forming the rich tapestry of an effective art curriculum.

Perception

Before Derek was born, his senses began teaching him about his environment. He heard and felt his mother’s heart beating. After birth his vision rapidly developed, providing him with much information about his surroundings, and he was bombarded with new tastes and smells. Fundamental to all his future learning, Derek was developing awareness and sensitivity to natural and human-made objects and events. As his parents taught him to recognize common objects, such as balls and books, on the basis of their visual qualities, he was developing the skills of an open, alert, powerful observer. When Derek began preschool, he encountered a wide variety of other objects and events, learned to reflect on them, and began to produce visual representations of his discoveries.

Just as Derek’s verbal expressive abilities were growing, he was also developing a visual vocabulary of increasing complexity. This vocabulary became a useful tool for organizing and responding to the many new objects Derek encountered in his environment and for interpreting feelings, thoughts, and moods evoked by his experiences. Such interpretation of environmental stimuli helped Derek develop increased powers of observation, recognition, description, classification, analysis, discussion, evaluation, and expression in a variety of art media.

To continue to develop Derek’s awareness of and sensitivity to the environments he experiences, his parents and teachers provide him with rich opportunities to:

- Explore, observe, and analyze visual and other sensory qualities in many objects, subjects, and events
- Identify and apply knowledge of visual qualities of line, color, texture, value, form, and space
- Investigate and apply knowledge of formal structures including unity, emphasis, balance, variety, pattern, and proportion
- Reflect on sensory information through personal interpretation and response.

design elements: the basic components used by an artist when creating works of art. The elements of design are color, value, line, shape, form, texture, and space.

art principles: the ways that the elements of art may be used in a work of art. The principles include balance, emphasis, harmony, variety, gradation, movement, rhythm, and proportion.

visual vocabulary: a repertoire of art elements and principles used to express various emotional qualities.

With color, for the price of the pot of paint, people can express their own style and individuality. But, as with style, a gift for color has to be developed by experiment. If you don't dare, you are doomed to dullness.
Shirley Conran

Creative Expression/Performance

When Derek began kindergarten, he began producing original works of art. Art making required him to generate unique responses to stimuli through invention, production, exploration, experimentation, and expression of his individual thoughts and ideas. Though he brought home many artworks to put on the refrigerator, from the early grades on Derek was involved in many exploratory activities and exercises that did not result in finished artworks.

As Derek got older, he also developed manipulative and organizational skills using art media and tools and demonstrated increasing ability and self-confidence in relating his ideas, observations, and feelings through basic art processes. For Derek to continue to develop his inventive and imaginative expression through art materials and tools, his parents and teachers provide him with many opportunities to:

- Create original and imaginative works of art in two and three dimensions
- Apply knowledge of art elements and principles to art processes, such as designing, painting, printmaking, electronic media, sculpture, and ceramics
- Develop organizational skills through the process of creating
- Engage in problem solving that encourages divergent responsive thinking
- Explore the properties and capabilities of various art media and tools.

Historical/Cultural Heritage

Derek developed an understanding and appreciation of his own culture and the cultures of others through guided and independent practice in viewing and examining art and artists of different cultures and historical periods. Through experiences with art—primary sources and reproductions—Derek began to recognize and value similarities and differences in art of diverse periods and cultures. He began to view works of art as visual histories that reflect the beliefs, values, and social conditions in which the work originated.

To take photographs is to hold one's breath when all faculties converge in the face of fleeting reality. It is at that moment that mastering an image becomes a great physical and intellectual joy.
Henri Cartier-Bresson

By fifth grade, Derek was developing a keen understanding of the role of artists in society, the influence of art on our culture, and the role of art in his perceptions of the world. Derek's current vocational interest was not in the field of art. He wanted to be a veterinarian, but he knew that developing visual perception would help him be more alert to visual details, an important skill for life and his future occupation. He maintained interest in the visual arts and continued to actively participate in them.

To further develop understanding and appreciation of himself and others, Derek has additional opportunities to:

- Examine significant art works, styles, movements, and themes through primary sources, reproductions, museum study trips, and other community resources
- Identify and compare the role of the arts in contemporary and past cultures
- Analyze strategies used by students and professional artists to solve problems they encountered in their creations
- Investigate art and art careers in terms of personal interests and goals, consumer choices, and society at large.

Response/Evaluation

Many experiences evaluating art helped Derek learn how to respond to works of art and the value of an educated response. Derek grew in his ability to judge the qualities and merits of his own and others' artwork. He had many opportunities to practice the sophisticated tasks of seeing, analyzing, interpreting, and critically evaluating art. He also used increasingly precise terminology in defending his judgments of visual relationships.

In middle school, Derek and his classmates began to develop their own standards and criteria for evaluation. They began to recognize characteristics of artwork that differentiate originality from imitation. They became more discriminating viewers.

In order for Derek to continue to grow in his evaluative skills, his teachers provide him with many opportunities to:

- Observe and describe his perceptions in terms of visual qualities
- Analyze and compare art relationships, such as function and meaning
- Define, establish, and apply evaluative criteria
- Interpret, evaluate, and justify artistic decisions
- Make critical choices based on evaluative judgment processes.

Though Derek did not choose to major in art or veterinary medicine, the skills he developed in drawing and painting provide him with a lifelong avocation. He developed skills in critical evaluation that help ensure that his expenditures in the fine arts for recreation, decoration, and community support are based on quality standards.

We will now examine Texas art programs, similar to Derek's, based on the Essential Knowledge and Skills in art.

There is always
one moment in
childhood when
the door opens
and lets the
future in.
Graham Greene

NEW ART PROGRAMS FOR TEXAS

Implementing the Art TEKS can be an impetus to rethink course offerings, instructional strategies, assessment, and professional development. The Texas Essential Knowledge and Skills (TEKS) call for art to be offered in elementary and middle school with instruction in the four strands throughout. At the high school level, districts must offer courses in two of the four fine arts disciplines. Rethinking art instruction involves a shift from thinking of art strictly as a production-oriented curricular area for talented students to one that encourages the development of creative problem solving and critical thinking in all students.

Rethinking art instruction also involves careful examination of some current practices in art education. For students to develop the skills Derek learned, teachers and administrators should be cautious of the use of art techniques simply as a vehicle to teach other disciplines. Elementary teachers, in particular, will want to ensure that the concepts and skills of art are taught as a discipline in and of itself and that art is not used solely as a teaching technique for other content areas such as language arts and social studies. Teachers using interdisciplinary instruction need to ensure that the TEKS of each related content area retain their disciplinary integrity.

Another caution speaks to art activities that do not promote students' critical and creative thinking skills. Excessive use of ditto sheets with pre-drawn outlines, trite images, patterns to copy or trace, and step-by-step instructions prevents students from exploring and expressing individual ideas, thoughts, and feelings; deters them from solving problems; and delays their development of initiative, self-confidence, imagination, and originality. Teachers and students should understand the differences between original work and copyrighted symbols and logos and realize that plagiarism laws apply to student art projects.

An in-depth look at the scaffolding of art knowledge and skills will reveal the many benefits for students who participate in a strong art program. Creativity, self-expression, collaboration, cognitive skills and processes, content area skills and knowledge, and appreciation of art are just a few of the benefits for learners who participate in a strong instructional program based on the Art TEKS.

Art in Kindergarten through Grade 5

The conceptually based art program, as outlined in the TEKS, begins in kindergarten. The elementary program provides unique learning experiences in each grade level and sequential content, defining the parameters of art instruction. Elementary students produce creative and imaginative work that reflects:

- Skill development in perception
- Knowledge of art history
- Understanding of art as an expression of cultural experience
- Growing skills in evaluation.

In the primary grades, art increases children's awareness of their physical environment, extends and develops the use of the senses, and helps students develop inventive thinking. Primary art programs encourage individual interpretation of ideas, thoughts, and feelings while providing opportunities for experimentation with a variety of media. Teachers capitalize on young children's curiosity and eagerness to explore and discover by encouraging them to express their thoughts through responses to works of art.

To know is not to prove, nor to explain. It is to accede to vision. But if we are to have vision, we must learn to participate in the object of the vision. The apprenticeship is hard.

Antoine de Saint-Exupery
Flight to Arras

Art refers to the conscious effort of human beings to arrange color, shapes, lines, sounds, movements, and sensory phenomena to express their ideas and feelings about themselves and their world.

Cohen and Gaines

In kindergarten through second grade, students are involved with two- and three-dimensional artworks. Children make art by drawing, painting, printmaking, constructing (e.g., puppets and masks), and modeling. Quality art experiences employ creative problem solving by encouraging children to rely on their own originality, inventiveness, and imagination. Group activities offer opportunities for students to exchange ideas and work collaboratively. As students encounter works of art and produce their own works based on their personal experiences, they begin to understand that people have different responses to similar experiences. Visits to museums and galleries help students develop an interest in art and relate art to everyday life.

In grades 3–5, teachers continue to build on students’ knowledge of and experiences with art, as learning in art becomes more complex. At times, instruction must be individualized. Students who have had limited involvement with art begin with basic processes. As understanding grows, so does the ability to express ideas and respond to visual forms encountered in the environment.

Students continue to develop visual literacy in grades 3-5. Experiences that help students become more aware of line, color, texture, and form and incorporate design are an inherent part of the program. Examining the design, structure, and function of natural objects and artwork helps students make informed choices and appreciate art in everyday life.

Third, fourth, and fifth graders continue to make two- and three-dimensional art, including drawings, paintings, printmaking, sculptures, ceramics, fiber art, jewelry, photography, filmmaking and electronic media. As students approach adolescence, they have an increased desire to apply art elements, design principles, and art techniques to their creations. Their works reflect more deliberate decision-making than earlier classwork did, and they accurately describe their thinking and artistic processes using art vocabulary.

Developing appreciation of art continues to be a part of the program. Interacting with contemporary and historic works of art is an essential part of the program. Art is part of all cultures and provides a way for students to understand and value both their own and others’ cultures.

Facilities

The quality art room is visually attractive and has the necessary equipment, supplies, and materials to teach the TEKS. An effective art program has a designated art room for every 300 students. The room is flexible enough to be used for large group, small group, and individual activities. When an art specialist teaches at the school, the specialist has a well-stocked art room while another comparable room is available for other teachers to use when teaching art. Outdoor workspace adjoining the art rooms provides a valuable site for outdoor extension activities. Adequate storage space for supplies, materials, equipment, and works-in-progress is in or connected to the art room. Both open and closed storage is provided.

Grade Level Descriptions

The sequential development of children’s art concepts and skills is made apparent in the TEKS for grades K–5. The following course descriptions include descriptions of how and what students learn in the four strands. These course descriptions emphasize new media, techniques, and skills introduced at each grade level. Students continue to use media and refine skills introduced at previous grade levels.

First we see the hills in
the painting, then we
see the painting in the
hills.

Li Li Weng

Artists are really much
nearer to the truth than
many of the scientists.

R. Buckminster Fuller

Grade Level: Art, Kindergarten		
Strand	Content/Processes	Vignette
Perception	Kindergartners develop enhanced awareness of their environment by identifying and describing objects both in their environment and in works of art. Learners classify objects on the basis of characteristics such as color, texture, and form and develop a visual vocabulary of line, colors, and textures.	Mr. Cook's kindergartners are getting ready to use a finger painting center for the first time. While they are still in their morning circle, Mr. Cook introduces students to the new center. In addition to generating a list of procedures for using the center, such as putting on smocks, he asks them to brainstorm attributes of a quality finger painting composition.
Creative Expression/Performance	Kindergarten students use a variety of basic materials to intuitively arrange lines, colors and forms in original artworks. Kindergartners produce two-dimensional artworks in media such as crayon and tempera paint. Learners use brushes and large paper (18" x 24"). Activities for three-dimensional expression include manipulating paper by bending, folding, and tearing and manipulating clay by punching and pounding to make simple forms. Stacking, organizing, forming, and re-forming constructions of wooden blocks or cardboard boxes provide additional three-dimensional experiences. Young children make prints using paint and found objects, fingerprints, cardboard, or plants.	As students name qualities, such as "colors that go together," and "interesting designs," Mr. Cook writes them on chart paper. After students have finished their paintings and have hung their work on the walls, Mr. Cook leads them in a discussion of how specific paintings demonstrate the criteria developed by the class. He extends the discussion by asking how various colors used in the paintings make students feel. He shows the class artists' paintings that use the same predominant colors as some of the students' paintings and asks students to compare and contrast the feelings evoked in them by the two works.
Historical/Cultural Heritage	Kindergartners discover that objects come from different cultures and places. By viewing the works of artists through books and prints, children identify simple subjects and recognize that works of art tell stories and express moods. They engage in brief conversations, describing what they have observed.	
Response/Evaluation	Evaluation takes place naturally as kindergartners share ideas about personal artworks and the works of others. They listen attentively as others express opinions. Learners help make decisions about which pieces of their work to include in a display or class portfolio.	

Grade Level: Art, Grade 1		
Strand	Content/Processes	Vignette
Perception	First graders increase their awareness of the similarities and differences in line, color, texture, and form and identify patterns in the environment.	Students create a “seeing journal,” a collection of visual images and impressions. A seeing journal uses visual images instead of words to communicate experiences important to the child. Photographs, pictures from magazines, wallpaper samples, words, letters, found objects, and personal sketches are just a few of the things that can be inserted. The only criterion is that the image has meaning for the child. The seeing journal can be a source for many other activities. Children may organize their images into categories or share their collections with the class or a small group. Additionally, the seeing journal can be maintained over a number of years, serving as a basis for assessing perceptual change and development.
Creative Expression/Performance	Students combine shapes, lines, and colors in new ways to create complex images in drawings, using crayons and large soft pencils, and paintings on large paper with large brushes. By printing with found objects, students invent patterns and develop skills in organization. Students increase fine motor skills by making and remaking constructions of paper, cardboard, and clay. They place shapes in rows or simple patterns.	
Historical/Cultural Heritage	Students experiment freely, drawing and identifying objects from different cultures and places. First graders recognize that artists use a variety of ways to share their ideas about many subjects such as themselves, their families, and their traditions.	
Response/Evaluation	By viewing and discussing a variety of artists’ works, students identify genres by subject such as landscapes and portraits. First graders evaluate art pieces naturally and begin to use art vocabulary to describe art concepts. They improve listening skills and learn to show respect when listening to others’ opinions. They continue the evaluation process by helping to select works for public display or for the class portfolio.	

Grade Level: Art, Grade 2		
Strand	Content/Processes	Vignette
Perception	In second grade, students develop additional skills in perception and recognize simple characteristics of space and distance. They sharpen observation skills as they investigate and describe their environment. Examining natural and human-made objects provides students with visual information that increases experimentation in their own works.	For homework, Mr. Ramirez gives each of his students a plastic sack and tells them to bring back 5 common objects, each with a different texture. The next day students do rubbings of the objects with crayons. Students take turns showing their rubbings while other students guess what the object was. Students categorize objects by textures (e.g., rough, smooth, knobby, nappy, ridged, grainy) and other characteristics (e.g., human-made, natural). Then they each select one of their rubbings to incorporate in an original drawing.
Creative Expression/Performance	Second graders draw with soft pencils, chalk, and crayon on large paper. In painting, they develop ideas by inventive combinations of line, form, and color. They explore spatial concepts in drawing, painting, and printmaking. Students explore printmaking with stamps, sponges, erasers, wood, and found objects. They make monochromic works, using tempera and water-based ink. Students create collages with a variety of papers and found materials. Fibers are explored by weaving paper, natural fibers, or synthetic materials on simple looms. Children make three-dimensional works by modeling with clay and constructing sculptures with paper, cardboard boxes, tubes, or scraps of wood. Students develop designs by creating interesting combinations and patterns colors, forms, and lines.	
Historical/Cultural Heritage	By viewing and discussing the works of others, students discover that artists have expressed similar ideas differently in different times, places, and cultures.	
Response/Evaluation	In viewing works by other artists, second grade students describe differences in two-dimensional artworks of the same genre, such as drawings or paintings, and three-dimensional artworks, such as pottery, sculpture, and architecture. Students discuss a variety of jobs that artists do, such as designing objects we use and buildings in which we live and work. Second graders continue to evaluate personal artwork in class or small group discussion. They listen attentively to discussion, share their own ideas, and show respect for others' ideas. The students aid the teacher in selecting work to be included in a class portfolio or to be placed on bulletin boards and in other exhibit areas.	

monochromic: a painting, drawing or print in one color, including that color's tints and shades.

Grade Level: Art, Grade 3		
Strand	Content/Processes	Vignette
Perception	Students in third grade observe and record their own perceptions of their environments, refining and embellishing visual symbols through increased awareness of visual detail. By telling stories and remembering events, they expand visual thinking to include life experiences and imagination as sources for art ideas. In discussion, they explore such qualities as the feeling of color, the attitude of form, and the excitement of line.	Carolyn Sullivan is preparing a unit for her third-graders in which they will examine the lives and works of four African-American artists: Romare Bearden, Jacob Lawrence, Harriet Powers, and Faith Ringgold. For Bearden and Lawrence, Ms. Sullivan will show slides and share postcards of their works.
Creative Expression/Performance	Third graders create original two- and three-dimensional artworks with a wide variety of materials such as crayon, paint, markers, chalk, and oil pastels on large paper. Themes include ideas about themselves, memories, and events in their lives (e.g., birthdays, festivals, or the birth of a sibling). Appropriate three-dimensional materials include paper, cardboard, clay, fibers, and found objects. Students create designs by inventing complex patterns and combinations of line, form, and color.	Students will analyze the symbols in Bearden's collages and the elements in Lawrence's migration series. Ms. Sullivan will read Faith Ringgold's <i>Aunt Harriet's Underground Railroad in the Sky</i> and <i>Tar Beach</i> . They also read <i>Stitching Stars: The Story Quilts of Harriet Powers (African-American Artists and Artisans)</i> by Mary E. Lyons.
Historical/Cultural Heritage	Looking at examples of artists' work from the past and present provides stimuli for discussions about artists from different cultures and times who expressed many of the same themes in a variety of ways. Students select a theme from their own experience and compare the ways that others have portrayed it.	Students will be encouraged to study the quilts shown in the books before, during, and after reading. Ms. Sullivan will continually ask students to compare and contrast the messages and emotions conveyed by the four artists and to compare life as depicted to their own lives.
Response/Evaluation	Third graders informally evaluate their own artworks and the works of others by describing them, defining intent, and expressing opinions in group discussions. Learners share their ideas and demonstrate respect for the opinions of others. Students aid the teacher in selecting works to be included in the class portfolio. Teachers and students collaborate to select exhibition works that express a theme, such as self-portraits or families.	A culminating activity will be for each student to create a collage and describe the influence of the artists in their own works.

Grade Level: Art, Grade 4		
Strand	Content/Processes	Vignette
Perception	Fourth graders record visual ideas about their environment and experiences in a sketchbook, on film, or on a computer. These visual notes and collections of ideas provide sources for original artworks in both two and three dimensions.	<p>Ms. Tyler begins an art lesson by showing students slides of petroglyphs and cave drawings (e.g., American, European, and Australian) and asks students to compare and contrast them. Students hypothesize about the messages being sent and the media used in the ancient petroglyphs and drawings.</p> <p>The next time students come to class, the walls are covered with brown butcher paper and the lights are dimmed. A recording by a Native American flutist plays in the background. Pairs of students are given a flashlight, and natural dyes, pigments, and tools (e.g., stones, sticks) are available in the middle of the room as students tell their own stories in petroglyphs.</p>
Creative Expression/Performance	Students in fourth grade use a wide variety of materials to produce works in drawing, painting, printmaking, fibers, ceramics, and photography. Through their work, they share personal histories, school events, and community activities. Students combine media to express their ideas. Stamping, stencil, and linoleum are new printmaking techniques for fourth graders. Beginning experiences in photography encourage students to try variations in composition and to record family and school events. Fourth graders make pottery and ceramic sculpture with methods such as slab, coil, and pinch. Three-dimensional experiences include a variety of materials for both additive and subtractive methods of building. Materials used in sculpture include wire, clay, scrap wood, cardboard, and combinations of these materials. Students develop three-dimensional works such as masks of animals, people, or abstract forms. Through weaving or stitchery, students strengthen their awareness of texture, color, and design.	
Historical/Cultural Heritage	Fourth graders compare the works of artists from a variety of times and places who expressed similar themes about life experiences. By viewing prints and reproductions or visiting local museums, students identify and compare the ways American artists have documented and reflected our culture, history, and traditions.	
Response/Evaluation	Describing intent, forming conclusions, and expressing opinions in discussions provide the basis for informal evaluation of student work. Students interpret and evaluate art through thoughtful discussion and speculation about mood and theme.	

Grade Level: Art, Grade 5		
Strand	Content/Processes	Vignette
Perception	Fifth graders communicate their thoughts about self, family, and the wider community. These thoughts come from a wide range of sources, including observation, feeling, memory, and imagination. Students record these observations and experiences in a personal sketchbook, a journal, on film, or on a computer.	<p>Jo Ann Lerner and Heather Thompson are team teaching a multidisciplinary unit. They replicate painting on the ceiling as the Renaissance painters did by taping butcher paper to the bottom of students' desks and asking students to lie on the floor to paint. Students draw their designs with charcoal or chalk and then paint with watercolors, which dry quickly, much like the ancient paints did on the plaster ceilings.</p> <p>The two teachers provide additional opportunities for problem solving, including having students find more comfortable working positions. Discussions before and after the experience produce new insights from students on the work of Renaissance painters.</p>
Creative Expression/Performance	Fifth graders use a wide variety of materials to develop original artworks in two and three dimensions. Artworks reflect more complexity than in earlier years, and students become more attentive to detail. Students handle tools and materials with increased precision. In addition to individual works in drawing and painting, collaborative works might include murals and large paintings and constructions. Materials for three-dimensional works include clay, papier-mâché, plaster, wood, wire, found objects, and combinations of these media. Fifth graders refine their techniques in printmaking, photography, pottery, and ceramic sculpture. Weaving on simple looms and two- and four-harness looms, stitchery, and soft sculpture help students strengthen their awareness of texture, color, and design. Fifth graders' design decisions are the result of conscious, thoughtful choices rather than intuitive actions.	
Historical/Cultural Heritage	Through discussions with teachers and peers, students relate design to daily life in many ways, identifying artist-designers as those who create ideas for manufactured goods, such as clothing, houses, cars, and furniture. They identify and compare the need for strong art skills in a variety of careers. By examining prints and reproductions from different time periods, students identify American artists who have created artworks that represent everyday life and communicate history and tradition. Students analyze and compare works by American artists and artists of other nationalities. Study trips to view original works can be very valuable for fifth graders.	
Response/Evaluation	Fifth graders describe intent, form conclusions, and express opinions when evaluating personal works and the works of others. Students speculate about mood and theme when interpreting and evaluating art. Students demonstrate attentiveness and respect for the opinions of others when they are sharing ideas. Students aid the teacher in selecting work to be included in the class portfolio and themed exhibitions.	

Art in Grades 6–8

As in elementary school, art in the middle school follows a sequential body of content knowledge and skills that continually broadens learners' experiences with and understandings of visual expression. Young adolescents begin to explore, organize, understand, and evaluate their abilities. As they observe and discuss the visual environment, they extend previous learning and deepen art knowledge, flexibility, and curiosity. Middle school courses lay the foundation for more advanced work at the high school level by providing students with opportunities to:

- Express personal ideas
- Explore a wide variety of media
- Collaborate on group projects
- Relate art to social, environmental, and political issues.

Art as a means of self-expression is of primary importance in grades 6–8. Students become more independent by producing expressive pieces that are meaningful to them. Adolescents grow in their abilities to observe, experience, and express individual ideas, images, and feelings in innovative and effective ways. Teachers encourage exploration and experimentation through individualized instruction that meets the varied needs of young adolescents. Students are engaged in problem solving and creative thinking as they compare and contrast ideas.

Students learn the use of tools such as perspective and learn to elaborate and manipulate images to suit a specific purpose or idea. Two- and three-dimensional media include drawing, painting, printmaking, sculpture, ceramics, fiber art, photography, filmmaking, and electronic media.

Adolescents continue to develop an appreciation of art. Effective teachers provide many opportunities for students to experience contemporary art, works from the past, and artworks from other cultures. Learners develop appreciation of other cultures through exposure to many different cultural understandings of art.

Facilities

The effectiveness of middle school art programs depends in great part on adequate, well-planned facilities for instruction. A comprehensive program requires careful planning and organizing to facilitate significant art learning. Room design accommodates demonstration, monitoring of works in progress, new technologies, safety, and planning to meet the needs of all students.

Course Descriptions

The following course descriptions include descriptions of how and what students learn in the four strands of the Art TEKS. These course descriptions emphasize new media, techniques, and skills introduced at each grade level. Students continue to use media and refine skills introduced at previous grade levels. Vignettes illustrate one way the TEKS can be demonstrated in a learning situation.

The arts humanize the curriculum while affirming the interconnectedness of all forms of knowing. They are a powerful means to improve general education.
Charles Fowler

To dare is to lose one's footing momentarily. To not dare is to lose oneself.
Soren Kierkegaard

Course Title: Art, Grade 6		
Strand	Content/Processes	Vignette
Perception	Sixth graders use direct observation, personal experience, memory, and traditional events as sources for artworks. They record ideas about their environment and experiences with words and images to use as sources for original artworks in two and three dimensions. Students refine vocabulary skills by discussing ways art elements and principles are related in works of art.	<p>Ray Gonzales takes his students to a museum. He allows them to explore until each student finds an object of art or a set of objects that is particularly intriguing to him or her. When students identify the artworks they wish to focus on, he asks them to respond to the following prompts in their art journals:</p> <ol style="list-style-type: none"> 1. When you first glance at the work, where does your eye go first? Where next? Try to track your eye movements. 2. What sticks out to you most when examining the piece? Colors? The use of space? Other design elements? 3. How do you feel when you look at the piece? Sad? Angry? Relaxed? <p>Two months later, they return to the same museum. Mr. Gonzales asks students to respond to the same set of questions again. For follow-up and discussion, he asks them to compare their perceptions—how they are similar to one another and how they've changed over time.</p>
Creative Expression/Performance	<p>Students produce original pieces in two and three dimensions, using pencils, markers, pastels, water-based paint, printmaking materials, photographic materials, and electronic media. Printmaking techniques include stamping, found object, monoprint, stencil, linoleum, and woodcuts. Photography provides opportunities for students to explore composition and record family and school events.</p> <p>Sixth graders use three-dimensional materials that include clay, papier-mâché, plaster, wood, wire, found objects, and combinations of these media. To produce pottery and ceramic sculpture, students combine coil, pinch, and slab methods and experiment with ways of decorating clay such as incising, staining, and glazing. Learners experience additive and subtractive methods of building. Students strengthen their awareness of texture, color, and design through fiber exercises such as weaving on simple looms and two- and four-harness looms, stitchery, and soft sculpture. Students may develop three-dimensional works, such as masks, animals, people, or abstract forms. They work freely and intuitively or execute plans from drawings.</p> <p>Through examination and discussion, students identify practical applications for design ideas and the quality of design in human-made objects. Students use design skills in preparing visuals such as cover sheets, reports, notebooks, charts, and posters for class and personal use.</p>	
Historical/Cultural Heritage	By comparing reproductions, prints, slides, and videos of art from several time periods, sixth graders identify the influence of historical and political events on works of art. They consider the benefits of art as a career and as a non-professional interest.	
Response/Evaluation	Students analyze their own work at all stages: in planning, in progress, and upon completion. Sixth graders continue to evaluate personal work and the work of major artists, using transparencies, slides, imprints, discs, and where possible, original artworks, to describe intent, form conclusions, and speculate on mood and theme. Sixth graders demonstrate attentiveness and respect for others' opinions when sharing ideas with the group and the teacher. Students aid the teacher in selecting work to be included in the class portfolio as well as personal portfolios. Teachers and students design exhibits that show a wide variety of media, represent one medium, or focus on a particular theme in a variety of media.	

Course Title: Art, Grade 7		
Strand	Content/Processes	Vignette
Perception	Seventh graders derive source material for artworks from memory, imagination, self-perception, and observation of the world. Sketchbooks are a valuable repository for these ideas, observations, and planning future works. Students use concise vocabulary to compare the use of elements and principles in their own works and in the work of others.	Students in Stephanie Ross' 7 th grade art classes create a line drawing of a model's face on a large sheet of newsprint. Each class then critiques the portraits produced in another class.
Creative Expression/Performance	Seventh graders use imaginative combinations of materials to produce artworks in two and three dimensions. Students do more planning than in earlier grades, demonstrating more sophistication with two- and three-dimensional materials. They experiment with electronic media, such as multiples and original computer images. With guidance from the art teacher, students discuss how design affects the environment and how teams of architects-artists-designers collaborate to plan landscapes, neighborhoods, shopping centers, parks, and industrial complexes.	Ms. Ross asks students to respond in their journals to questions such as: <ul style="list-style-type: none"> • Which drawings do you like best? Why? • What's the strongest area in a particular portrait? • What could make others stronger? The class then discusses their journal responses.
Historical/Cultural Heritage	Students identify societal issues that have influenced artists who consequently influenced society by creating works that raise awareness of poverty, war, health concerns, and the environment. Students analyze similarities and differences in the ways that artists from a variety of cultures approach these issues. Seventh graders observe, discuss, and write critically about their own art and pieces from selected time periods and cultures.	As a follow-up, Ms. Ross shows students several line drawings by an accomplished artist. She asks questions similar to those shown above, and students compare and contrast their responses, noting changes they may wish to make in their drawings in the future.
Response/Evaluation	Seventh graders collect work for a personal portfolio as a record of learning and growth.	

Course Title: Art, Grade 8		
Strand	Content/Processes	Vignette
Perception	Eighth graders derive source material for artworks from ideas about themselves, direct observation, memory, and imagination. Sketchbooks are used to record these ideas and observations and for planning. Students use concise vocabulary to compare the use of art elements and principles in personal works and in the works of others.	Students in Teri Southern's class plan to make sculptures from papier-mâché with a wood base and wire armature. They begin their projects by sketching an idea first. Ms. Southern recommends that students model their sculptures on everyday objects or imaginary animals. Before students begin creating their sculptures, they discuss their drawings in class. Some of the students' ideas included a soda can, fried eggs and bacon, and a rabbit with bird-like feet and wings.
Creative Expression/Performance	Eighth graders add simple silk screen to their repertoire of printmaking techniques. Students use photography to study composition and to record family, school, and community events as possible sources of future works.	
Historical/Cultural Heritage	Students analyze the ways that artist-designers affect daily lives, especially by their influence on consumer attitudes and choices. Through discussion with teachers, viewing videos, and examining commercial designs, students identify electronic, video, and animated techniques used to prepare art for publication. Eighth graders recognize the impact of electronic media on the ways that artists derive and express their ideas. Though, historically, art exhibits have been collections of objects, students discover that contemporary exhibits now include combinations of lighting, video, and performances. Students find that artist-designers work in many capacities in the electronic media industry and in many other art fields.	They continue their discussions at various stages of the project, through the painting and finishing of the sculptures.
Response/Evaluation	Eighth graders observe, discuss, and write critically about their own artwork and works from selected periods and cultures, using transparencies, slides, the Internet, and where possible, original artworks. They analyze their own pieces at all stages—planning, in process, and upon completion. They interpret and evaluate art through thoughtful discussion and speculation about intent, process, and results.	

Art in the High School

Art courses in grades 9–12 are designed for all students. For some learners, high school art courses conclude their formal art training. For others, the courses prepare them for post-secondary studies in art and art-related fields. The program is designed to accommodate the needs of students who will be art appreciators and non-professional and professional artists.

High school teachers emphasize each individual’s ideas, inspirations, and imagination. Learning experiences are characterized by the interactions of:

- Logic and inventiveness
- Fact and feeling
- Critical and creative thinking.

The unique learning experiences in art classes complement the characteristics of adolescents and young adults who are alert, critical, introspective, and receptive to challenging, creative study.

High school teachers, students, and their school systems should be aware that copyright law prohibits copying any artwork. Students should understand the full implication of copyright laws and realize that they are personally liable for plagiarism and other copyright violations. Students may not reproduce images from either print or electronic media and should understand the concept of international law as it applies to “fair use” of visual images.

As the foundation of all other art courses, Art I enables students to gain a broad understanding of art. Students participate in a variety of learning experiences, including:

- Vocabulary review
- Two- and three-dimensional art making
- Exploration of historical and cultural heritage
- Response and evaluation techniques.

Art I teachers introduce students to a wide range of art areas and techniques and encourage them to take advanced courses in more than one medium. Because instruction builds on planned student growth in art concepts and skills, classes should be taken in sequence. While art courses in the same medium are taken in sequence, upper level courses in different media may be taken simultaneously with the approval of the art teacher(s). For example, students may follow Art I with Drawing II and Ceramics II.

Teachers encourage highly motivated art students to enroll in advanced art courses. The challenging curriculum provides them with many opportunities to develop progressively higher levels of critical and creative thinking. Because the courses accommodate various learning styles and emphasize independent and guided research, students gain valuable knowledge and skills that enable them to successfully pursue interests and careers.

Though Level I and II classes should not be mixed, some upper level art courses may be combined in a single class. If more students are needed to make an advanced class, similar art subject areas such as Drawing III and Painting IV can be scheduled in the same room at the same time. However, caution should be exercised when organizing combined classes, and the art teacher should always be consulted. In general, courses focused on two-dimensional media may be combined, and those focused on three-dimension media may be combined. Successful instruction in these highly individualized art classes depends on the expertise of the teacher, maturity and work habits of each student, available facilities and equipment, and safe working

The test of a vocation is the love of the drudgery it involves.

Logan Pearsall Smith

One must also accept that one has “uncreative” moments. The more honestly one can accept that, the quicker these moments will pass. One must have the courage to call a halt, to feel empty and discouraged.

Etty Hillesum

To affect the
quality of the
day, that is
the highest of
the arts.
**Henry David
Thoreau**

conditions. The total number of students is reduced for effective preparation and instruction when two or more subject areas are taught simultaneously.

Teachers integrate all knowledge and skills from all four strands in each course and expand them at every level. For example, while Drawing II emphasizes expression and studio work, teachers also include historical aspects and cultural distinctions of drawing. The teacher also plans opportunities for students to develop perception and critical evaluation in each course at each level. Only through the study and integration of all four strands of the TEKS do students achieve comprehensive understanding of art. Experiences with two- and three-dimensional art forms are provided for students at every level.

A strong high school art program is dependent on adequate, well-designed classroom facilities. Administration and art education staff should work with a designer when remodeling or constructing a new high school.

Graduation Requirements

One fine arts credit is required in both the Recommended High School Program and the Distinguished Achievement Program. These requirements may be satisfied by any of the following courses from 19 TAC Chapter 117.

Course Descriptions

The following course descriptions elaborate on the TEKS and distinguish art courses from each other, carefully showing how learning at each grade or course level serves as the foundation for the next level. These course descriptions emphasize the new media, techniques, and skills introduced at each level. Students build on media and skills that were introduced at previous levels. Along with the course descriptions are vignettes that integrate the four strands.

Course Title: Art I Course Sequence: Precedes all other high school art courses Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Art I students use direct observation, imagination, and personal experiences as inspiration for artworks. For planning original works, students record visual ideas about their environment and experiences in a sketchbook, on film, or on a computer. Learners use concise vocabulary to compare and contrast the use of art elements and design principles in personal works and the works of others.</p>	<p>To become more familiar with art vocabulary, Art I students at Barbara Jordan High School divide into twelve groups. Each group studies a set of three slides or prints in terms of a particular design element (e.g., color, line, value, composition) or principle (e.g., balance, texture, symmetry, asymmetry). Each group answers a question such as “How does the use of line in these paintings make you feel?” or “How do painters use texture for different effects?”</p> <p>After each group reports and the class comes to a consensus on definitions, the teacher reconfigures groups to look at another set of artworks and focus on unity. Each group is asked a question such as, “Which elements did the artists use in these works of art? How did artists bring together many elements and principles to create these artworks?”</p>
<p>Creative Expression/Performance Art I students engage in planning to aid in the development of complex two- and three-dimensional artwork using imaginative combinations of materials. For two-dimensional projects, they use pencils, markers, pastels, crayons, water-based paint, printmaking, photography, and electronic media. Art I printmaking techniques include stamping, found object, monoprint, stencil, linoleum, woodcuts, and simple silk screen. Experiences in photography provide students with opportunities to try variations in composition and record their environment. Learners experiment with various electronic media applications, such as electronic multiples and original computer images.</p> <p>Three-dimensional materials include clay, papier-mâché, plaster, wood, wire, found objects, and combinations of these media. Three-dimensional techniques include both additive and subtractive methods of building. Ceramic techniques for pottery and sculpture include coil, pinch, slab, and combinations of these methods. Students learn various ways of decorating clay such as incising, staining, and glazing. Students heighten their sensitivity to texture, color, and design through experiences in fibers, such as weaving on simple looms and two- and four-harness looms, stitchery, and soft sculpture. Students may develop three-dimensional works, such as masks, animals, people, or abstract forms free and intuitively or planned from drawings. Design decisions reflect conscious, thoughtful choices rather than spontaneous actions.</p> <p>Art I students analyze ways that design affects daily life, especially as it influences consumer attitudes and choices. Learners apply design skills in their lives outside of art class, creating folders and visuals for class presentations and school events and aiding in the installation of exhibits. Through discussion and observation, students become aware of design principles as they apply to the planning of schools, homes, shopping centers, and public spaces.</p>	
<p>Historical/Cultural Heritage By viewing reproductions, prints, videos, periodicals, books, or original artworks in museums, in galleries, or on the Internet, students in Art I investigate selected historical periods and styles from many cultures. Through discussion with teachers and peers, students identify styles and trends, such as surrealism, pop art, or expressionism. As learners investigate contemporary trends, they discover that art exhibits include combinations of light, video, and performance, whereas in the past, art exhibits were primarily collections of objects. Through discussion and selected reading, students discover career opportunities available for persons who become highly skilled in art and design and lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Art I students observe, discuss, and write critically about their own artworks and works from selected periods and cultures. They analyze their own artworks in the planning stage, in progress, and on completion. They interpret and evaluate their own artworks and those of others in thoughtful discussions in which learners demonstrate attentiveness and respect for the opinions of others. In these discussions and independently, they speculate about intent, process and result. Students select work for a personal portfolio as a record of learning and growth. Teachers and students collaborate in selecting works for different types of exhibits, such as those showing a wide variety of media, one medium only, or a particular theme in one or more media.</p>	

Course Title: Drawing II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Building on skills learned in Art I, Drawing II students search for parallels between visual structures in their natural and human-made environments. They then incorporate their findings in visual themes. Students use concise vocabulary to evaluate and compare the suitability of drawing materials for expressing visual themes in their own work.</p>	<p>Mr. Thomas begins a lesson on perspective by showing Albrecht Durer's engravings <i>St. Jerome dans sa Cellule</i> and <i>Melancholia</i>, and the photograph, <i>Portico of Attalos in the Agora</i>. Students look for lines that would be parallel in real life, and vanishing points. They learn that perspective has been used to add realism to art since the 1400s in Florence, Italy.</p> <p>Mr. Thomas illustrates the same view from multiple perspectives (e.g., from above, from the side) and defines horizon line and vanishing point. Students select an object from their environment to draw in multiple perspectives. They then meet with other students to review and critique their own and others' works.</p>
<p>Creative Expression/Performance Drawing II students create original works using pencils, charcoal, soft pastels, oil pastels, pen or brush and ink, markers, and electronic and mixed media. Learners experiment with various types of papers and grounds. Students plan and execute complex works, such as perspectives, landscapes, portraits, self-portraits, and abstractions from sketchbooks, still lifes, and models. Students develop their own artistic interests and themes by making several drawings with similar intent and subjects but with changes in technique, format, and/or media.</p> <p>Students apply drawing skills in their own lives, such as using drawing to illustrate their writing.</p>	
<p>Historical/Cultural Heritage Students in Drawing II investigate selected historical periods and styles by viewing drawings from the accomplished artists. They select an historical period or style to research independently. They select and compare drawings from many cultures to gain insight into ways that similar ideas can be expressed differently.</p>	
<p>Response/Evaluation Drawing II students critique, evaluate, and interpret their own drawings and the drawings of others. Students collect work for a personal portfolio as a record of growth and as the basis of future planning.</p>	

ground: the material used to prepare surfaces to accept various media.

Course Title: Drawing III Course Sequence: Follows Drawing II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Drawing III students identify sources for their work by examining their physical, emotional, social, and political environments. Learners establish connections between things similar and dissimilar and synthesize by taking objects apart and reassembling them in new ways. Students identify local, state, national, and global issues as sources for their works and interpret their ideas in their personal styles. Students record these ideas, fragments, symbols, metaphors, and written notations in a sketchbook or art journal for use in the studio in planning future works. Investigating, interpreting, and reinventing a subject by attempting multiple solutions lead students into thematic development. Students use vocabulary specific to the discipline of drawing, including appropriate terminology for equipment, materials, and processes.</p>	<p>A class of combined Drawing III and Painting III students explore an exhibit at the Michener Gallery in Austin. The exhibit was developed to raise important questions about the power of art and its potential for misinterpretation and political misuse.</p> <p>The class is involved in a unit on Expressionist and contemporary art, in which they explore the use of art as propaganda. Students explore some of the Expressionist paintings and drawings in the exhibit. They discuss the use of propaganda and the role of censorship in our culture. Students create and critique original drawings and paintings in which they have used symbols for personal expression.</p>
<p>Creative Expression/Performance Drawing III students create original drawings using various techniques and media. They emphasize space and form through range of value, placement, reflections, and shadows. They consider background an integral part of the work. By varying the scale of their drawings, they explore the intimacy of small works and the boldness of large pieces. Students add another dimension to their works by experimenting with combinations of likely and unlikely materials and techniques, such as wax resist, printing, and collage.</p>	
<p>Historical/Cultural Heritage Students in Drawing III independently review the sources of art works of a selected period, style, or movement and identify cultural, historical, and political influences.</p>	
<p>Response/Evaluation Students photograph key pieces of their work to become part of a slide portfolio for competition, entrance into post-secondary education, or scholarship applications.</p>	

Course Title: Drawing IV Course Sequence: Follows Drawing III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Drawing IV students develop themes and individual styles in personal artworks. Sources of visual ideas for their work come from students' investigations of their environments.</p>	<p>Cameron Perkins is in the Distinguished Achievement Program and plans a project in her Drawing IV class. Prior to developing her proposal, she studies drawings by a number of important artists of the past and present. She studies the drawings for the varieties of colors, lines, textures, media, and forms. She develops a series of preliminary sketches to submit with her proposal.</p> <p>The proposal outlines Cameron's plan to execute a series of drawings, including two- and three-dimensional images. Once her teacher, Ms. Holmes, approves, Cameron begins a traditional portrait drawing. In a series of ten drawings, she explores concepts using a variety of materials and media to express her ideas. Some of them include:</p> <ul style="list-style-type: none"> • A line drawing of a model • Use of a flat brush and blurred lines • Application of shellac and ink on butcher paper to create a translucent finish then drawing the figure and making cuts with a knife for light to pass through • Watercolor paper moistened and stretched over forms and drawing on top • Building a three-dimensional box and drawing on all sides of it • Using tin snips to cut the shape of a car and drawing with pen and paint on it • Stella technique—building up the image with glitter on plastic. <p>Cameron prepares her drawings for exhibition, framing and installing them. She labels each piece and writes a statement of purpose for her exhibit. She sends invitations to guests, including two art professors and one professional artist who will critique her work. She and her teacher also discuss the exhibit and reflect on the growth demonstrated in Cameron's exhibit.</p>
<p>Creative Expression/Performance Students in Drawing IV create original drawings in their own styles, developing themes ranging from pictorial accuracy to subjective interpretation. They use pencils, graphite, soft pastels, oil pastels, pen or brush and ink, markers, charcoal, and electronic and mixed media.</p>	
<p>Historical/Cultural Heritage Drawing IV students analyze and interpret themes in art history as rich sources of inspiration for their works. They identify recurring themes in different periods and cultures. Through reading current literature such as art periodicals, they analyze the effects of contemporary culture on artists of today.</p>	
<p>Response/Evaluation Working with a partner or in small groups, students engage in analytical discussion and speculation on intent, process, and result. Drawing IV students design and install senior exhibits as solo exhibits or as group exhibits with other seniors. The exhibits may be located in the school or community and include examples of student work that demonstrate high degrees of creativity and technical sophistication.</p>	

Course Title: Painting II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Building on the foundation of Art I, Painting II students use a sketchbook for visual notation and planning original paintings. They search for parallels between the visual structures in their natural and human-made environments and incorporate their findings in their own visual themes. They use precise vocabulary to evaluate and compare suitability of painting materials for expressing personal themes and visual investigations.</p>	<p>Students in Lana Hamilton's Painting II class are preparing to attend an exhibit of Robert Rauschenberg's work. In preparation for the trip, they view the video, <i>Rauschenberg, The Other ROCI</i>.</p> <p>Students learn that he is a native Texan who has worked in many media, among them photography, painting, drawing, prints, paper, and sculpture. Rauschenberg's work in large formats, such as set designs and his "visual autobiography," <i>The 1/4 Mile or 2 Furlong Piece</i>, provide examples of many of the techniques the students have studied. Additionally, the class learns about Rauschenberg's efforts to exhibit his work in countries where artistic experimentation has been suppressed. The film also exposes students to the roles critics play in an artist's work.</p> <p>After the visit to the retrospective, students discuss the paintings they viewed and analyze Rauschenberg's techniques. Ms. Hamilton challenges students to design and develop a painting that incorporates two or more media that they have not previously used.</p>
<p>Creative Expression/Performance Students create original paintings with various techniques and media. They investigate color schemes, including monochromatic, analogous, complementary, and original color schemes. They use inks, watercolors, acrylics, oils, and mixed media. Painting II students experiment with different types of paper and other grounds, such as canvas, masonite, and cardboard. They create paintings from sketchbook ideas, still lifes, models, perspectives, landscapes, portraits, self-portraits, and abstractions. Students develop their own interests and artistic themes by making multiple paintings with similar intent and subject, but with changes in technique, format, media, or style.</p> <p>Painting II students analyze and compare trends in contemporary painting from contemporary art periodicals. They apply design, drawing, and painting in their own lives.</p>	
<p>Historical/Cultural Heritage Students in Painting II investigate selected historical periods and styles by viewing paintings from accomplished historic and contemporary painters. They select an historical period or style to research independently and view reproductions, prints, videos, periodical, books, or original works in museums, galleries, or on the Internet. Students select and compare paintings from many cultures, gaining insight into the ways that people from different cultures express similar ideas. Through selected readings, learners become aware of career opportunities available for persons who become highly skilled painters. Students' interest in painting provides lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Students critique their own paintings and paintings from selected periods. They analyze their paintings in the planning stage, in progress, and upon completion. Students interpret their own paintings and those of others in thoughtful discussion and speculation about intent, process, and result. Students collect work for a personal portfolio as a record of growth and basis for planning future pieces. Teachers and students collaborate to select paintings to be part of a painting exhibit.</p>	

Course Title: Painting III Course Sequence: Follows Painting II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Painting III students identify sources for their works by examining their physical, emotional, social, and political environments. They establish connections among things similar and dissimilar and learn to synthesize. Students identify local, state, national, and global issues as sources for their works and interpret ideas in their personal styles. Students record their ideas, fragments, symbols, metaphors, and written notations in a sketchbook or painting journal for use in the studio in planning future works. Students use vocabulary specific to the discipline, equipment, materials, and processes of painting.</p>	<p>Each student in Ms. Salas's painting class chooses a Texas artist to research. One of the criteria for the project is to research the cultural, political, and historical influences on the artist. Lupe selects Carmen Lomas Garza to research because she grew up in nearby Kingsville, Texas, and has a similar Mexican-American background. Ms. Salas had also told the class of an upcoming exhibit of Lomas Garza's work that they would visit.</p> <p>As Lupe began her research, she found out that Lomas Garza was involved in the Chicano movement, which became a significant influence on her work. She found out how Lomas Garza intended to help Latinos take pride in their culture through her depictions of everyday life.</p> <p>As a result of this research, Lupe began to experiment with the shadow box, another traditional Mexican art form that incorporates painting and other materials. Like Lomas Garza, Lupe hoped to communicate her feelings about her life and culture.</p>
<p>Creative Expression/Performance Painting III students create original paintings using various techniques and media. They experiment with color, exploring its emotional content. Treatment of subjects emphasizes space and form through range of value, placement, reflection, and shadow. Painting III students consider background an integral part of the work. By varying the scale of their drawings, they explore the intimacy of small works and the demands of large pieces. Materials include watercolor, tempera ink, acrylic, oil, and electronic and mixed media. Students add another dimension to their works by experimenting with combinations of likely and unlikely materials and techniques, such as wax resist, printing, or collage.</p>	
<p>Historical/Cultural Heritage Students independently investigate a period, style, or movement in art, identifying cultural, historical, and political influences.</p>	
<p>Response/Evaluation Students photograph key pieces of their work to become part of a slide portfolio for documentation, competition, entrance into post-secondary education, or scholarship applications.</p>	

Course Title: Painting IV Course Sequence: Follows Painting III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Painting IV students develop themes and individual styles in personal artworks. Sources of ideas for their work come from students' investigations of their environments, not only for visual ideas, but also for structural understanding of form. Investigating, interpreting, and reinventing a subject through multiple portrayals guide students in thematic development.</p>	<p>Students in Elisa Brentano's Painting IV class are ready to attempt a sophisticated task. The students plan to produce a three-dimensional painting. In preparation, they sketch a shape and do preliminary drawings of shapes, concentrating on how a three-dimensional frame could be developed. They then build a frame for a three-dimensional canvas. They stretch and prime the canvas. Finally, they paint a design with carefully mixed colors.</p> <p>In addition to their sketches, students track the development of their piece in their painting journals. For the ongoing development and evaluation of this piece, students are paired for dialogue journals. They respond to one another, sharing written suggestions and critiques of their own and their partner's work. Class discussions focus on problem-solving issues uncovered in the dialogue journals.</p>
<p>Creative Expression/Performance Students in Painting IV create original drawings in their own styles, developing themes ranging from objective to non-objective images. Some students choose to apply painting ideas and skills to a mural, either individually or collaboratively designed and executed.</p>	
<p>Historical/Cultural Heritage Painting IV students analyze and interpret themes in art history as endless sources of inspiration for their works. They identify recurring themes in different periods and cultures. Through reading current literature, such as art periodicals, they analyze effects of contemporary culture on artists of today. Talking with guest artists and visiting painters' studios help students identify training and career opportunities for persons who become highly skilled painters. Students investigate what is needed to set up their own studio and market their work.</p>	
<p>Response/Evaluation Working with a partner or in small groups, students engage in analytical discussion and speculation about intent, process, and result. Painting IV students design and install senior exhibits as solo exhibits or as group exhibits with other seniors. Located in the school or community, exhibits include examples of student work that demonstrate a high degree of creativity and expertise.</p>	

Course Title: Jewelry II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Jewelry II students discover and record interesting visual relationships from the natural environment and in mechanical structures as sources for their jewelry designs. They search for parallels between the visual structures in the natural and human-made environments and incorporate their findings in jewelry design. By maintaining a sketchbook or collection of ideas, students create a valuable repository for visual fragments, precise observations, qualities of metals, and jewelry design. Through independent reading and structured class discussion, learners gather information about the origin and physical properties of metals. Students develop vocabulary specific to the discipline of jewelry making, including appropriate terminology for equipment, materials, and processes.</p>	<p>Students in Theresa Thorne’s Jewelry II class plan to create a fibula of copper wire. First, they research a fibula and discover its Celtic origins.</p> <p>Using basic jewelry tools—pliers and vise grips—they bend and twist the copper wire to create the fibula. They critique their own and each other’s work, paying particular attention to the originality of design, craftsmanship, and use of materials.</p>
<p>Creative Expression/Performance Through observation of teacher demonstration and guided practice, Jewelry II students gain the basic skills necessary to construct original pieces of jewelry using silver, brass, or copper. They practice basic techniques such as sawing, piercing, filing, soldering, and polishing as they create pieces from wire, sheet, or combinations of wire and sheet metal.</p> <p>Students analyze and compare trends in jewelry design by viewing selected contemporary jewelry and craft periodicals. They discriminate between mass-produced jewelry and unique items created by a skilled artist. Students analyze the ways that knowledge of design affects thinking about jewelry, especially as it influences consumer attitudes and choices. Students develop personal design directions or styles that identify their own work. Design skills are used in helping plan jewelry exhibits.</p>	
<p>Historical/Cultural Heritage Students in Jewelry II select an historical period to investigate independently by viewing reproductions, prints, videos, periodicals, books, or original works in museums, galleries, or on the Internet. They compare jewelry from other cultures, gaining insight into the many ways that people from other cultures have used jewelry to adorn and embellish themselves. Through selected readings, students investigate training and career opportunities available to persons who become highly skilled in jewelry design. Students’ interests in jewelry-making provide lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Jewelry II students critique their own work in discussion and in writing. They analyze their own pieces in planning, in progress, and at completion. Critiquing their work in small groups or with the teacher, learners demonstrate attentiveness and respect for others’ opinions in discussions. Students create a portfolio of their jewelry work by making slides of works as they are completed. The slide portfolio serves as a record of growth, entries for competitions, and as part of college applications.</p>	

Course Title: Jewelry III Course Sequence: Follows Jewelry II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception As sources for their jewelry designs, Jewelry III students make notations from the natural environment and record interesting visual relationships in mechanical structures. Students record their ideas, fragments, symbols, and notes on the history of jewelry in a sketchbook or journal for use in the studio when designing their pieces. They use vocabulary specific to the discipline of jewelry making, including appropriate terminology for equipment, materials, and processes.</p>	<p>At the beginning of the school year, Jewelry III students at Washington High School practice basic jewelry techniques learned in Jewelry II. They use silver sheet metal, drawing and then cutting a ring base using scrap half-rounds, tubes, and flat silver.</p> <p>Students solder a design onto the ring, creating a bezel that will fit a stone. They solder the bezel onto the ring and mount the stone.</p> <p>Their next project involves casting and constructing. Students make a tree of beeswax. Then they pour dental plaster around it in a tomato juice can with the ends cut out. When placed in a kiln, the beeswax melt and the plaster stays, ready for casting.</p>
<p>Creative Expression/Performance Jewelry III students explore techniques, including bezel setting, prong setting, casting, doming, chasing, making chains, and experimenting with other materials such as bone, wood, and shell. Students add an interesting dimension to their jewelry by using combinations of materials and techniques.</p>	
<p>Historical/Cultural Heritage Students in Jewelry III select and investigate an historical period or another culture and identify the types of jewelry preferred and the methods and materials used to produce them.</p>	
<p>Response/Evaluation Students critique their jewelry in both oral and written forms, evaluating at all stages—in planning, in progress, and upon completion. They interpret and evaluate their own jewelry and that of others. They engage in thoughtful discussion and speculation about intent, process, and result, demonstrating respect for the opinions of others. Students create a portfolio of their jewelry work by making slides of the work as it is completed. The slide portfolio serves as a record of growth, a basis for competition, and for college entrance. Teachers and students collaborate to select and install an exhibit of jewelry in the art room, in other display areas in the school, or in the community.</p>	

Course Title: Jewelry IV Course Sequence: Follows Jewelry III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Jewelry IV students develop themes in jewelry making. The sources of their work may be found in their own environment, an historical period, or their own or another culture. Students investigate, interpret, and reinvent an idea in multiple solutions to develop themes.</p>	<p>Students in Jewelry IV follow their own interests to develop a personal style. They may cast lace or Plexiglas to incorporate the fourth and fifth dimensions of light and time into their works. Throughout each project, students keep careful notes and revise original sketches. They share their processes and challenges with the teacher and other students and incorporate useful feedback and suggestions in their own work and provide them to others.</p>
<p>Creative Expression/Performance Jewelry IV students construct original pieces of jewelry using silver, brass, or copper. They use techniques such as sawing, piercing, filing, soldering, and polishing as they create pieces from wire, sheet, or combinations of wire and sheet metal. Other jewelry techniques include stone setting, casting, enameling, doming, chasing, and making chains. They also experiment with combinations of likely and unlikely materials, such as metal with wood, bone, shell, leather, or found objects. Planning is vital to create complex work and develop personal themes.</p>	
<p>Historical/Cultural Heritage Students in Jewelry IV select and investigate an historical period, or their own or another culture, identifying the types of jewelry preferred and the methods and materials used to produce them. Students research the contexts in which this jewelry was produced. Working independently, they review sources such as reproductions, prints, videos, periodicals, books, or original works in museums, in galleries, or on the Internet. Through selected reading, they investigate training and career opportunities for persons who become highly skilled in jewelry making. Students' interest in jewelry making provides lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Jewelry IV students design and install senior solo or group exhibits. The exhibits may be held in the school or community and include examples of work that demonstrate well-developed creativity and technical ability.</p>	

Course Title: Sculpture II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Sculpture II students make visual notations from the natural environment and record interesting visual relationships in mechanical structures as sources for their designs. By maintaining a sketchbook, students create a valuable repository for visual fragments, precise observations, the history of sculpture, characteristics of sculptural materials, and designs for future work. Students develop vocabulary specific to the discipline of sculpture, including appropriate terminology for equipment, materials, and processes.</p>	<p>Jennifer Grierson arranges for her Sculpture II students to visit a local outdoor sculpture garden containing the works of the sculptor Charles Umlauf. She chooses this particular “gallery” to introduce her students to sculpture and its display because she has two students with visual impairments in her class. The Umlauf exhibit encourages all students to manually explore the sculptures. Not only does this make the sculptures more accessible to the students with visual impairments, but all students have an opportunity to explore the textures and shapes of Umlauf’s sculptures.</p> <p>All students record in their journals sensory details of the sculptures and their outdoor display. When the students return to campus, they share some of the details from their journal writing.</p>
<p>Creative Expression/Performance Through observation of teacher demonstration and guided practice, students gain the skills needed to construct original realistic or nonobjective sculptures, using additive or subtractive methods in paper, cardboard, wire, found object, clay, plaster, wood, or metal. They select materials and explore appropriate methods of joining, such as gluing, nailing, binding, riveting, and soldering. Students carefully consider the amount and type of surface textures and make appropriate selections for additional surface treatments from materials, such as paints, stains, glazes, or patinas.</p> <p>Students analyze and compare trends in sculpture by viewing selected contemporary art and sculpture periodicals. Design skills are used in making decisions about their own sculptures and in helping plan installations of sculpture exhibits in the classroom and other display areas.</p>	
<p>Historical/Cultural Heritage Students in Sculpture II select an historical period to investigate independently by viewing reproductions, prints, videos, periodicals, books, or original works in museums, in galleries, or on the Internet. They compare sculpture from other cultures, gaining insight into the many ways that people from other cultures have used sculpture. Through selected readings, students investigate training and career opportunities available to persons who become highly skilled in sculpture as an art form. Students’ interest in sculpture provides lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Sculpture II students critique their own work in discussion and in writing. They analyze their own pieces in the planning stage, in progress, and upon completion. They critique their work in small groups and with the teacher. Learners demonstrate attentiveness and respect for others’ opinions in discussions. Students create a portfolio of their sculpture by making slides of works as they are completed. The slide portfolio serves as a record of growth, an entry for competitions, and an application for college entrance.</p>	

Course Title: Sculpture III Course Sequence: Follows Sculpture II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Sculpture III students make notations from the natural environment and record interesting relationships they find in mechanical structures. They establish connections among things similar and dissimilar and synthesize by taking things apart and reassembling them in new ways. Students record ideas, symbols, metaphors, and written notations in a sketchbook or sculpture journal for use in planning sculpture pieces. Students use vocabulary specific to sculpture and its equipment, materials, and processes.</p>	<p>Using scraps of Plexiglas obtained from sign shops, James Bryant's students create plastic sculptures, joining pieces with adhesive and rivets. One student, Evan, is interested in integrating found objects into his Plexiglas sculpture to contrast natural and man-made objects. Throughout the course of the project, students photograph their works in various stages of development and write captions for each picture. Each day one student presents her or his project in detail, eliciting critiques from the other students and Mr. Bryant.</p>
<p>Creative Expression/Performance Through observation of teacher demonstration and guided practice, sculpture students construct pieces using additive and subtractive methods in cardboard, wire, found objects, clay, plaster, wood, and metals. They select materials and explore appropriate methods of joining such as gluing, nailing, binding, riveting, and soldering. They carefully select the surface texture. Students select additional surface treatments from materials such as paints, stains, glazes, or patinas.</p>	
<p>Historical/Cultural Heritage Students select and investigate an historical period or another culture and identify the types of sculpture produced and the reasons for its production. These historical or cultural explorations provide additional sources of ideas for their own work.</p>	
<p>Response/Evaluation Students critique their work orally and in written form, evaluating works at all stages. Engaging in thoughtful discussion, they interpret and evaluate their own sculpture and that of others. They demonstrate polite attentiveness and respect for the opinions of others when sharing ideas with the group and the teacher. Students create a slide portfolio and collaborate with teachers to install a sculpture exhibit.</p>	

Course Title: Sculpture IV Course Sequence: Follows Sculpture III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception For personal artwork, Sculpture IV students develop themes from their environments and from various other cultures and historical periods. In addition, learners identify personal, social, and political ideas as sources for inspiration and interpretation. Attempting to express ideas in multiple ways guides students in thematic development.</p>	<p>Before producing sculptures of scrap iron, students in Sculpture IV do several preliminary sketches of the sculpture from different viewpoints. This critical step is very helpful when they begin welding.</p> <p>During the course of the project, they visit the studio of a local sculptor. Though this artist creates very large pieces, students observe the sculptor's use of many of the same techniques they are learning. As the sculptor describes her decision-making processes in creating a piece, students see the similarities in their own processes. The students and the artist have a vibrant discussion, and students return to class motivated to finish their pieces by incorporating techniques they discussed with the sculptor.</p>
<p>Creative Expression/Performance Sculpture IV students construct original artworks, experimenting with unusual combinations of objects. Metal with wood, bone, shells, or leather to add another element to their sculptures. These students use a variety of surface textures and treatments. Available scrap and natural materials provide an economical source of media and a wealth of ideas for personal themes.</p>	
<p>Historical/Cultural Heritage Sculpture IV students select and investigate an historical period or another culture and identify the types of sculpture produced and the methods and materials used to produce them. Historical or cultural explorations, using a wide variety of resources, also serve as sources of ideas for students' own work and career investigations.</p>	
<p>Response/Evaluation Sculpture IV students design and install senior solo or group exhibits. The exhibits may be held in the school or community and include examples of work that demonstrate well-developed creativity and technical skill.</p>	

Course Title: Electronic Media II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Electronic Media II students build on previously acquired proficiencies in art. They develop observation and technical skills by maintaining sketchbooks to record information from natural and human-made environments. Students challenge their creativity by developing multiple solutions to the same problem.</p>	<p>The principal of Fullerton High School asks Tony Ramirez’s Electronic Media II class to update the school’s website. The school has strong programs in academics, sports, and the fine arts, and the principal wants to feature student work in these areas. Additionally, the principal wants to communicate news items and notices to parents, students, and the community.</p> <p>Given this charge, Mr. Ramirez asks students to work in pairs to submit designs. The class will critique each design and select one as the basis of the school’s website, though critical design elements from other pairs’ work could be included.</p> <p>Students begin their work by analyzing the websites of other schools and businesses. They learn how to incorporate design elements into website design and how to make a website user-friendly and visually appealing.</p> <p>Several months later the website is launched with special recognition for Mr. Ramirez’s class on the home page.</p>
<p>Creative Expression/Performance Students build on knowledge of art elements and principles by designing and creating complex artworks, including still lifes, figure studies, landscape studies, and conceptual pieces. Students explore a variety of electronic media and techniques, analyzing their advantages and limitations.</p>	
<p>Historical/Cultural Heritage Learners in Electronic Media II study photographs of selected artists’ works, styles, and/or historical periods, building an understanding of how electronic media is used for initiating and completing artworks. Students also select and research careers in electronic media.</p>	
<p>Response/Evaluation Students cultivate analytical skills by reviewing and critiquing finished artworks and works in progress. Students prepare portfolios of selected works and collaborate to design a class exhibit.</p>	

Course Title: Electronic Media III Course Sequence: Follows Electronic Media II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Electronic Media III students reinforce their observation and technical skills by adding to sketchbooks and/or journals with a wide range of subject matter and by practicing drawing exercises. Students challenge their imaginations by developing multiple solutions to a single problem.</p>	<p>Students in Ms. Harvey's Electronic Media III class are learning to use digital cameras. Among the topics they discuss are purposes for using digital photography, including business uses; how a digital camera works; what pixels do; how to minimize artifacts; printmaking; interpolation; compression; and file formats. Students end the unit by creating a class online photography exhibit linked to the school's home page.</p>
<p>Creative Expression/Performance Students have opportunities to choose from a wide variety of electronic media, techniques, and subject matter—traditional and contemporary—to develop styles, themes, and interpretations. Learners consider printmaking, photography, and videography as extensions to software-based techniques.</p>	
<p>Historical/Cultural Heritage Learners study electronic media from a wide variety of artists and styles in both the fine arts and graphic design. Students analyze art careers in electronic media and identify prerequisite training.</p>	
<p>Response/Evaluation Students cultivate analytical skills by writing reviews and critiques of artworks based on design skills and consumer choices. Students add to their portfolios and design a small individual exhibit.</p>	

Course Title: Electronic Media IV Course Sequence: Follows Electronic Media III Credit: 1	
Strand and Content/Processes	Vignette
Perception Students in Electronic Media IV fine-tune their observation skills by completing more independent work.	For his independent project, James Washington chooses to combine digital stills and video with original graphics to create an online documentary on a critical local issue—the town’s economy. For many years, James’s town’s economy has been dependent on the oil industry. However, the industry is cutting back again, and the city is faced with developing other industries. Through interviews with local officials, James establishes the problem. He also illustrates how other cities and towns have addressed similar problems. He concludes with a proposal that tailors the best strategies used by others to the context of his town.
Creative Expression/Performance Working independently, students choose electronic media and techniques to culminate in a mature body of work requiring use of multiple steps and processes.	
Historical/Cultural Heritage Learners study electronic media from a selected group of artists in a particular style. Students identify and research a career in electronic media.	
Response/Evaluation Students write reviews and critiques of artworks by comparing them to work from their selected fields of research. During the execution and completion of the project, students discuss and evaluate choices to include in their portfolios. Level IV students work collaboratively to prepare a senior exhibit of their work.	

Course Title: Ceramics II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Ceramics II students make notes from the natural environment and record interesting visual relationships in mechanical structures as sources for their ceramic designs. Students search for parallels between visual structures in their natural and human-made environments and incorporate their findings in creative ceramic works. By maintaining a sketchbook or ceramics journal, students create a valuable repository for visual fragments, precise observations, characteristics of ceramic materials, and designs for ceramic pieces. Students develop vocabulary specific to the discipline of ceramics, including appropriate terminology for equipment, materials, and processes.</p>	<p>To introduce hand-building techniques to beginning ceramics students, Mr. Taylor designs a unit on masks. The class will study masks from various cultures (e.g., Native American, African, Mexican) and create a series of masks inspired by the culture studied, using press- or drop-mold ceramic techniques. Because he also wants students to have experience with scholarly reading and writing, they will research other cultures' uses and construction of masks in cooperative learning groups. For the students' research, he provides slides, samples of masks, and art reference books.</p> <p>At the end of the unit, each group creates an original presentation that includes a demonstration of the culture's mask-making techniques and cultural and philosophical influences on their work.</p>
<p>Creative Expression/Performance Through observation of teacher demonstration and guided practice, Ceramics II students gain skills needed to construct original ceramic pieces. They identify clay as a product of the earth that undergoes various stages—dry, plastic, leatherhard, greenware, bisque, glazed ware—to become a finished piece. Students use basic methods of construction, such as pinch, coil, and slab, to explore forms. Students attend to surface design by using various glazing or staining processes. Students read and discuss basic information about kilns and firing.</p> <p>Students analyze and compare design trends in ceramics by viewing selected contemporary ceramics periodicals. They discriminate between mass-produced ceramics products and unique items created by a skilled ceramist.</p>	
<p>Historical/Cultural Heritage Students in Ceramics II select an historical period to investigate independently by viewing reproductions, prints, videos, periodicals, books, or original works in museums, galleries, or on the Internet. They compare ceramics from other cultures, gaining insight into the many ways people from other cultures create and use ceramics. Through selected readings, students investigate training and career opportunities available to persons who become highly skilled in ceramics as a fine art form or in creating functional pieces for everyday use. Students' interests in ceramics provide lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Ceramics II students critique their own work in discussion and in writing. They analyze their own pieces in planning, in progress, and at completion. They critique their work in small groups or with the teacher. Learners demonstrate attentiveness and respect for others' opinions in discussions. Students document their pieces by making notes throughout the process and by drawing the actual finished piece. Students create a portfolio of their ceramics by making slides of works as they are completed. The slide portfolio serves as a record of growth, entry for competitions, and an application for college entrance. Teachers and students collaborate to select pieces to be part of a ceramics exhibit in the art room or in other exhibit areas.</p>	

Course Title: Ceramics III Course Sequence: Follows Ceramics II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Ceramics III students make visual notations from the natural environment and record interesting visual relationships in mechanical structures as sources for their ceramic pieces. They establish connections among things similar and dissimilar and learn to synthesize by taking things apart and reassembling them in new ways. Students record ideas, fragments of ideas, symbols, metaphors, and written notations in a sketchbook or ceramics journal for use in the studio in planning ceramics pieces. Students use vocabulary specific to ceramics and its equipment, materials, and processes.</p>	<p>Using thrown, hand-built, or a combination of techniques, students in Don Jones' Ceramics III class attempt to build a standard teapot. The teapot is a familiar object that lends itself to multiple interpretations. Though the teapot has a definite function, designs and styles are limited only by the potter's imagination. In addition to the pot, the ceramist must make the spout, lid, handle, and perforations to retain the tea leaves. Each of these can take as much time and effort as the pot itself. Goals include building a spout that pours without dribbling; a strong, graceful, comfortable handle; and a snugly fitting lid.</p>
<p>Creative Expression/Performance Students in Ceramics III incorporate wheel-thrown methods into their repertoire of techniques. They combine construction methods, create wheel-thrown pieces, and experiment with the addition of other materials, such as vines or rope, into their pieces. They design and produce functional and non-functional pieces and create tiles as vehicles for their art ideas or as elements of design in architectural settings. Students explore surface design methods, such as incising, carving, staining, and glazing. They develop their own glazes by mixing glaze formulas and firing test tiles. Students identify ways to conserve materials through recycling clay and glazes.</p>	
<p>Historical/Cultural Heritage Students select and investigate an historical period or another culture and identify the types of ceramics produced and the purposes for which they were produced. These historical or cultural explorations provide additional sources of ideas for their own work. A study trip to a ceramic artist's studio or a visiting artist provides additional information about career possibilities and the establishment and maintenance of a ceramic studio.</p>	
<p>Response/Evaluation Students document their pieces by making notes throughout the process and by making drawings of the finished pieces.</p>	

Course Title: Ceramics IV Course Sequence: Follows Ceramics III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Ceramics IV students develop themes from their environments, other cultures, and diverse historical periods. Students record their ideas, research, glaze formulas, and documentation of their pieces in a sketchbook or ceramics journal. Students investigate, interpret, and redefine an idea by attempting multiple solutions to art problems. Attempting to express such ideas in multiple ways guides students in thematic development.</p>	<p>Antonio Rodriguez followed his lifelong dream of studying the ceramics of three southwestern United States Native American tribes—Anasazi, Mogollon, and Hohokam. After investigating techniques used by the tribes, Antonio explored ways to incorporate them into his own work.</p>
<p>Creative Expression/Performance Students in Ceramics IV combine basic hand-built construction with wheel-thrown pieces that incorporate other materials into their work. Students explore surface design methods, such as stain, glaze, photo transfer, airbrush, and wax-resist. Students research clay bodies and, where possible, dig their own clay from local clay deposits. Students experiment with firing techniques including pit, sagger, and salt firings. Planning and documenting their processes are vital in creating complex work and in developing a unique body of work.</p>	<p>Antonio learned the methods and materials that Native American tribes used to make ceramic forms. He also examined how the forms represented Native American cultures and beliefs. He studied in great detail the hand-built Mimbres bowls from southwestern New Mexico and admired their black and white geometric and abstract animal designs. Antonio studied how the arrival of the Spaniards influenced pottery of the Southwest. He learned burnishing techniques and imprints from natural objectives and additive methods (e.g., adding shapes or textures to the clay).</p>
<p>Historical/Cultural Heritage Ceramics IV students select and investigate an historical period or another culture and identify the types of ceramics produced and the methods and materials used to produce them. They research what archaeologists have learned about ancient civilizations from clay shards. These explorations also serve as sources of ideas for students' own work. Through selected reading or visiting ceramic artists' studios, students investigate training and career opportunities for persons who become highly skilled in ceramics. They investigate how to set up their studio and how to market their work.</p>	<p>Then Antonio investigated how Native American techniques have influenced contemporary potters, including how they build their kilns, tools made of natural materials, and the use of smothered fires to turn red clay black.</p>
<p>Response/Evaluation Students in Ceramics IV design and install solo senior exhibits or collaborate with a small group of seniors to produce a group exhibit. Installed in the school or community, these exhibits include works that demonstrate a high level of creativity and technical ability.</p>	<p>Antonio built a kiln to fire his pots. Though he used traditional Native American techniques, his pots reflect contemporary design. For his exhibition, he created a PowerPoint presentation to illustrate the history his techniques, the details of his kiln construction, and his firing and design methodology.</p>

Course Title: Photography II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Students enrolled in Photography II use direct observation as an excellent source of ideas. With their cameras, they record visual ideas from their environments and experiences. The world of black and white photography demands from students an entirely new way of seeing; students view the world as black, white, and gray and identify strong contrasts and subtle variations in light and shadow. Students use the camera as a tool for expressing aesthetic ideas rather than as a point-and-shoot device for accumulating snapshots. A photographic journal is a valuable repository for recording notes on photographic processes, basic history of photography, and technical processes. Students search for parallels between the visual structures in their natural and human-made environments and incorporate their findings in their own visual themes. They develop vocabulary specific to the discipline of photography, including terminology for equipment, materials, and processes.</p>	<p>To enhance student understanding of form and content in photographs, each student focuses on a fragment of a photograph from a set of photos from various time periods. Each student matches the fragment with the complete photo and evaluates the complete photo as an artist, art critic, and art historian.</p> <p>The teacher then introduces students to Terry Barrett's categories of Differences Among Photographs, which they apply to the same photographs.</p> <p>Students research one of the photographers represented in the original group and create their own photos based on Barrett's classifications. Periodically, learners participate in small groups in which they critique their photos in terms of Barrett's photographic contexts—original, external, and internal.</p> <p>Through this project, students recognize intent in master photographers' work and apply these ideas in their own work.</p>
<p>Creative Expression/Performance Students investigate the historical development of photography and the operation of the camera through discussion, demonstration, and reading. By observing teacher demonstrations, students identify traditional black and white developing processes. Students make photographs and cyanotypes. They develop subjects of personal interest into multiple ideas or themes by making several photographs with similar intent and subject, but with technical changes in lighting, point of view, or technique.</p> <p>Students analyze and compare trends in contemporary photography by viewing contemporary photography periodicals. Photography II students apply photography to their own lives by using quality photographs to illuminate their writings and journals.</p>	
<p>Historical/Cultural Heritage Photography II students investigate selected historical periods and styles by studying photographs of accomplished photographers. They select a specific period of photographic importance to research by reviewing reproductions, prints, videos, periodicals, books, or original works in museums, in galleries, or on the Internet. Students select and compare work of photographers who, through their photographs, have recorded images of and provided insight into the traditions and life-styles of people from other cultures. Through selected reading, they become aware of career training and opportunities available for persons who become highly skilled photographers. Students' interest in photography may provide lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Students critique their own work and works from selected periods and cultures both in discussion and in writing. They analyze their own photographs in planning, in progress, and on completion. Students interpret and evaluate their own prints and those of others through thoughtful discussion and speculation about intent, process, and result. Students demonstrate attentiveness and respect for the opinions of others when sharing ideas with the class and the teacher. Students collect work for a personal portfolio as a record of growth and as a basis for future work. Teachers and students collaborate to select photographs to be part of a photography exhibit in the art room or another exhibit area.</p>	

Course Title: Photography III Course Sequence: Follows Photography II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Photography III students identify sources for their work by examining their physical, social, and political environments. Learners establish connections between things similar and dissimilar and learn to synthesize by taking objects apart and reassembling them in new ways. Students identify local, state, national, and global issues as sources for their works and interpret their ideas in personal styles. Investigating, interpreting, and reinventing a subject by attempting multiple solutions lead students in thematic development.</p>	<p>Providing a balance between photographic technique and content, this unit is designed to increase students' appreciation of the uses of photography as art and information. Initially, students categorize photographs taken by others and pre-sorted by the teacher into six groups: descriptive, explanatory, interpretive, ethically evaluative, aesthetically evaluative, and theoretical.</p> <p>Then students begin to use these categories for their own photographs. Finally, students choose one category and make a 10-slide, silent sequence for projection. Class discussion following each sequence focuses on the importance of a clearly articulated theme and developmental sequence.</p>
<p>Creative Expression/Performance Students produce photographic series, exploring ways to produce emotional content and mysterious or surrealistic effects in their photographs. Students experiment with the effects of light by producing photographs of the same subject under a variety of lighting situations.</p>	
<p>Historical/Cultural Heritage Students in Photography III independently select and investigate an historical period or style in photography and identify cultural, historical, and political influences.</p>	
<p>Response/Evaluation Students build a personal portfolio for documentation of growth, planning of artistic direction, entry into photography competitions, and college entrance applications.</p>	

Course Title: Photography IV Course Sequence: Follows Photography III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Photography IV students develop themes and individual styles. Students investigate, interpret, and reinvent an idea by attempting multiple solutions, leading students into thematic development.</p>	<p>Carrie Brown, a Photography IV student, plans an independent project. After researching the history of photography, she writes a proposal to develop a series of photographs of the same subject using various approaches to photographing subjects and developing prints used over the last 150 years.</p> <p>Not only does this require Carrie to produce a series of prints, but it also requires her to locate and/or build cameras that represent various eras. For example, she builds a pinhole camera and locates a Brownie-type camera from the 1950s in a local flea market.</p> <p>Her final exhibit features the series framed. Each photograph is accompanied by the camera Carrie used and pictures of her replicating developing processes of the time period.</p>
<p>Creative Expression/Performance Advanced photography students work independently in black and white, color or non-silver alternative photographic processes, and digital photography. They create original prints in their own styles, investigating images ranging from pictorial accuracy to subjective interpretation, from objective to non-objective. Photography IV students explore alternative processes, such as photo-silk screen and gum bichromate. Students add another dimension to results when they experiment with likely and unlikely combinations of alternative and traditional techniques.</p> <p>Students apply their skills in their own lives, creating quality photographs, sharing technical knowledge with newspaper and annual staffs, and using their photographs to illustrate personal writings and journals.</p>	
<p>Historical/Cultural Heritage Photography IV students analyze and interpret themes in art history as sources of inspiration for their work. They identify recurring themes in different periods and cultures and consider them for reinterpretation. Through reading current literature, such as art periodicals, students analyze the effects of contemporary culture on photographers of today. By talking with guest photographers or visiting photographers' studios, students identify training and career opportunities for persons who become highly skilled photographers. Where possible, students work in studios as assistants. They investigate what is needed to set up their own studios and market their work.</p>	
<p>Response/Evaluation Students design and install solo exhibits or collaborate with a small group of seniors to produce group exhibits. The exhibits may be in the school or the community and include works that demonstrate high levels of creativity and technical knowledge.</p>	

Course Title: Printmaking II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Direct observation, imagination, and personal experience provide ideas for Printmaking II students. They record visual ideas about their environment and experiences in a sketchbook, on film, or on a computer. A sketchbook is a valuable repository for visual notations, notes on the history of printmaking, printmaking processes, and designs for original prints. Students search for parallels between the visual structures in their natural and human-made environments and incorporate their findings in their own work. Students use precise vocabulary to evaluate and compare suitability of printing techniques for expression of personal themes and visual investigations.</p>	<p>Students in Jan Martin's Printmaking II class begin the school year by making monoprints with linoleum blocks. After carefully introducing tools, the concepts of positive and negative space, and the concept of pressure, Ms. Martin shows the class prints by Matisse, Picasso, and O'Keefe.</p> <p>Students then create a drawing, possibly of something organic, such as the cross section of a piece of fruit. Students transfer the drawing to the linoleum block and cut away the design. Students roll ink onto the block and place a sheet of soft paper on top of the inked linoleum. After burnishing the back of the paper, students pull the print and place it in a drying rack.</p> <p>The next day students discuss their results and the changes they will make in their next print.</p>
<p>Creative Expression/Performance Students create original prints in many techniques, appropriately numbering and signing each print in an edition. They make prints using processes such as stencil, monoprint, woodcut, linoleum, and etching. They experiment with types of papers. They create their prints from sketchbook ideas, still lifes, models, perspectives, landscapes, portraits, self-portraits, and abstractions. Students develop their own interests and artistic themes by making one or more prints with similar intent and subject but with changes in technique, format, printing process, or style.</p> <p>Students analyze and compare trends in contemporary printmaking by viewing selected contemporary printmaking periodicals. In addition to creating print editions expressing their art ideas, Printmaking II students apply their design and printmaking skills for invitations, announcements, visuals for class presentations and school events, and illustrations for their own writing and journals.</p>	
<p>Historical/Cultural Heritage Students in Printmaking II investigate selected historical periods and styles by viewing prints from the masters and contemporary printmakers. Students select an historical period or a style to research and study and compare prints and printmaking processes from a variety of cultures to provide insight into the many ways that people from other cultures have expressed similar ideas in printmaking. Through selected reading, students investigate training and career opportunities available for persons who become highly skilled printmakers. Students' interests in printmaking may provide lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Students critique their own prints and works from selected periods and cultures in oral and written forms. They analyze their prints at all stages: in planning, in progress, and at completion. Students interpret and evaluate their own prints and those of others through thoughtful discussion and speculation about intent, process, and result. Students demonstrate attentiveness and respect for others' opinions. Students collect work for a personal portfolio as a record of growth and a basis for planning. Teachers and students collaborate to select prints for a printmaking exhibit in the art room or other exhibit areas.</p>	

Course Title: Printmaking III Course Sequence: Follows Printmaking II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Printmaking III students identify sources of their work by examining their physical, emotional, social, and political environments. They establish connections between things similar and dissimilar and learn to synthesize by taking objects apart and reassembling them in new ways. Students identify local, state, national, and global issues as sources for their works and interpret their ideas in their personal styles. Investigating, interpreting, and reinventing a subject by attempting multiple solutions lead students in thematic development.</p>	<p>Students in Printmaking III begin to create multicolor silk-screen prints. Though considered a contemporary technique, students explore the long history of silk screen and view works of Frank Stella, Andy Warhol, Robert Rauschenberg, and others. Students also look for examples of silk screen in the world around them.</p> <p>They create their own freeform designs and pull ten prints. With each new pull, students add more pigment and less base. The process ends with a discussion of students' evaluations of their own work and how their compositions could be more effective.</p>
<p>Creative Expression/Performance Students create original prints, using processes such as silk screen, aquatint, lift ground, soft ground, and collagraph. Students discover the importance of careful registration as they experiment with multiple colors by using more than one plate. Students develop their own interests and artistic themes by making one or more prints with similar intent and subject but with changes in technique, format, printing process, or style.</p>	
<p>Historical/Cultural Heritage Students in Printmaking III independently select and investigate a period or style in printmaking and identify cultural, historical, and political influences.</p>	
<p>Response/Evaluation Students collect work for their personal portfolios, photographing key pieces to become part of a slide portfolio for documentation and for college entrance or application.</p>	

registration: the precise alignment of sequential plates on a single print in multiple plate printmaking.

Course Title: Printmaking IV Course Sequence: Follows Printmaking III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Students in Printmaking IV engage in the development of individual themes and styles. They investigate, interpret, and reinvent a subject by attempting multiple solutions to a single problem.</p>	<p>Printmaking IV students in Cheryl Cummings' class are introduced to lithography and intaglio with multimedia. When combined with their previous experience with printmaking techniques from other cultures, students begin to create their own prints and printmaking styles.</p>
<p>Creative Expression/Performance Students create original prints in individual styles ranging from pictorial accuracy to subjective interpretation. Printmaking IV students explore advanced processes such as lithograph and multi-colored and multi-layered serigraphs. Printmakers study traditional and experimental ways of adding color, such as layering colors in serigraphs and hand coloring lithographs. Learners experiment with different combinations of printmaking processes and techniques to add additional dimensions to their work.</p>	
<p>Historical/Cultural Heritage Students in Printmaking IV analyze and interpret themes in art history as inspiration for their work. They identify recurring themes in different periods and cultures and consider reinterpreting them. Through reading current literature, such as printmaking and art periodicals and information on the Internet, students analyze the effects of culture on contemporary printmakers. Through reading, talking with guest artists, and visiting printmakers' studios, students identify training and career opportunities for persons who become highly skilled printmakers. They investigate what is needed to set up their own studios and to market their work.</p>	
<p>Response/Evaluation Printmaking IV students design and install solo or group senior exhibits of their prints.</p>	

Course Title: Fibers II Course Sequence: Follows Art I Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Fibers II students make visual notations from the natural environment, paying particular attention to texture, color, and line as sources for their designs. They search for parallels between visual structures in natural and human-made environments and incorporate findings into their designs. By maintaining a sketchbook or fibers journal, students create a valuable depository for precise observations, color and texture notations, information about fibers techniques, and design ideas. Through reading and planned discussion, students gather information about the origin and physical properties of fibers and the history of fibers as an art form. Students develop vocabulary specific to the discipline of fibers, including appropriate terminology for equipment, materials, and processes.</p>	<p>Nancy Stevens begins the school year with a mini-unit that compares two art objects that share the concept of weaving—"Granite Weaving" by Jesús Morales and "Navajo Blanket" by an anonymous Navajo woman. Students explore the contexts in which each was produced, noting differences and similarities in times, perspectives, and intentions. Ms. Stevens also plans to use the unit to introduce weavers to vocabulary they will use throughout the course and the influences of cultural contexts. Students will research Morales and influences on his work and known Navajo weavers. Additionally, students will construct and warp a simple loom and execute a weaving using contrasting textures and/or colors and begin to practice self-assessment of their designs and products.</p>
<p>Creative Expression/Performance Through teacher demonstration and guided practice, Fibers II students gain the skills necessary to create functional or non-functional pieces using natural and synthetic fibers. They practice techniques such as weaving, stitching, knotting, wrapping, and dyeing to create weavings, quilts, stitcheries, soft sculpture, or batik. Students experiment with the incorporation of found objects in their work.</p> <p>Students analyze and compare trends in fiber design by viewing selected contemporary fibers and craft periodicals. They discriminate between mass-produced items and unique pieces created by a skilled fibers artist.</p>	
<p>Historical/Cultural Heritage Students in Fibers II select an historical period or style for independent investigation. Students select and compare examples of fiber art from a variety of cultures to gain insight into the ways that people from other cultures have used fibers for functional and non-functional purposes. Students investigate career opportunities available for persons who become highly skilled in fibers design. Students' work in fibers may provide lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Students practice oral and written critiques of their work in groups and in conference with the teacher. They analyze their works at all stages: in planning, in progress, and at completion. Students demonstrate attentiveness and respect for others' opinions. Students collect work for a personal portfolio as a record of growth and a basis for planning by making slides of the work as it is completed. Teachers and students collaborate to select prints for a fibers exhibit in the art room or other exhibit areas.</p>	

Course Title: Fibers III Course Sequence: Follows Fibers II Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception In a fibers journal, students make visual interpretations of the natural environment and record interesting visual relationships in mechanical structures as sources for their designs. Learners establish connections among similar and dissimilar fibers and synthesize by taking them apart and putting them together again in new ways. In a sketchbook or fibers journal, students record their ideas, precise observations, color and texture notations, information about fibers techniques, and designs for pieces. Students use discipline-specific vocabulary, including precise terminology for equipment, materials, and processes.</p>	<p>Melissa Evans has created an individual project for her Fibers III class entitled, "Fish Pond." Mounted on top of a blue satin-covered box is a large shark's mouth and teeth sewn on the sewing machine and stuffed. The open shark's mouth allows viewers to reach their hands into the mouth and pull out other sewn and stuffed models of tropical fish. Each fish is made of satin with individually stuffed fins. Melissa showed her creativity and fine craftsmanship in the details of the fish and their fins.</p>
<p>Creative Expression/Performance Students in Fibers III create functional and non-functional pieces using natural and synthetic fibers. Students work in two- and three-dimensions, developing in-depth thematic work and experimenting with traditional and non-traditional techniques.</p>	
<p>Historical/Cultural Heritage Students in Fibers III select and investigate an historical period or another culture and identify the methods and materials used to produce pieces in various fiber techniques. They consider these historical or cultural explorations additional sources of ideas for their own work.</p>	
<p>Response/Evaluation Students practice oral and written critique of the work, evaluating at all stages. Engaging in thoughtful discussion, they interpret and evaluate their own works and those of others. They demonstrate polite attentiveness and respect for the opinions of others in discussion. Students create a slide portfolio and collaborate with teachers to install a fibers exhibit.</p>	

Course Title: Fibers IV Course Sequence: Follows Fibers III Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Fibers IV students are engaged in developing themes and personal styles. Investigating, interpreting, and reinventing an idea by attempting multiple solutions lead students in thematic development.</p>	<p>Students in Fibers IV are planning their first projects. Celeste Johnson plans to make a series of baskets using cattails, grasses, and other unusual materials. Michelle Brown is going to make a large outdoor weaving using experimental materials. She plans to incorporate big rope, tree limbs, rocks, and grapevines. Kevin Myers is planning a large appliquéd banner. Though students' projects are diverse, they all incorporate principles of fibers design, and students consistently engage in evaluation and reflection on their own projects and those of other students in the class.</p>
<p>Creative Expression/Performance Students concentrate their efforts in one area, such as weaving, batik, or stitchery, developing traditional and experimental ideas. They develop their own interests and artistic themes by creating a series of pieces with similar or slightly varying intent. Students experiment with combinations of fibers and other materials, such as wire, wood, bone, shell, leather, and found objects.</p>	
<p>Historical/Cultural Heritage Students in Fibers IV select and investigate an historical period or another culture, identifying the types of fibers created and the methods and materials used to produce them. Students research the contexts in which these fibers were produced. Working independently, they review reproductions, prints, videos, periodicals, books, or original works in museums, in galleries, or on the Internet. Through selected reading, they investigate training and career opportunities for persons who become highly skilled fiber artists. Students' interest in fibers provides lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Students compare trends in fibers design by reviewing selected contemporary fibers and craft periodicals. They discriminate between mass-produced objects and unique items created by skilled fibers artists. Students analyze the ways that design knowledge affects thinking about fibers design, especially as it influences consumer attitudes and choices. Fibers IV students design and install senior exhibits individually or in small groups to demonstrate creativity and craftsmanship in fibers art.</p>	

Course Title: **Graphic Design III**
Course Sequence: **Follows any Art II course**
Credit: **1**

Strand and Content/Processes	Vignette
<p>Perception Graphic Design III students generate ideas for their work by examining their environment and researching design ideas from the past, and analyzing designs of the present. Students combine knowledge of design elements with expertise in other areas, such as typography, technology, photography, and reproduction methods. They record ideas, sketches, and notes about innovative designers and design history in a journal. Investigating, interpreting, and reinventing subjects by attempting multiple solutions lead students into trying new and unexpected combinations of visual elements. Students use vocabulary specific to graphic arts, including terminology for equipment, materials, and processes.</p>	<p>John Brooks designs a three-week unit for his Graphic Design class to help them understand how artists in the 20th century have incorporated written language into their paintings. Students learn about the work of several artists who represent movements such as cubism, dadaism, and pop art. They compare the formal qualities of mechanical letters to handcrafted letters and explore the overlaps between graphic design and fine art. Students create paintings or collages that incorporate actual or simulated printed word, applying their knowledge of design along with their new knowledge of the expressive qualities found in written language. Additionally, students will study the influence of several surrealist and abstract expressionist painters who used handwriting, words, symbols, and calligraphy in their painting. Students also explore the use of ancient alphabets and other symbols in their own paintings.</p>
<p>Creative Expression/Performance Graphic designers are problem solvers who seek to communicate, identify, persuade, and inform in the language of predominantly non-verbal symbols. Students solve problems in stages—understanding the problem, trying spontaneous solutions, researching information pertinent to the problem, selecting and clarifying the best idea, and refining the idea into a finished visual statement. Students work within limitations, such as budget, size, and function, producing expressive solutions within these boundaries and, sometimes, because of them. In Graphic Design III, students’ solutions to visual problems require understanding the visual elements and principles, exercising imaginative problem-solving skills, and developing technical skills. Through discussion, reading, and study trips, students identify methods of reproduction and recognize limitations of various methods.</p> <p>Students use traditional and non-traditional materials in solving design problems. Because electronic media has replaced many traditional methods of graphic design, students learn to use image manipulation programs and traditional drawing, painting, and layout techniques. Graphic design students view the computer as an important tool for the artist and use computer programs to facilitate the design process of exploring, developing ideas, and producing finished work.</p> <p>Students compare trends in graphic design by reviewing current graphic design periodicals, books and advertising from television, print, or the Internet. Students apply their skills in their own lives, such as designing visuals for presentation or lending design expertise to school or community activities.</p>	
<p>Historical/Cultural Heritage Students in Graphic Design III investigate the history of design and identify cultural, historical, and political influences that have affected major design movements, such as Arts and Crafts, Art Deco, and Bauhaus. They work independently in reviewing sources. Through selected reading or personal interviews with graphic artists, they investigate training and career opportunities for persons who become highly skilled designers. Students’ interests in graphic design provide lifelong opportunities for self-expression and artistic growth.</p>	
<p>Response/Evaluation Students practice oral and written critique of their own work, in groups and individually with the teacher. They analyze their work at all stages: in planning, in progress, and at completion. Students demonstrate attentiveness and respect for others’ opinions in discussion. They collect work for a personal portfolio as a record of growth and a basis for planning. Teachers and students collaborate to select prints for a graphic design exhibit in the art room or another exhibit area.</p>	

Course Title: Graphic Design IV Course Sequence: Follows Graphic Design III Credit: 1	
Strand and Content/Processes	Vignette
Perception Graphic Design IV students work independently to build specific design interests and develop personal styles in their solutions to design problems.	Students in Graphic Design IV study the relationship between traditional and contemporary illustrations of children’s literature. Each student develops a proposal for illustrating a children’s book. Preliminary drafts and sketches include the text and original illustrations of the story.
Creative Expression/Performance Advanced graphic design students refine their problem-solving skills. Through reading, talking with guest designers, or visiting design studios, students identify training and career opportunities for persons who become highly skilled graphic designers. Where possible, students work in studios as assistants. They investigate what is required to set up their own studios and build their clientele.	
Historical/Cultural Heritage Advanced design students analyze and interpret themes in art history as sources of inspiration for their work. Students consider recurring themes from different periods and cultures to aid in solving their design problems.	
Response/Evaluation Students design and install solo or group exhibits to display their graphic design knowledge and craft.	

Course Title: Art History III Course Sequence: Follows any Art II course Credit: 1	
Strand and Content/Processes	Vignette
<p>Perception Art History III students explore numerous answers to the question 'What is Art?' They examine similarities and differences among works of art created throughout human history. They study different theories of art and apply these theories in their attempt to define 'art' and 'artist.' Students learn vocabulary such as color, value, shape, line, texture, form, and space relationship in order to discuss how the elements of art function in specific works of art.</p>	<p>Sandy Schoch designs an activity for her Art III class to demonstrate how European artists have been powerfully influenced by the art of non-European cultures. Ms. Schoch divides her class into several groups to investigate links between major European art movements and non-European cultures. Each group chooses one artist or movement in European art, such as Paul Klee, Paul Gauguin, or Fauvism, and uses the Internet and the school library to conduct research. Each group prepares a brief presentation for the class on their findings. Ms. Schoch plans a unit of study on the art of one of the non-Western cultures that her students discovered in their research to follow this activity.</p>
<p>Creative Expression/Performance Students practice studio art skills in order to deepen their understanding of the skills and concepts they have studied in class.</p>	
<p>Historical/Cultural Heritage Students in Art History III contextualize their investigation of art by examining the backgrounds of artists, as well as when, where, how, and why works of art were made. Students gain a deeper understanding of art by studying the physical, cultural, and political environments in which works of art were created. They examine the role culture plays in determining one's perspective on the meaning and purpose of art. Students explore possible careers in art and research the training and skills required to pursue the careers they explore. Visits to museums, exhibits, and artist studios contribute to students' understanding.</p>	
<p>Response/Evaluation Students acquire knowledge and understanding of art history in order to form and support personal opinions about artwork. They are introduced to the criteria, or standards of judgment, needed for them to make and support personal decisions about art. Students learn to describe specific works of art, to analyze how works of art are organized and constructed, to determine the feelings, moods, and/or ideas that specific works of art communicate, and to make personal decisions about the artistic merit of the artwork they examine.</p>	

Advanced Courses

Advanced courses consist of:

- College Board advanced placement courses and International Baccalaureate courses in the discipline
- High school/college concurrent enrollment classes that are included in the *Community College General Academic Course Guide Manual (Part I)*
- Level IV art courses.

Credit by Examination

A school district provides six days per year when examinations for acceleration will be administered. A school district may not charge for these examinations. If a student scores 90% on a criterion-referenced test for the applicable course in which he or she has no prior instruction, the student in Grades 6-12 must be given credit. If a student earns credit in a subject based on the examination, the school district enters the examination score on the student's transcript.

Distinguished Achievement Program—Advanced Measures

In addition to completing academic requirements and additional components, students must also achieve any combination of four of the following advanced measures. Original research/projects may not be used for more than two of the four advanced measures. The measures focus on demonstrated student performance at the college or professional level. Student performance on advanced measures must be assessed through an external review process. The advanced measures and their requirements are as follows:

Original research/project:

- Judged by a panel of professionals in the field that is the focus of the project, or
- Conducted under the direction of mentor(s) and reported to an appropriate audience, or
- Related to the required curriculum set forth in 19 TAC §74.1 (relating to Essential Knowledge and Skills).

Test data:

- A score of three or above on a College Board Advanced Placement examination
- A score of four or above on an International Baccalaureate examination
- A score on the Preliminary Scholastic Assessment Test (PSAT) that qualifies a student for recognition as a Commended Scholar or higher by the National Merit Scholarship Corporation; as part of the National Hispanic Scholar Program of The College Board; or as part of the National Achievement Scholarship Program for Outstanding Negro Students of the National Merit Scholarship Corporation. The PSAT may count as only one advanced measure regardless of the number of honors received by the student.

College courses:

- A grade of 3.0 or higher on courses that count for one college credit, including tech prep programs.

In addition to expanding the horizons of all students, art provides creative challenges, leadership opportunities, and in-depth experiences that enable advanced studies students to achieve at very high levels. Advanced students can think of many ideas at once, understand superstructures, and perceive abstract connections. Encouraging students to analyze, compare, contrast, synthesize, and evaluate ideas as they explore their worlds through art can focus their curiosity and challenge their imaginations. Advanced students consider many alternatives and are constantly evaluating and making choices. Their ideas change as their work evolves, and they learn to revise their works to meet the changing challenges of their thinking.

In every painting a whole is mysteriously enclosed, a whole life of tortures, doubts, of hours of enthusiasm and inspiration.

Wassily Kandinsky

The work of art
which I do not
make, none other
will ever make.
Simone Weil

Talented students need to be part of the group, interacting with their peers and feeling accepted by them. Diverse art activities allow each student to make unique individual contributions. Students make their own selections and decisions. Talented students can excel in major roles in visual arts as designers, painters, printmakers, sculptors, jewelers, architects, art historians, and critics. These roles provide leadership opportunities and experience in cooperation and collaboration.

Within the Distinguished Achievement Program, a student may gain recognition for outstanding accomplishment in the field of art. Conducted as an independent study or under the guidance of a mentor, a student may design a proposal, conduct in-depth research, prepare products or research of professional quality, and present the work to a pre-designated audience. Learners who complete an art project are expected to:

- Analyze pertinent facts and historical and cultural heritages
- Research recognized artists, both past and present, to investigate and develop technical skill in various media
- Synthesize all facets of the project in a formal presentation that exhibits creativity and originality
- Communicate the realization of individual expression within the structures of historical and stylistic references and cultural influences
- Reflect upon the process and the knowledge and skills gained to make recommendations for self and students who complete such a project in the future
- Evaluate both the product, using pre-determined criteria, and the process and be evaluated by a panel of experts in the field
- Work independently with a mentor and teacher to design the project, outline goals to be achieved, and establish timelines that will enable successful completion
- Demonstrate quality at the level of college or professional work.

Mentors must have recognized expertise in the area of study, be named in the original proposal for the project, and be approved by the teacher and review committee. The student should submit a biographical sketch of the mentor with the proposal.

The following model is an example of a student project concentrated on regional folk art. Other possible project areas include sculpture, jewelry design and production, illustration, interior design, and landscape design.

Description of the project:

Ramón is studying the bottle tree, an art form indigenous to an area of West Texas and creating original artworks based on his study. For many years, bottle trees have decorated the front yards of many homes in the area. They are made by pruning the limbs of a tree into an oval shape and then fastening brightly colored bottles upside down to the limbs. Ramon’s project will take the full school year. His proposal, based on research notes and ideas from his sketchbooks, is complete in the first four weeks of school. In his proposal, Ramón describes:

- Procedures to be used and the media to be explored to best communicate his meaning
- Outside resources, including museums, artists’ studios, community resources, books, interviews, and photographs
- Specific short- and long-term goals, culminating in the final exhibition.

Working with his mentor, local artist Katrina Raven, Ramón determines the most appropriate medium for his project and establishes a time line. After thorough research, Ramón develops a conceptual basis for his exhibition, synthesizing photographs he took when viewing bottle trees, visiting museums, reading art books,

No art was ever less
spontaneous than mine.
What I do is the result of
reflection and study.
Edgar Dégas

interviewing artists in the field, and interviewing local residents. Ramón, Katrina, and his teacher, Mr. de la Garza, follow and evaluate Ramón's progress.

The culmination of Ramón's project is an exhibition of original work. Ramón's exhibition consists of a set of five sculptures adorned with brightly colored glass that reflect his interpretation of bottle tree art and educate his viewers on the origin of this local art form. The exhibition includes a presentation featuring the influence of his research on his final artwork. The last few weeks prior to the exhibition are devoted to completing the details of the show, preparing his presentation, and inviting guests and a panel of experts.

The big day is here, and Ramón, his family, friends, teachers, and fellow artists assemble in a gallery near the school. Though he starts out a little nervously, his enthusiasm soon overcomes his anxiety. While his family and friends beam, Mr. de la Garza, Katrina, and the other professionals take careful notes on how Ramón communicates his intent, the depth of his reflections, and his recommendations for future DAP participants. After his presentation, the professionals interact with Ramón, questioning him on his plans for the future. Then all the guests tour the gallery, lingering over each of Ramón's sculptures, sketchbooks, and research journals. Final evaluation, including the grade awarded by Mr. de la Garza, includes both Ramón's reflections and the expert panel's critiques.

I want to see how life
can triumph.

Romare Bearden

The guy who takes a
chance, who walks the
line between the known
and the unknown, who is
unafraid of failure, will
succeed.

Gordon Parks

INSTRUCTION

The diverse learning activities in art curricula that align with the TEKS provide unique opportunities to involve all students in meaningful, active learning. Art classes are “doing” classes, involving students mentally, emotionally, socially, and physically. Classes alternate between teacher instruction and independent work. The curriculum allows students to grow and develop at their own individual rates. For some, progress is rapid; for others, progress is more deliberate. In an atmosphere that encourages experimentation and discovery, individual student needs can be met.

Motivation

One goal of schooling, including art education, is for all students to become lifelong learners, motivated by internal drives to know, do, and accomplish. The kind of motivation used in school greatly influences students’ desire to be self-directed learners while they are in school and when they leave. Two types of motivation are commonly seen in school settings:

- Extrinsic motivation, such as grades and rewards, is often successful in motivating students in the short run but may have negative effects on long-term self-direction.
- Intrinsic motivation, as fostered by student choice, collaboration, and meaningful content, has long-term positive effects on self-directed, lifelong learning.

Teachers and administrators may want to examine their own behaviors and those of their students to identify ways in which extrinsic and intrinsic motivators are at work. Knowledgeable, enthusiastic teachers with high expectations for the success of all students foster intrinsic motivation and serve as role models for lifelong learning.

The Art TEKS provide a framework for art teachers to build intrinsic motivation. Some suggestions for gaining learners’ attention in a naturally active learning environment include:

- Making learning relevant by helping students recall personal experiences, relate their work to important personal or social issues, and relate elements and principles of art to their own environments
- Emphasizing the value of the assignment by giving the reasons for an assignment and helping students see connections between the current assignment, past ones, and the broader topic of study
- Challenging students by asking questions with more than one answer
- Introducing new and challenging art media
- Encouraging experimentation and expecting students to create finished works of art
- Eliciting students’ curiosity by bringing up sequences of events or telling stories whose outcomes they can’t guess or whose outcomes, once known, were unexpected
- Talking about art experiences that are important to the teacher and relate how he or she engages in meaningful art activities
- Recognizing student achievement through classroom exhibits; documenting growth in portfolios, notebooks, and journals; and providing feedback, or specific information about the student’s growth and development as an artist
- Welcoming mistakes, explaining that mistakes don’t necessarily reflect poor teaching or poor learning, but that they provide the teacher with valuable information for planning future instruction.

The Art TEKS also set the stage for a learning environment that encourages learners’ intrinsic motivation. Art teachers create a positive learning climate in an atmosphere

The artist is not a special kind of man, but every man is a special kind of artist.

**Ananda
Coomraswamy
Transformation of
Nature in Art**

I have come to feel that the only learning which significantly influences behavior is self-discovered, self-appropriated learning.

Carl R. Rogers

While there is perhaps a province in which the photograph can tell us nothing more than what we see with our eyes, there is another in which it proves to us how little our eyes permit us to see.

Dorothea Lange

that encourages students and supports their academic risk-taking, critical thinking, creative experimentation, and problem solving. Art teachers organize units of study based on purposeful learning objectives and student interests, and structure learning experiences that facilitate collaboration and caring among students.

Additionally, art teachers provide resources and enrichment by:

- Using visual media, such as books, periodicals, prints, slides, and videotapes as examples to reinforce learning
- Making available current technology, including computer software, interactive media, Internet-based instruction, and satellite conferences
- Introducing and reinforcing art concepts and skills during study trips
- Making students aware of community arts events
- Bringing in outside resources to stimulate thought, expression, and response.

Strategies for teaching the Art TEKS

A variety of instructional strategies are available to art teachers that will help students attain the high degrees of learning identified in the TEKS.

Connecting

Students best retain new learning when they connect it to what they already know about a content area and when new learning is important to them with respect to their background or culture. When teachers help learners connect new fine arts knowledge and skills to their prior knowledge, these teachers build on innate curiosity and purposefulness of children and adolescents. Art teachers can use strategies such as class discussions and graphic organizers as entry points for lessons that will build on what students already know. This gives teachers opportunities to correct misunderstandings, determine beginning points for new instruction, and identify adjustments that some individual students may need.

Prior knowledge includes students' experiential, cultural, and linguistic backgrounds. A challenge to teachers is to identify the commonalities between school-based knowledge and practices and those of family and community life. For example, a kindergarten teacher with a predominantly Mexican-American class is starting a unit on tools. The teacher would want to include tools in a learning center that would be familiar to the student from home. Placing traditional Mexican cooking tools in the kitchen center could help students make connections between home and school.

Art teachers have many opportunities to help students make connections. In addition to making connections among the four strands of art, art content is linked to the other arts—music, theatre, and dance. Learners discover parallels in and differences in concepts, processes, and products among the fine arts.

Additionally, students have opportunities to discover the many ways that art supports and reinforces language arts, mathematics, social studies, science, and other subjects. When making links between the art TEKS and other content areas, teachers must ensure that the learning in both art and the content area is of the quality described in the TEKS. Art teachers can help teachers in other disciplines through careful planning and by relating other subjects to art in meaningful ways. For example, teachers may connect art with other subjects with activities such as:

- Using tools such as rulers and compasses to measure and divide space, reinforcing concepts of measurement, fractions, and proportion as a preliminary to doing repeat patterns or page layouts
- Engaging in creative, descriptive, and analytical writing about artworks and the processes used to create them

When we try to pick out
anything by itself, we find
it hitched to everything
else in the universe.
John Muir

Architecture is
frozen music.
**Ralph Waldo
Emerson**

- Studying the art of a culture or historical period to determine the socioeconomic status of the population, political attitudes, and lifestyles
- Comparing observed patterns, tessellations, progressions, and metamorphoses in nature as sources of ideas for artwork.

While interdisciplinary instruction can provide rich opportunities for learners to make connections between art and other disciplines, teachers will want to ensure that cross-curricular activities do not supplant regular instructional time needed for the development of knowledge and skills in each individual discipline. Though curriculum content connections reinforce student learning and increase motivation, art does more than merely enrich other content areas. Art education provides its own unique and essential contributions to student learning.

Among the grasses,
A flower blooms white,
Its name unknown.
Shiki

Critical Thinking

As learners become directly involved in art, they extend their abilities to communicate visually and acquire new images and symbolic literacy. Art becomes a stimulus for cognitive development through problem solving and creative thinking. As students perceive, comprehend, imagine, and evaluate, they also develop interpretive, analytic, and critical thinking skills. Integrating art knowledge and skills also helps learners develop and enhance their critical thinking abilities.

In art, students have opportunities to make choices within structure and to develop individual solutions to complex problems. The art curriculum provides students opportunities to articulate complex problems and then to practice divergent and nonlinear thinking to generate multiple solutions to the student-identified problem. Learners provide a rationale for the decisions they make when creating and evaluating art and better understand their own choices and those made by others.

Because art facilitates heightened perception, learners better discern the intricacies of natural and human-made environments. Opportunities to categorize, match, compare, and determine patterns of new information in relation to prior knowledge leads students to generalization and analysis. Students also learn to think in the abstract by establishing relationships between seemingly unrelated concepts. All of these thinking skills, which are outlined in the Fine Arts TEKS, help learners communicate using symbol systems.

Things are pretty,
graceful, rich,
elegant, handsome,
but until they speak
to the imagination
not yet beautiful.
**Ralph Waldo
Emerson**

Some strategies curriculum developers may want to encourage art teachers to use include:

- Asking more “why,” “how,” and “what if” questions rather than “who,” “where,” and “how” questions
- Discussing with students types of questions and the power of each type
- Asking probing questions
- Continuing to poll students after a “right” response has been given
- Using student-generated “why” questions on quizzes
- Comparing opposing critiques on a play and identifying the sources of differences of opinion
- Using writing for students to generate thoughts before class discussions.

Teachers, administrators, and parents should be aware that some commonly used practices that fall under the guise of art education might impede rather than facilitate learners’ development of critical thinking. Extensive memorization of vocabulary, names, and dates from art history is not consistent with the TEKS, which encourage students to develop conceptual understanding of artworks from other periods and cultures.

Education for
creativity is nothing
short of education for
living.
Erich Fromm
***Creativity and its
Cultivation***

I am progressing
very slowly, for
nature reveals
herself to me in
very complex
forms; and the
progress needed is
incessant.
Paul Cézanne

I am for an art that
takes its forms from
the lines of life itself,
that twists and
extends and
accumulates and
spits and drips and is
heavy and coarse
and blunt and sweet
and stupid as life
itself.
Claes Oldenburg

Creativity

One of the roles of art teachers is to help students bring forth their creative ideas. The study of art provides a structure for the development of creative thinking. What do art teachers do to support students' creativity? The following aspects of art classes support students' emerging creativity:

- Time to explore, research, and complete products
- Space that has natural light, harmonious colors, and comfortable work areas
- Materials that are inexpensive, found, or recycled
- Climate that encourages risk-taking and freedom within structure
- Occasions that serve as sources of inspiration.

Though there is no one right way for helping students achieve their creative potential, teachers who are in touch with their own creativity and who work to enhance their creativity will infuse their classes with enthusiasm, wonder, and perseverance.

Individualized Instruction

Long a mainstay of art education, individualized instruction allows each student to progress through the art curriculum at his or her own pace. Students who have not had extensive art instruction can catch up on the basics while those who have can move ahead. Art classes are especially amenable to this approach because art skills require a great deal of practice, and pacing varies among individuals.

This does not mean that the art teacher will never provide direct instruction or modeling. The teacher may choose to demonstrate a technique to a small group of students that is struggling with similar challenges in their work, or the teacher may have a class discussion on a new medium or style. Some of the strategies art teachers use to enhance individualized instruction include contracts for independent learning, learning centers, and computer-aided instruction.

Cooperative Learning

Though cooperative learning has emerged as an instructional strategy in many content areas, it has not been widely used in art instruction, which has as its core individualized instruction. However, cooperative learning can be used in art. Research shows students who complete cooperative group tasks tend to have higher academic tests scores, higher self-esteem, stronger social skills and greater content knowledge and skills. When cooperative learning is used well, teachers ensure that tasks completed in small groups truly result in learning for all group members. The following guidelines can result in effective cooperative learning:

- Clarify specific student learning outcomes
- Give students opportunities to “buy into” the targeted outcome
- State instructions clearly before they begin their group efforts
- Use heterogeneous groups
- Give each group equal opportunity for success
- Structure tasks so students must rely on one another to complete the task and learn new content and skills
- Seat students face-to-face where they can use “12-inch voices”
- Expect positive social interactions
- Provide access to resource materials
- Provide sufficient time for working in groups
- Hold each student accountable for individual learning
- Provide time in process and after project completion for reflection and/or debriefing.

Though various writers and trainers often call these strategies by different names, a consensus exists among researchers that they are essential to achievement through cooperative group tasks.

Problem Solving

By exploring complex visual relationships, interacting with peers, and solving artistic dilemmas, students develop skills in problem solving. Though many problem-solving models exist, they generally include the following steps:

1. Identify the problem
2. Analyze the cause and scope of the problem
3. Brainstorm a variety of solutions
4. Assess the proposed solutions
5. Come to consensus on the most viable approach
6. Implement the solution
7. Evaluate its effects.

If students seem to be at a loss for ways to solve an artistic problem, provide them with this framework, or a similar one appropriate for their developmental level, to help them find a solution.

Use of Technology

The accessibility of computers and software can provide art educators with useful tools for the creative use of color, pattern, shape, and line. Computers can be valuable tools in the art classroom. While not intended to replace traditional media, some of the reasons that art educators might consider using computers in instruction include:

- The innovations of graphic design applications
- Versatility of creations
- Opportunities for collaboration with professionals
- Access to the World Wide Web
- Efficient use of class time
- To prepare students for careers in art and technology.

Competition

When used appropriately, competition can help learners improve their art knowledge and skills and increase their interest in art. Two kinds of competition are common in art programs:

- Striving for a “personal best,” in which students compete with themselves and their previous work
- Competing with other students for external awards and recognition.

Competition with oneself to continually improve one’s work promotes goal setting and individual growth. Students work at their own levels of development and their work is evaluated accordingly. Exhibitions of student art with no reward other than the satisfaction gained from participation or the benefit of educational critique by sensitive and experienced art educators, peers, and/or local artists can positively effect student learning and achievement.

External competitions can stimulate some students to exert intense effort; however, the thoughtfulness and quality of their work may suffer. Because of this tendency, teachers may want to use the following questions to examine each competitive opportunity:

- Is the primary goal of the competition to enhance student learning, or is the goal of the competition solely to promote a community project or business product?
- Are the rules and judging criteria aligned with the art curriculum and the TEKS?

Again and again,
step by step,
intuition opens the
doors that lead to
man's designing.
**R. Buckminster
Fuller**

My errors
were more
fertile than I
ever
imagined.
**Jan
Tschichold**

- Will the competition force students to attempt work that is beyond their range of development, causing them to sacrifice opportunities for discovery and creative development?
- Will artwork produced by students be driven by contest guidelines, restrictions, or themes rather than the student's personal experiences, thoughts, and ideas?
- Will the judges be knowledgeable and sensitive to learners' artistic development?
- Will contests for elementary and middle school students provide awards for all participants rather than a select few?

Competitions that promote student learning and encourage creativity and originality may be extremely valuable for some learners, especially advanced high school students who plan to continue their studies in art. Some competitions may award scholarships that will enable serious art students to further their education. Desirable formats for exhibition and scholarship contests for secondary students include divisions by medium, such as drawing, painting, sculpture, electronic media, printmaking, photography, and mixed media. Ultimately, the value of a competition lies in the approach taken by teachers to ensure that the competition enhances, not detracts from, students' developing knowledge and skills.

Study Trips

Carefully planned field trips reinforce and broaden student learning in art. Learners at all levels benefit from examining original artworks. Students can learn much from slide and print reproductions viewed in class. However, art museums, galleries, and artists' studios can help students:

- Experience primary sources of art
- Become aware of the scale and technical qualities of original works
- Apply their art knowledge to actual works
- Focus on subtle differences among original works within specific historical periods, styles, themes, media, processes, and cultures
- Understand that all types of quality art forms have value
- See the variety of career opportunities available in such settings.

Clay is shaped into vessels; doors and windows are carved from the walls, but the usefulness is in the empty spaces. Benefit comes from what is provided, but usefulness comes from what is absent.
Huang and Lynch

Students discover the use of visual arts in the business world through trips to architectural firms, advertising agencies, print shops, publishers, and the marketing departments of businesses not directly related to the fine arts. Also, local artists, architects, collectors, urban planners, and other community members may serve as occasional resources in the classroom.

Throughout the school year, teachers can plan short study trips during regularly scheduled class time. Flexible scheduling allows for extended study trips that may combine learning in other areas around a common theme.

Upper elementary and middle school students benefit from visiting exceptional high school art departments. The younger students can benefit by observing high school students demonstrate complicated processes, such as wheel throwing, Rakú firing, sculpting, and airbrush painting. Conversely, high school students can visit elementary and middle school classes to provide motivation and instruction. High school students can also benefit from visits to a college or university art department.

Exhibitions

Regular exhibitions of student work are an important part of the art program. Exhibitions provide motivation and reinforcement and recognize achievements of individual students. Exhibits are learning experiences in which art students analyze and evaluate their own work and the work of others.

Additionally, art exhibits provide opportunities for others to become interested in and more knowledgeable about art and art instruction. Written explanations of art processes, history, cultural influences, and definitions increase the educational value of the exhibit. Some middle and high school students become interested in taking an art class after visiting an exhibit. Administrators, parents, and community members have an opportunity to observe students' achievements in art and design. An exhibition quickly and easily communicates the wide variety of media, concepts, and instructional strategies involved in art education.

With teacher guidance, students also learn from planning, preparing, and presenting these exhibits. Students can help develop criteria for the quality and presentation of the artwork, including appropriate sites for exhibits. Criteria for judging the appropriateness of a site include:

- Accessibility
- Amount of space
- Security
- Compatibility with educational goals.

Student work can be exhibited in a number of places in the school and the community. The halls, library, cafeteria, administrative offices, and bulletin boards are potential sites for exhibits in schools. In the community, many stores, banks, office buildings, galleries, museums, libraries, community centers, and universities welcome carefully planned and executed student exhibits.

In addition to helping select artwork for exhibits, students can help with the installation of shows. For example, they can mat work, design exhibit lighting, and aid in hanging the shows. Finally, learners benefit from attending off-campus art exhibits by becoming more familiar with community art resources.

Safety

Art teachers and students must promote safety to prevent accidents in the classroom. Teachers who plan carefully and institute correct practices and procedures in art facilities eliminate, or at least reduce, hazards.

Beginning in kindergarten, teachers should discuss and practice general safety rules and procedures. As more complicated materials, tools, and equipment are introduced, teachers should implement a more comprehensive program of safety. Posters, bulletin boards, and art safety guides should be used to emphasize safety with secondary students. Additionally, teachers should use oral and written assessments to check student understanding of specific procedures, such as firing and soldering techniques.

Art teachers should also be aware that the U.S. Labeling of Hazardous Art Materials Act (HAMA) requires manufacturers of art materials to evaluate their products for potential hazards. Products that are hazardous require all of the following:

- A signal word, such as *Warning* or *Caution*
- A list of ingredients
- A telephone number for assistance
- Instructions on how to use the product
- A statement that the product is not intended for use by children.

These materials cannot be used with students in kindergarten through Grade 6. Teachers and administrators could be held legally responsible for the use of inappropriate materials.

Urban public space is a stage for viewing the field of graphic design in its diversity.
Ellen Lipton

Architecture should be working on improving the environment of people in their homes, in their places of work, and their places of recreation.
Norma Merrick Sklarek

A helpful resource for elementary teachers is the Art and Creative Materials Institute, Inc. (ACMI) is a nonprofit organization that tests art products and makes three categories of recommendations for use. The following seals identify art materials that are safe and certified by toxicology experts to contain no materials in sufficient quantities to be of danger to children:

- CP—Certified Product
- AP—Approved Product
- The health label—Non-Toxic.

The Appendices contain a safety checklist that all art teachers should use regularly to assess their safety practices.

Special Considerations

One primary objective of Texas public schools is for all students to develop to their full potential. This goal implies that all teachers, no matter what their grade level or the content of their curriculum, look at the whole child or adolescent to ensure her or his growth in the following domains:

- Physical
- Emotional
- Social
- Cognitive
- Use of symbol systems
- Use of technology.

The content and structure of art curricula provide natural opportunities to involve all students, regardless of their prior art experiences, language, cultural background, disabilities, or giftedness. Art teachers and, in some cases, specialists in these areas are responsible for the learning of each student. Full opportunities for all learners to succeed can be achieved with appropriate modification of methods, pacing, and materials.

Special Education

Students who receive special education services are not a homogeneous group. Each individual has unique strengths, needs, and interests. The impairments that qualify students for special education services include:

- Learning disabilities
- Emotional disturbances/behavior disorders
- Blindness and visual impairments
- Deafness and hearing impairments
- Mental retardation
- Physical and orthopedic impairments
- Multiple disabling conditions.

Despite the presence of a disability, these students will learn skills in art class that enable them to participate more fully in school, recreation, and career preparation.

Students with the most severe disabilities require the greatest support and individual attention. Some students with disabilities may receive support from special education teachers, interpreters, mobility instructors, or instructional aides within the context of the art class. Art teachers who serve students with moderate to severe disabilities will likely need to adapt materials and activities to individual's strengths and needs. Students with less severe disabilities require only slight modifications, such as special seating or assistance with art materials and media preparation.

It isn't a question
of enhancement
through design.
Whether an editor
realizes it or not,
design is part of
what he does
every time he
prints the paper.
Louis Silverstein

Regardless of the student's disabilities, art classes provide an opportunity for abilities, rather than disabilities, to be judged. Art teachers should participate in the development of each of these students' Individualized Educational Plans (IEP) and Admission, Review, and Dismissal (ARD) Committee Meetings. Participating in these activities gives the art teacher an opportunity to share with parents and other educators the learner's achievements in art and to enhance the teacher's work with the student by learning other diagnostic information.

Though visual arts instruction has a history of accommodating individuals with special needs, its challenge is to continue to develop new art programs that will not impose limitations on any learner. The full participation of any learner in art class requires little more than an open mind; however, art teachers will want to access the support provided by special education teachers who can provide:

- Alternative instructional materials, methods, or media art teachers can use to present content
- Reinforcement for concepts and skills presented in art class
- Adaptive methods to assess a student's knowledge of art content
- Assistance in determining and eliciting appropriate behavior for the art classroom.

Art teachers may modify course content and instructional methods using a variety of approaches, including:

- Aligning the content and delivery with the developmental level and age of the learner
- Giving instructions through several modalities, such as visual and aural demonstration and written directions, and providing instructions more than once
- Summarizing key points before students start an assignment
- Adjusting the pace when introducing new content
- Asking leading questions to encourage self-assessment as work progresses
- Establishing a mentoring or peer tutoring system to assist students with disabilities and to allow them to assist others
- Assigning clear and appropriate roles for cooperative learning activities
- Providing recorded directions and textbooks
- Using adaptive devices and technology
- Adjusting time requirements for materials and media setup and for work completion
- Allowing students to demonstrate knowledge of art content and processes via the student's best means of expression.

A thought may be compared to a cloud shedding a shower of words.

Lev Vygotsky

Multicultural Perspectives

Art education offers an ideal means of enriching multicultural understanding. Activities that focus on personal experience and interest provide students from different ethnic groups with opportunities to share their cultural forms of expression, personal ethics, and social goals. Students explore their own new ideas and interests and those of their peers, building an understanding of the abilities and efforts of students from many backgrounds.

As students learn about the artistic accomplishments of the world's societies, they gain new cultural awareness. The rich heritage of the visual arts tradition derives from the contributions of all ethnic groups. Studying great literature and the history of art helps students see the connections between cultures. Multicultural education in art includes instructional strategies for enabling students to:

- Transcend verbal language barriers by expressing perceptions and ideas through visual art
- Understand the importance of visual art in communicating values, beliefs, rituals, mores, desires, and hopes of past and contemporary societies

If I force a child to see the world in the narrow patterns of my history and my perspectives, I lose the opportunity to be a true teacher.

Bob Samples

I saw the angel in
the marble and
carved until I set
him free.

Michaelangelo

- Develop a broad art vocabulary to describe the artistic contributions of a culture
- Apply evaluative judgment to contemporary and historical art forms
- Discover that the visual arts serve as enduring historical and cultural records, preserving the progression of thought and emotion of people through the centuries
- Examine an idea from multiple diverse viewpoints.

Assessment

Learning in art may be demonstrated in a variety of ways, including paper/pen format, presentation/performance, and a video or audio log of works in progress. Though educators often think the primary purpose of assessment is grading, assessment can also facilitate learning by:

- Aiding in planning, indicating when to reteach and when to move ahead
- Developing a base of evidence for documenting student performance
- Providing tools for student self-assessment
- Evaluating overall teaching performance.

The following table shows assessment tools appropriate for art. The first column is appropriate for grades K-6 while the tools in both columns are appropriate for grades 7-12.

Assessments for K-6	Additional Assessments for 7-12
Observation Inquiry Class discussion/group critique Interview Portfolio Demonstration Self-assessment Checklist Audio/video recording Projects Oral critique Written critique	Oral test Written test Oral research report Written research report Outside critique

Whatever assessment tools are selected, art teachers should align their assessment practices with the following principles:

- Teachers continually monitor student performance, providing formative evaluations so that instruction and assessment are intertwined.
- Students are not assessed on content or skills that they have not had an opportunity to learn.
- Multiple sources of evidence on student performance are preferable to any single source.
- Students are aware of criteria for satisfactory performance before beginning a task.
- Students learn strategies for self-assessment and explain their thinking processes.
- The teacher communicates student performance clearly to students, parents, and other professionals.

Without the
meditative
background that
is criticism, works
become isolated
gestures,
ahistorical
accidents, soon
forgotten.

Milan Kundera

- Targeted feedback is much more helpful in improving performance than praise.
- Evaluation is more than the grading of a finished product; it also includes appraisal of students' growth in self-evaluation.
- Art teachers provide descriptive evaluation and avoid rigid numerical or alphabetical grading system. They do not record grades directly on student artworks.

Rubrics

One way of implementing effective assessment is by using rubrics that clearly communicate acceptable levels of student performance and aid students in assessing their own progress. Though rubrics can take many forms, they are often represented in tables. To develop a rubric, first determine the critical dimensions of the performance to be assessed. Place these dimensions in the left-hand column of a table. Next, decide on the number of performance levels to be described. This number determines the number of additional columns.

Now describe the differences in performance levels along a continuum. This is easiest if a sample of performances is already available. The sample can be separated into groups by common characteristics and by level of performance. Without a sample, teachers have to make their best prediction of levels. Involving students in this process really encourages them to “buy into” the structure of their education and assessment.

It is the supreme art of the teacher to awaken joy in creative expression and knowledge.
Albert Einstein

Once a rubric has been set up, it can be revised for further use. Keep performance samples that illustrate desirable achievement levels on hand for future classes. Having many examples of strong performances shows learners that there are multiple creative ways to demonstrate knowledge and skills.

Effective scoring rubrics might include the following characteristics:

- A scale of assessment criteria that accurately reflects the learning outcomes demonstrated by the task
- Specific information about learning that helps the teacher make instructional decisions and communicates to students what they have learned and what they still need to learn
- Descriptors that are clear and easy to understand
- Ease and efficiency of use
- Examples of student performances
- Reliable scores (i.e., ratings of various scorers are fairly consistent).

Educators learning to use rubrics may get frustrated. Consider these cautions when integrating rubrics for the first time:

- Don't expect to get the rubric exactly right the first time. Like all assessment tools, a rubric must be field tested and revised based on actual use.
- A rubric is not a checklist. The descriptors for each level are taken as a whole.
- A performance may not fall neatly into one level. It may have characteristics of more than one level of performance. In this model of scoring, the score assigned should be the one that most closely resembles the overall performance.

The sample rubric on the next two pages illustrates a tool for assessing development of art knowledge and skills in grades K-12.

Expected levels of performance:				
At the end of kindergarten, most students will:	At the end of grade 3, most students will:	At the end of the elementary art program (Grade 6), most students will:	At the end of the junior high/middle school art program, most students will:	By the end of a four-year high school program, most students will:
Organize ideas from the environment (e.g., by using the five senses and identifying colors, textures, and forms)	Identify principles such as emphasis, pattern, balance, proportion, and unity in artworks	Identify art elements (e.g., color, texture, form, line, and space) and art principles (e.g., emphasis, pattern, and rhythm)		
Draw shapes; combine more than two geometric forms in drawing and construction; draw persons; use a variety of art media, such as markers, crayons, paints, and clay for creative expression and representation of ideas and feelings	Create artworks using a variety of colors, forms, line, and media	Integrate ideas, feelings, and other information in artworks, using a variety of elements and media	Generate many new and different ideas	Use many forms to successfully express original ideas
	Express ideas about simple subjects, ideas, stories, and constructions in artwork	Identify and compare stories and constructions in artworks; compare content in artworks from past, present, and world cultures; identify cultural dimensions and influences in artworks	Demonstrate awareness of works of art and the art history that preceded them	
	Share ideas about art; demonstrate respect for others' opinions; articulate reasons for preferences in personal artwork	Identify ideas in artworks; interpret intent, ideas, and moods in original artworks; justify personal preferences, using appropriate terminology	Make intellectual selections and decisions based on personal values and intent to construct or interpret meaning	Understand and manage the complexity of context to create and interpret

At the end of kindergarten, most students will:	At the end of grade 3, most students will:	At the end of the elementary art program (Grade 6), most students will:	At the end of the junior high/middle school art program, most students will:	By the end of a four-year high school program, most students will:
Share art materials and tools when working in a group activity	Share art materials and tools when working in a group activity	Work with maturing independence	Contribute ideas and effort toward the solution of group problems	
Confidently express ideas, thoughts, and feelings with a variety of media	Confidently express original ideas, thoughts, and feelings with a variety of media	Demonstrate increasing ability and self-confidence in relating thoughts, feelings, and perceptions in two-dimensional expression	Express thoughts and feelings in a personal way through a variety of visual art materials	Use media selectively and purposefully to communicate and test limits
Demonstrate awareness of their environments and respond to natural and constructed forms	Demonstrate more sensitivity to their surroundings and respond to structures in natural and constructed forms	Become more sensitive observers of line, color, texture, form, and pattern in natural and constructed forms	Apply art and design concepts to a variety of contexts	Reflect on understanding of design precedents and the position of objects in the environment
Show interest in, understand, and appreciate artistic contributions of peers and artists	Show greater understanding and appreciation of the artistic contributions of peers and artists	Demonstrate more awareness and sensitivity to their own art efforts and those of their peers	Devise and employ methods for judging ideas	Recognize personal strengths and weaknesses; discuss own work

CAMPUS/DISTRICT-LEVEL CONSIDERATIONS

Scheduling

Significant art learning exists only when educators give careful attention to time and scheduling. Each district must ensure that sufficient time is available for teachers to teach and for students to learn the TEKS.

Elementary

All elementary students should receive at least 55 minutes of art instruction weekly. The time allotted to art includes instruction in art concepts and skills, completion of work, and distribution and cleanup of materials. Also, scheduling in the elementary school remains flexible to allow for special events, such as museum trips and demonstrations.

When an art specialist is available, the specialist has no more than six classes per day with no more than 150 students. Ideally, no more than 22 learners are in each class. Art education requires individualized instruction in a laboratory situation where large numbers of students reduce the effectiveness of teaching and the quality of learning.

The specialist needs one duty-free planning and preparation period per day with at least five-minute intervals between scheduled classes. Classroom teachers escort students to and from the classroom, providing security for the students and time for the art specialist to set up for the next class. The specialist may require additional assistance when the class contains students with special needs. Specialists assigned to multiple campuses need an additional period for travel, record keeping, materials management, and preparation of multiple art laboratories. An additional benefit of having an art specialist as part of the faculty is flexibility in scheduling conference periods for elementary classroom teachers.

Middle and High School

Middle school class periods should be at least 45 minutes long, and high school classes should be at least 55 minutes long. The number of classes and the number of students taught per day should be comparable to those of teachers in other disciplines. On campuses that use block scheduling, such as four classes per day, art teachers teach three classes and have one conference/planning period per day. Block scheduling offers opportunities for improved instruction in the visual arts. Benefits of block scheduling include:

- Sustained periods of concentrated, uninterrupted work for students
- Time gained from reduction in management and cleanup of materials and from less movement between classes
- Increased opportunities for students to take visual art classes.

Class size in secondary school is recommended not to exceed 25 students per class. Scheduling also recognizes the needs of learners. Advanced studies students, those with identified special needs, and those who are not fluent English speakers should be taken into consideration in scheduling.

Staffing

Student achievement in art is highly dependent on qualified teachers who have adequate professional support.

Art Supervisors

Supervisors and consultants, trained and experienced in art, serve as valuable instructional resources for central office administrators, principals, teachers, and the community. Art supervisors are organizing and motivating forces for coherent,

Living is a form of not being sure, not knowing what next or how. . . .The artist never entirely knows. We guess. We may be wrong, but we take leap after leap in the dark.

Agnes de Mille

May your life of
work be a work of
art.
Thomas Crum

conceptually based art programs throughout a school district. In addition, art consultants and supervisors coordinate stimulating programs that promote critical thinking and learning of art concepts and skills. Their work is accomplished by:

- Defining components of an effective, comprehensive art program
- Providing ongoing leadership in planning, implementing, and evaluating a quality art program in kindergarten through grade 12
- Organizing professional development opportunities in art for art teachers and specialists
- Serving as an advocate for quality art instruction (e.g., ensuring that adequate time is allotted for instruction; suggesting quality resources that support instruction in the TEKS)
- Encouraging a balanced program that includes knowledge and skills in two- and three-dimensional art and realistic, abstract, and nonobjective forms
- Communicating standards for the safe use of art facilities, classrooms, tools, and materials
- Facilitating efficient ordering of art supplies and equipment (e.g., providing guidelines, bulk purchasing)
- Coordinating school art programs and community activities
- Attending professional meetings to keep informed of current practices.

Districts with exemplary art programs depend on highly skilled consultants and supervisors to assist and guide teachers, administrators, and the community. While such specialists are an invaluable part of any district's art program, full-time leadership is critical for districts having 14,000 or more students. To ensure meaningful assistance and strong, comprehensive instruction in art, supervisors and consultants should have formal art training and teaching experience in art.

Art Teachers

Everything works when
the teacher works. It's
as easy as that, and as
hard.
Marva Collins

As important and helpful as art supervisors can be, the teacher is the single most influential factor in a successful art program. As part of everyday classroom activities, the teacher communicates knowledge of art in ways that challenge all students to learn. The teacher shares the excitement that art has generated from the time our ancestors first drew on walls of caves to today when artists create images with computers and other high-tech materials and tools.

The effective teacher helps students see that the study of art transcends the making of objects and the study of art history extends beyond an isolated subject. Through art, students develop unique insights into ways of thinking, learning, communicating, and preparing for the future.

Texas requires beginning art teachers to have academic preparation in the TEKS. Schools make decisions that affect the artistic lives of their students. The hiring decisions of who will teach—their education, background, and training in art education and art—profoundly influences the art achievement of the students.

That which is static
and repetitive is
boring. That which
is dynamic and
random is
confusing. In
between lies art.
John Locke

Elementary art teachers have a special responsibility—to establish understanding, attitudes, and feelings that will influence students for their lifetimes. Certified elementary art specialists have a minimum of four years' study in art and art education. They plan and deliver comprehensive, sequential art instruction based on their knowledge and skills, the growth and development of students, and the TEKS.

The content of art instruction represents comprehension and synthesis of information and skills related to sensory awareness, creative expression, technical proficiency, cultural appreciation, and critical judgment. Teachers of art students in grades 6-12 have knowledge, training, and facility in perception, a variety of art media and processes, pedagogy, art history, and art criticism. The number of art teachers per

building is sufficient to develop each student’s potential for creative and critical thinking and to individualize instruction.

Professional Development

A continuing process that helps teachers define and implement change in art programs, professional development is critical for achieving new instructional goals, such as those in the Art TEKS. Though some professional development activities relate to all teachers, art teachers consistently request learning opportunities that directly address art content and meet the specific needs of art educators. The definition of professional development has expanded to include opportunities in addition to workshops or college courses. Teachers have found that they, and their students, benefit greatly from other forms of professional involvement, such as writing curriculum, mentoring beginning teachers, scoring student or teacher performance assessments, and/or serving on district or state standards committees. Administrators and teachers should keep in mind this broader definition of professional development in their planning.

However, workshops and presentations are still the predominant mode of professional development for teachers. The Appendices contain a checklist to assist teachers, administrators, and curriculum supervisors design quality staff development sessions that will meet the needs of teachers and help them to effectively teach the TEKS. The checklist is also designed to help teachers choose and present workshops that maximize student learning.

Effective professional development programs focus on practical knowledge that directly impacts student learning and gives teachers models and approaches for teaching the TEKS. Professional growth activities are carefully developed to emphasize the scaffolded curriculum with specific art content targeted for each grade level. Professional development also provides ongoing assessment strategies focusing on student achievement and teaching the critical and creative thinking processes that are inherent in artistic achievement. Workshop presenters model excellence and inspire art teachers to try new ideas and grow professionally. Ideally, presenters are master teachers who have expertise in the same teaching areas as their audience.

Professional development is critical for the continuing development of curricula and instruction in Texas schools. School districts, regional educational service centers, universities, and state and national art professional associations may plan and conduct art workshops and seminars, often for advanced academic credit. Districts and campuses support continuing professional development by providing release time and funding for teachers to enhance their knowledge and skills.

Program Evaluation

The development and growth of a quality art program, capable of preparing all students to demonstrate the Texas Essential Knowledge and Skills (TEKS) for art, depends on a comprehensive process of evaluating program effectiveness. Art teachers, supervisors, coordinators, principals, and other campus and district administrators should participate in the process of program evaluation. Information from this process can be used to develop a plan for strengthening art programs.

- Are art classes regularly scheduled and available to every student?
- Are the Art TEKS the foundation of classroom activities, instruction, and student assessment? Describe how teachers use the TEKS in planning and implementing instruction.
- Are art curricula aligned with the Art TEKS at each grade and course level?
- Are instructional materials, classroom activities, and teaching strategies aligned with the Art TEKS and local curriculum?

“The best thing for being sad,” replied Merlyn. . . “is to learn something. That is the only thing that never fails. . . . Learn why the world wags and what wags it. That is the only thing which the mind can never exhaust, never alienate, never be tortured by, never fear or distrust, and never dream of regretting. Learning is the thing for you.”

T.H. White
The Once and Future King

- How does student assessment in art measure or demonstrate the student expectations outlined in the TEKS?
- Describe how current course offerings meet the needs and interests of students. How do they achieve the goals of the Art TEKS?
- How does the art program's structure and content help retain students in art?
- How are tools of technology used to increase student learning of content in art?
- How do physical classroom facilities support quality teaching and learning in each art medium?

APPENDICES

Safety Checklist
Checklist for Quality Professional Development

SAFETY CHECKLIST

To help ensure safety, teachers have the responsibility to:

- Establish and monitor student safety procedures
- Be aware of possible hazards of materials, tools, and equipment and communicate them to students
- Promote positive student attitudes toward safety, instilling respect for and responsible use of equipment
- Demonstrate and continuously model the safe use of tools and equipment
- Provide adequate supervision when students are using potentially hazardous materials, tools, and equipment
- Take extra precautions to ensure safety during highly specialized work, such as firing, dyeing, casting, and welding
- Obtain Material Safety Data Sheets (MSDS) on hazardous materials from manufacturers
- Use safety seal labels as designated by the Arts and Creative Materials Institute, Inc. (ACMI) to determine product safety
- Label, date, and store all materials and chemicals properly
- Note expiration dates and discard out-of-date materials promptly and properly
- Refrain from transferring materials to containers that have held other chemicals
- Refrain from eating and drinking while using art materials, tools, and equipment
- Wash after using art supplies
- Conduct periodic safety checks of facilities and supplies
- Keep a well stocked first-aid kit in a convenient place in the art laboratory
- Instruct students in emergency procedures, such as room evacuation, and practice them at frequent intervals
- Report, verbally and in writing, unsafe equipment or facilities to the school administration along with suggestions for improvement.

CHECKLIST FOR QUALITY PROFESSIONAL DEVELOPMENT

Curriculum/Content

- Will the teacher's new learning directly impact student learning, providing teachers with multiple models and approaches for teaching the TEKS?
- Are professional growth activities carefully structured to reflect the scaffolded art curricula with specific art content target for each grade or course level?
- Will participants have opportunities to experience new ideas and curricula that extend beyond the requirements of the TEKS?
- Will multiple examples of student products be exhibited and discussed?
- How will connections be made between teachers' current knowledge and new learning?
- Will connections be made to other subject areas? If so, how?
- Will the instruction be experiential?
- How will follow-up be provided to participants as they apply new skills or strategies?

Assessment

- Will a variety of assessment models be shared?
- Will models for oral and written critiques be given? Practiced?
- How will the new methods or strategies help students reflect on their own artistic process?
- Will methods of maintaining journals, sketchbooks, and portfolios be provided?

Thinking Process

- How will creative thinking processes be encouraged in participants? In their students?
- How will these strategies/methods facilitate critical thinking in participants? In their students?
- How will these strategies/methods encourage participants to think divergently? Their students?

Presenters

- How does the presenter model exemplary teaching practices?
- Will a facilitator and a resource person be available to assist the presenter?
- How will the facility and equipment enhance the quality of the session?
- How can younger teachers be encouraged to present professional development sessions early in their careers?

Audiences

- Is the content tailored to teachers of specific developmental levels (e.g., primary, middle school)?
- Are the needs of diverse populations of art educators, including high school art teachers, middle school art teachers, elementary art teachers, addressed in separate sessions?
- How will the special needs of classroom teachers who teach art among many other subjects be addressed?

Alternative Formats

- Are beginning teachers and teachers new to the district paired with experienced mentor teachers in the same discipline?
- Are teachers provided opportunities to observe or team teach with master teachers on other campuses or in other districts?
- Are art teachers funded to attend and present at state and national professional conferences?
- Do art teachers have access to the Internet?
- Do art teachers have opportunities to participate in satellite conferences with teachers on other campuses, with artists, and/or with curators at museums?
- Are satellite conferences provided for art teachers who share common interests, such as advanced studies?