

## 2015 Arizona Arts Standards

### Visual Arts Standards 6<sup>th</sup> Grade – High School

These Arizona art standards serve as a framework to guide the development of a well-rounded art curriculum that is tailored to the needs of students in the diverse schools of Arizona.

Here are some things to look for in these standards:

1. Instead of organizing the standards into 3 big categories- Create, Relate, Evaluate, these draft standards have 4 categories- Creating, Presenting, Responding and Connecting. Creating and Presenting are similar to the 2006 category of Create; Responding and Connecting are similar to the 2006 categories of Relate and Evaluate.

2. The standards are organized grade by grade, with 3 levels for High School, instead of skill levels. This allows for greater differentiation of instruction and for ease of measuring student progress over time. The document specifies standards to be addressed within the school year or time frame of the class. This document does not dictate the amount of instructional time to be devoted to each standard; rather it is left to a district committee or individual teacher to determine how best to interpret and teach all the standards. It is expected that art teachers will combine and interweave standards to create units of study.

3. It is the responsibility of districts and individual teachers to develop specific art curricula (such as oil pastels, shading techniques, coiling clay, facial proportions, printmaking, Cubism, the art of Jacob Lawrence).

4. The three High School levels are roughly: one year of study (Proficient), 2-4 years of study (Accomplished) and honors or college-entry level of study (Advanced).

5. In many performance standards, examples are given in parenthetical "such as... u notes. These parenthetical suggestions are in no way prescriptive; they simply provide examples and clarifications.

6. Under the 4 big categories are 11 Anchor Standard Statements, representing the ultimate goals of student study in the arts through the completion of a sequential arts education program. These Anchor standards are shared across all art forms.

<b>Creating</b> - Conceiving and developing new artistic ideas and work.	<b>Performing</b> - Realizing artistic ideas and work through interpretation and presentation	<b>Responding</b> - Understanding and evaluating how the arts convey meaning	<b>Connecting</b> - Relating artistic ideas and work with personal meaning and external context.
Anchor Standard #1. Generate and conceptualize artistic ideas and work.	Anchor Standard #4. Select, analyze and interpret artistic work for presentation.	Anchor Standard #7. Perceive and analyze artistic work.	Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.
Anchor Standard #2. Organize and develop artistic ideas and work.	Anchor Standard #5. Develop and refine artistic work for presentation.	Anchor Standard #8. Interpret intent and meaning in artistic work.	Anchor Standard #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
Anchor Standard #3. Refine and complete artistic work.	Anchor Standard #6. Convey meaning through the presentation of artistic work.	Anchor Standard #9. Apply criteria to evaluate artistic work.	

## Visual Arts Creating

### Anchor Standard #1 Generate and conceptualize artistic ideas and work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Combine concepts collaboratively to generate innovative ideas for creating art.	a. Apply strategies to overcome creative blocks (such as redefine, view from different perspective, take a break and look at classmates' work).	a. Document early stages of the creative process with images or words in traditional or new media (such as a sketchbook/journal, digital recordkeeping).	a. Use multiple approaches (such as exploring artwork from the past, experimenting with materials, expressing a personal concern) to begin creative endeavors.	a. Individually or collaboratively formulate new creative problems based on student's existing artwork.	a. Visualize and hypothesize to generate plans for creating art or design that explores social issues.
b. Formulate an artistic investigation of personally relevant content for creating art (such as drawing on traditions of the past to generate new ideas).	b. Develop criteria (such as identifying the desired qualities of the final artwork) to guide making a work of art or design to meet an identified goal.	b. Collaboratively shape an artistic investigation of an aspect of present-day life using contemporary practices of art and design.	b. Shape an artistic investigation of an aspect of present-day life using contemporary practices of art or design.	b. Plan personal artwork or design choosing from a range of traditional and contemporary artistic practices.	b. Follow or break established conventions in the making of multiple works of art or design based on a theme, idea, or concept.

**Anchor Standard #2 Organize and develop artistic ideas and work**

<b>6th</b>	<b>7th</b>	<b>8th</b>	<b>HS Proficient</b>	<b>HS Accomplished</b>	<b>HS Advanced</b>
a. Demonstrate openness in trying new ideas, materials, methods, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) in making works of art and design.	a. Demonstrate persistence in developing skills with various materials, methods, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) in creating works of art or design.	a. Take risks to pursue ideas, themes, meanings, and approaches (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art) that emerge in the process of art making or designing.	a. Engage in making works of art or design both spontaneously and deliberately (such as using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art).	a. Through experimentation, practice, and persistence, demonstrate acquisition of skills and knowledge in a chosen art form using various approaches (such as using the using elements and principles of modern art, applying artistic norms of diverse cultures, addressing social issues in contemporary art).	a. Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.
b. Explain standards of craftsmanship, environmental implications of conservation, care, and clean-up of art materials, tools, and equipment.	a. Apply standards of craftsmanship with tools, materials and processes and demonstrate awareness of ethical responsibility to oneself and others when posting and sharing images and other materials through the Internet, social media, and other communication formats.	b. Use tools, materials, and processes purposefully and demonstrate awareness of practices, issues, and ethics of appropriation, fair use, copyright, open source, and creative commons as they apply to creating works of art and design.	b. Demonstrate safe and skillful handling of materials, tools, and equipment; explain how traditional and non-traditional materials may impact human health and the environment, and demonstrate safe handling of materials, tools, and equipment.	b. Use art media with skill, purpose, and craftsmanship; and demonstrate awareness of ethical implications of making and distributing creative work.	b. Demonstrate understanding of the importance of balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work.
c. Design or redesign objects or places (such as eating utensils, vending machines, wheelchair-friendly nature trails) that meet the identified needs of diverse users.	c. Apply visual organizational strategies to design and produce a work of art, design, or media that clearly communicates information or ideas.	c. Select, organize, and design images and words to make visually clear and compelling presentations.	c. Collaboratively develop a proposal for an installation, artwork, or space design that transforms the perception and experience of a particular place.	c. Redesign an artwork, everyday object, or place in response to contemporary issues (such as "Sun Mad" by Yolanda Lopez, "George Washington Carver Crossing the Delaware" by Robert Colescott, vacant lot as community garden).	c. Demonstrate in works of art or design how visual and material culture defines, shapes, enhances, inhibits, and/or empowers people's lives.

**Anchor Standard # 3 Refine and complete artistic work**

<b>6th</b>	<b>7th</b>	<b>8th</b>	<b>HS Proficient</b>	<b>HS Accomplished</b>	<b>HS Advanced</b>
Reflect on whether personal artwork conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal artwork in an artist statement or another format (such as essay, story, or poem).	Apply relevant criteria (such as craftsmanship, originality, well-organized composition) to examine, reflect on, and plan revisions for a work of art or design in progress.	Apply traditional, cultural, or contemporary criteria to examine, reflect on, and plan revisions for works of art and design in progress.	Engage in constructive critique with peers, then reflect on, re-engage, revise, and refine works of art.	Reflect on, re-engage, revise, and refine works of art or design considering relevant traditional and contemporary criteria as well as personal artistic vision.

## Visual Arts

### Presenting

#### Anchor Standard #4 Select, Analyze and Interpret artistic work for performance

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
Analyze similarities and differences associated with presenting two-dimensional, three-dimensional, and digital artwork (such as hanging on wall, placing on pedestal, lighting, video display monitor, space to walk around a sculpture)	Compare how technologies have changed the way artwork is presented and experienced (such as audio tours, interactive screens, digital projections, virtual tours).	Develop and apply criteria for evaluating a collection of artwork for presentation (such as grouping strategies, consideration of eye level, measuring).	Analyze, select, and curate artifacts (such as pop culture items, heirlooms, personal collections) and/or artworks for presentation (such as in spaces in the classroom, digital presentation, on school campus, local businesses, public spaces).	Examine, select, and justify choices of personal artwork for a collection or portfolio presentation.	Analyze, select, curate, and present artwork for a specific exhibit or event.

#### Anchor Standard #5 Develop and refine artistic work for presentation

Individually or collaboratively, develop a visual plan (such as a mock gallery in a box, floor plan) for displaying works of art (such as analyzing exhibit space, identifying the needs of the viewer, planning for the security and protection of the artwork).	Based on criteria (such as visual similarities, media, unity of subject matter) analyze and evaluate methods for preparing and presenting artworks in an exhibition (such as a collection of postcard reproductions, student artwork, objects of visual culture).	Collaboratively prepare and present selected theme-based (such as joy, celebration, protest, environment) artwork for display, and formulate exhibition narratives (such as text panel, video introduction, docent talk) for the viewer.	Analyze and evaluate the reasons (such as showcasing student artwork, recording the past, provoking thought, learning about other cultures, protecting vulnerable artworks) and ways an exhibition is presented (such as examining an exhibition catalogue, visiting an online exhibition, visiting a museum).	Evaluate, select, and apply methods or processes appropriate to display and preserve artwork in a specific place (such as spaces in the classroom, on school campus, local businesses, public spaces).	Investigate and compare methods for preserving and protecting art (such as conserving/stabilizing, restoring/repairing, repatriating, addressing security concerns).
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#### Anchor Standards #6 Convey meaning through the presentation of artistic work

Assess, explain, and provide evidence of how museums or other venues (such as school lobbies, bulletin boards, local businesses) reflect history and values of a community.	Analyze how preservation and security measures can affect viewing and experiencing art.	Analyze how the choice of what art or design to preserve reflects the values of the community.	Analyze and describe the impact that an exhibition or collection has on personal awareness of social, cultural, or political beliefs and understandings.	Make, explain, and justify connections between artists or artwork and social, cultural, and political history.	Curate a collection of objects, artifacts, or artwork to impact the viewer's understanding of social, cultural, and/or political experiences.
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## Visual Arts Responding

### Anchor Standard #7 Perceive and analyze artistic work

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
a. Use art-specific vocabulary to identify how artworks/artifacts made in different cultures reveal the lives and values of the people living at that time and place.	a. Explain how the location of artworks/artifacts (such as katsinas in museums or in ceremonial sites) influence how they are perceived and valued.	a. Explain how artists' choices of visual characteristics (such as elements and principles in Western art or other culture's visual traditions) are influenced by the culture and environment in which they live.	a. Speculate about ways in which art impacts people's perception and understanding of human experiences (such as the impact of Diego Rivera's political murals or Pablo Picasso's "Guernica", Jacob Lawrence's "Migration Series").	a. Use art-specific vocabulary to describe personal aesthetic responses to designed objects and constructed environments (such as electronic devices, household appliances, shopping malls).	a. Reflect upon how responses to art develop over time based on knowledge of and experience with art and life.
b. Analyze ways that visual characteristics and cultural associations suggested by images influence ideas, emotions, and actions (such as white associated with Western weddings and with mourning in some Asian cultures).	b. Analyze multiple ways that images influence specific audiences (flags at the opening ceremony of the Olympic Games, athletic logos at sporting events, costumes at a sci-fi convention).	b. Compare and contrast contexts (such as video games, music concerts, powwows) in which viewers encounter images that influence ideas, emotions, and actions.	b. Analyze how one's understanding of the world is affected by experiencing visual imagery (such as icons, logos, advertisements).	b. Evaluate the effectiveness of an image or images to influence ideas, feelings, and behaviors of specific audiences (political posters, ideal images of women, marketing campaigns).	b. Identify commonalities in visual images made in the same era or culture (such as fashion, automotive design, furniture, buildings).

### Anchor Standard #8 Interpret intent and meaning in artistic work

Interpret art by analyzing elements and principles in modern art or visual characteristics of diverse cultures, and other visual characteristics, contextual information (such as the artist's life and times), subject matter, and use of media to identify ideas and mood conveyed.	Cite specific evidence from an artwork (such as subject matter, media, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art) and relevant evidence from the context (artist's life and times) to support an interpretation of the mood, message or meaning of that artwork.	Create a convincing and logical argument to support an evaluation of art by citing both evidence visible in the artwork (a primary source) and published verbal information (either primary or secondary source/s) about the artwork or about the artist who made it.	Interpret an artwork or collection of works, supported by relevant and sufficient evidence (such as subject matter, media, elements and principles of modern art, artistic norms of diverse cultures, social issues in contemporary art) found in the work and its various contexts (artists' life and times).	Construct a persuasive interpretation of an artwork or collection informed by the perspective of an art specialist(s) (such as art historians, art critics, curators, reviewers, and other artists).	Defend a plausible interpretation of an artwork in comparison to the artist's stated intention for that artwork.
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**Anchor Standard #9 Apply criteria to evaluate artistic work**

<b>6th</b>	<b>7th</b>	<b>8th</b>	<b>HS Proficient</b>	<b>HS Accomplished</b>	<b>HS Advanced</b>
Develop and apply relevant historical and cultural criteria (such as the canon of proportions for ancient Greek art, use of space in Chinese scroll painting) to evaluate a work of art.	Compare and explain the difference between an evaluation of an artwork based on articulated personal criteria and an evaluation of an artwork based on a set of criteria established by art specialists (curators, art historians, critics, reviewers, and other artists).	Create a convincing and logical argument to support an evaluation of art by citing both primary and secondary sources.	Establish relevant criteria, as distinct from personal preference, to evaluate a work of art or collection of works.	Determine the relevance of criteria used by others (such as the general public compared to art specialists) to evaluate a work of art or collection of works.	Construct evaluations of a work of art or collection of works based on differing sets of criteria.

## Visual Arts Connecting

6th	7th	8th	HS Proficient	HS Accomplished	HS Advanced
<b>Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art</b>					
Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.	Make art inspired by community art and/or by art made by local artists.	Make art collaboratively to reflect on and reinforce positive aspects of group identity.	Document the process of developing ideas that reflect group concerns from early stages to fully elaborated ideas.	Utilize inquiry methods of observation, research, and experimentation to explore community concerns through artmaking.	Synthesize knowledge of social, cultural, historical, and personal life with art-making approaches to create meaningful works of art or design.
<b>Anchor Standard #11 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding</b>					
Analyze how art reflects changing times, traditions, resources, and cultural uses (such as a comparison of an Egyptian tomb fresco, the Mayan mural at Bonampak or Arizona's Robert McCall space mural).	Analyze how response to art is influenced by understanding the time and place in which it was created, the available resources, (such as American folk portraits made for everyday people available before photography, Stonehenge built with massive stones from far away) and cultural uses (such as expressing religious concerns, promoting political points of view, showcasing economic status, celebrating scientific discoveries).	Distinguish different ways art is used to represent, establish, reinforce, and reflect group identity (such as examining the art related to musical groups, international costumes, sports teams, special interest clubs).	Describe how knowledge of culture, traditions, and history may influence personal responses to art (such as compare initial response to an artwork at the beginning of the course and periodically throughout the course to identify changes in perception after study of the context).	Compare uses of art in a variety of societal, cultural, and historical contexts and make connections to uses of art in contemporary and local contexts.	Appraise the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society (such as Chinese propaganda art, James Montgomery Flagg's Uncle Sam army recruitment poster, Kathe Kollwitz woodcuts, Cesar Chavez's eagle symbol for the United Farm Workers, Elizabeth Catlett's "Sharecropper").

## VISUAL ARTS GLOSSARY

**Visual Arts**, includes the traditional fine arts such as drawing, painting, printmaking, photography, and sculpture; media arts including film, graphic communications, animation, and emerging technologies; architectural, environmental, and industrial arts such as urban, interior, product, and landscape design; folk arts; and works of art such as ceramics, fibers, jewelry, works in wood, paper, and other materials. (Revised July 2012)

- Art** In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz (1956) recommended differentiating between *classificatory* (classifying) and *honorific* (honoring as good) definitions of art.
- In the Next Generation Core Visual Arts Standards, the word *art* is used in the *classificatory* sense to mean "an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated."
- An important component of a quality visual arts education is for students to engage in discussions about *honorific* definitions of good **art**—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions, and discussing their own understandings of the characteristics of "good art."
- Appropriation** intentional borrowing, copying, and alteration of preexisting images and objects
- Artist statement** information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature
- Artistic investigations** in making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing
- Art-making approaches** diverse strategies and procedures by which artists initiate and pursue making a work
- Artwork** artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated
- Brainstorm** technique for the initial production of ideas or ways of solving a problem

by an individual or group in which ideas are spontaneously contributed without critical comment or judgment

Characteristic (&) attribute, feature, property, or essential quality

#### Characteristics of form (and structure)

terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others; a traditional Modernist term for such attributes is "elements and principles of art."

Collaboration joint effort of working together to formulate and solve creative problems

Collaboratively joining with others in attentive participation in an activity of imagining, exploring, and/or making

Concepts ideas, thoughts, schemata; art arising out of conceptual experimentation that emphasizes making meaning through ideas rather than through materiality or form

#### Constructed environment

human-made or modified spaces and places; art and design-related disciplines such as architecture, urban planning, interior design, game design, virtual environment, and landscape design shape the places in which people live, work, and play

#### Contemporary artistic practice

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

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

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

#### Creative commons

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

<b>Creativity</b>	ability to conceive and develop rich, original ideas, discover unexpected connections, and invent or make new things
<b>Criteria</b>	in art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success. Criteria" is plural. "Criterion" is singular.
<b>Contemporary criteria</b>	principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is re-contextualized to create new meanings
<b>Established criteria</b>	identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators, and others or principles developed by an individual or group to pertain to a specific work of art or design
<b>Personal criteria</b>	principles for evaluating art and design based on individual preferences
<b>Relevant criteria</b>	principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work
<b>Critique</b>	individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design
<b>Cultural contexts</b>	ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art
<b>Cultural traditions</b>	pattern of practices and beliefs within a societal group
<b>Curate</b>	collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits
<b>Curator</b>	person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts
<b>Design</b>	application of creativity to planning the optimal solution to a given problem and communication of that plan to others
<b>Digital format</b>	anything in electronic form including photos, images, video, audio files, or

artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device

**Engagement** attentive participation in an activity of imagining, exploring, and making

**Exhibition narrative** written description of an exhibition intended to educate viewers about its purpose

**Expressive properties** moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art

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

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

**Genre** category of art or design identified by similarities in form, subject matter, content, or technique

**Image** visual representation of a person, animal, thing, idea, or concept

**Imaginative play** experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating

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

**Material culture** human-constructed or human-mediated objects, forms, or expressions, that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and every day rituals

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

**Medium/Media** mode(s) of artistic expression or communication; material or other resources used for creating art

**Open source** computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any

purpose {<http://opensource.org>D

Play	spontaneous engaged activity through which people learn to experience, experiment, discover, and create
Portfolio	actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy
Preservation	activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means
Preserve	protect, save, and care for (curate) objects, artifacts, and artworks
Style	recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist
Technologies	tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments
Text	Contemporary understandings expand beyond written language to define text as encompassing visual representation such as paintings, sculpture, diagrams, graphics, films, and maps
Venue	place or setting for an art exhibition, either a physical space or a virtual environment
Visual components	properties of an image that can be perceived
Visual Imagery	group of images; images in general

Visual organization approaches and strategies

Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, contrast, emphasis, repetition, balance, and typography choice used to create focus and clarity in a work

Visual plan

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