

Visual Arts Standards of Learning

Introduction

This Visual Arts Standards of Learning identify the content and skills required as essential components of the visual arts curriculum at each grade level for Virginia's public schools. Standards are identified for kindergarten through grade eight and for four core high school courses, and are designed to be cumulative. They progress in complexity by grade level from kindergarten through the sequence of high school courses.

Throughout a student's visual arts education, specific content strands or topics are included. These strands are visual communication and production, cultural context and art history, judgment and criticism, and aesthetics. It is through the acquisition of these concepts, content, and skills that the goals for the visual arts can be realized. A comprehensive visual arts education program provides students with multiple means of expression as well as analytical skills to evaluate information that is conveyed by images and symbols.

The standards are not intended to encompass the entire curriculum for a given grade level or course nor to prescribe how the content should be taught. Teachers are encouraged to go beyond these standards and to select instructional strategies and assessment methods appropriate for their students.

Goals

The content of the Visual Arts Standards of Learning is intended to support the following goals that will enable students to:

- a. Select and use art media, subject matter, and symbols for expression and communication;
- b. Know the elements of art and the principles of design and how they are used in the visual arts;
- c. Solve visual arts problems with originality, flexibility fluency, and imagination;
- d. Understand the relationship of the visual arts to history, culture, and other fields of knowledge;
- e. Use materials, methods, information, and technology in a safe and ethical manner;
- f. Perceive, reflect upon, and evaluate the characteristics, purposes, and merits of their work and the work of others;
- g. Identify, analyze, and apply criteria for making visual aesthetic judgments; and
- h. Develop an aesthetic awareness and personal philosophy regarding nature, meaning, and value in the visual arts.

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Visual Communication and Production

Students will develop and communicate ideas by choosing and evaluating subject matter and symbols. They will develop fluency in visual, oral, and written communication using art vocabulary and concepts. Through art production, students will express ideas and feelings in two-dimensional and three-dimensional art forms and gain respect for their own work and the work of others. Students also will demonstrate safe and ethical practices in the use of art materials, tools, techniques, and processes.

Cultural Context and Art History

Students will see the visual arts in relation to history and culture through the investigation of works of art from different times and different places. Through the study of works of art and the artists who produced them, students will learn to appreciate the role the visual arts play in communicating historical and cultural beliefs and ideals.

Judgment and Criticism

Students will examine works of art and make informed judgments about the works of art based on established visual arts criteria. Through the understanding of visual arts principles and processes, they will be able to use a variety of thinking frames to analyze the visual qualities and interpret the meaning of works of art. They will also employ critical evaluation skills in the production of their works of art.

Aesthetics

Students will reflect on and analyze their personal responses to the expressive and communicative qualities of works of art. They will understand that their background, knowledge and experiences influence their feelings and emotions. Through the examination of issues related to the visual arts, students will draw conclusions and reflect on the nature, meaning, and value of art based on their dual roles as both creator and viewer of art.

K – 12 Safety

In implementing the Visual Arts Standards of Learning, students must know how to follow safety guidelines; demonstrate appropriate classroom safety techniques; and use materials, equipment, tools, and art spaces safely while working individually and in groups.

Safety must be given the highest priority in implementing the K-12 instructional program for visual arts. Correct and safe techniques, as well as wise selection of resources, materials, and equipment appropriate to age levels, must be carefully considered with regard to the safety precautions for every instructional activity. Safe visual arts classrooms require thorough planning, careful management, and constant monitoring of student activities. Class enrollments should not exceed the designed capacity of the room.

Teachers must be knowledgeable of the properties, use, storage, and proper disposal of all art materials that may be judged as hazardous prior to their use in an instructional activity. Art materials containing toxic substances that can cause acute or chronic health effects are prohibited from use with students in pre-kindergarten through grade six or up to twelve years of age. All hazardous art materials are required to be tested by the manufacturer and exhibit safety labeling: "Conforms to ASTM D-4236," "Conforms to ASTM Practice D-4236," or "Conforms to the health requirements of ASTM D-4236."

Toxic materials can be more harmful to children than to adults. Since children are still growing and developing, their bodies can more readily absorb toxic materials that can cause more damage than in adults. Since children are smaller, an amount of a toxic material would be more concentrated than in an adult's body. Children are also at higher risk because of their behavior. Children may not understand why it is important to be careful when using harmful materials. Also, some young children may put things in their mouths or swallow them. Toxic materials can enter the body in three different

ways: inhalation, ingestion, or through the skin. If toxic material does enter the child's body, it can result in an acute illness, chronic illness, cancer, allergic reaction, or death.

While no comprehensive list exists to cover all situations, the following guidelines from The Center for Safety in the Arts should be reviewed to avoid potential safety problems.

a-1. Avoid certain materials from student's art supplies for students in pre-kindergarten through grade six or up to twelve years of age. The general rules are listed below:

- a-1.** no dust or powders;
- b-1.** no chemical solvents or solvent-containing products;
- c-1.** no aerosol spray cans, air brushes, and so forth;
- d-1.** no acids, alkalis, bleaches, or other corrosive chemicals;
- e-1.** no donated or found materials unless ingredients are known;
- f-1.** no old materials—they may be more toxic and have inadequate labeling; and
- g-1.** no lead, metals, or cadmium products—these can be found in paints, glazes, metal work, and stained glass.

Substitution of nontoxic materials for hazardous materials should be made a priority where feasible with students over twelve years of age.

b-2. Treat high-risk students with special care and attention. Students who are physically or mentally disabled are at a greater than normal risk from toxic materials. High-risk children include those who have visual or hearing problems, physical disabilities, and asthma, take medication or are emotionally disturbed. These high-risk students need special attention when using potentially harmful art supplies.

e-3. Make sure products are adequately labeled. Do not use any product that does not have a label nor has a label that gives inadequate information. In general, the more the label describes the product, the easier it will be to use safely. The label should state how the product is to be used. It should also state what to do in case of an accident. Even if the label says "nontoxic," do not assume that it is completely safe. Art materials must contain one of the three ASTM-D 4236 labels listed above for assurance that they are safe products. If containers are changed, be sure to label the new container.

d-4. Purchase products in small containers. Smaller amounts of a product mean less exposure to the product. Also, larger amounts often are not readily used up. Leftover products need to be properly stored. Accidental poisonings may occur when stored products are left unattended. If such an accident should occur, call the local poison control center immediately.

Arts educators are responsible for the art materials they order and the safe use of those materials. Numerous safe art materials are available for use in place of materials identified as being toxic. Only art materials manufactured and labeled for use in the production of art projects and activities should be used in the execution of art projects within the classroom. Teachers of students twelve years of age or older should avoid the use of toxic hazardous art materials.

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Art I: Art Foundations

The standards for Art I: Art Foundations emphasize the development of abilities to recognize visual arts content, concepts, and skills to create, discuss, and understand original works of art. The standards represent a thematic approach to visual communication and production, cultural context and art history, judgment and criticism, and aesthetics through which students will develop understanding and appreciation for the visual arts. Students will maintain a portfolio documenting their accomplishments. Students will select representative work to take to the next level of study. By the time students complete Art IV, the culminating portfolio will demonstrate quality, breadth of experience, technical skill, concentration, and growth over time.

Visual Communication and Production

- AI.1 The student will maintain a sketchbook/journal of ideas and writings to use as a resource and planning tool.
- AI.2 The student will select representative works of art for a portfolio.
- AI.3 The student will produce works of art that demonstrate the experimental application of the elements of art and the principles of design.
- AI.4 The student will recognize and identify technological developments in the visual arts.
- AI.5 The student will demonstrate the use of technology and electronic media as artistic tools.
- AI.6 The student will produce works of art that demonstrate an understanding of two-dimensional and three-dimensional art media with emphases on drawing, painting, and sculpture.
- AI.7 The student will use a variety of subject matter and symbols to express ideas in works of art.
- AI.8 The student will create works of art that are original and represent personal expression.
- AI.9 The student will define and practice ethical procedures when producing works of art.
- AI.10 The student will demonstrate skill in preparing and displaying works of art.
- AI.11 The student will investigate a wide range of careers in the visual arts.

Cultural Context and Art History

- AI.12 The student will describe connections between media, elements of art, principles of design, themes, and concepts through historical and contemporary art.
- AI.13 The student will describe works of art using appropriate art vocabulary.

- AI.14 The student will identify and categorize works of art according to medium, period, style, and artist.
- AI.15 The student will identify features of a work of art that influence meaning, including media, subject matter, and formal choices.
- AI.16 The student will describe the role of mass media in influencing preference, perception, and communication.
- AI.17 The student will describe the function, purpose, and perceived meanings of specific works of art.
- AI.18 The student will identify and examine symbols in works of art and discuss possible reasons for their use.

Judgment and Criticism

- AI.19 The student will employ critical evaluation skills and use appropriate art vocabulary when evaluating and interpreting works of art.
- AI.20 The student will critique works of art with reference to the elements of art the principles of design.
- AI.21 The student will analyze an original work of art by describing, responding, analyzing, interpreting, and judging or evaluating.
- AI.22 The student will differentiate between personal preference and informed judgment when discussing works of art.
- AI.23 The student will use established criteria to participate in critiques.
- AI.24 The student will describe criteria affecting quality in a work of art, including concept, composition, technical skills, realization of perceived intentions, and the work of art as a whole.
- AI.25 The student will classify works of art as representational, abstract, nonobjective, and conceptual.

Aesthetics

- AI.26 The student will discuss how aesthetics are reflected in everyday life.
- AI.27 The student will discuss ways that aesthetic responses to works of art differ from judgments.
- AI.28 The student will demonstrate in writing the ability to support personal criteria for making visual aesthetic judgments.
- AI.29 The student will discuss current problems and issues of the art world.

- AI.30 The student will study and describe the aesthetic properties found in works of art.
- AI.31 The student will speculate on the intentions and choices of those who created a work of art.
- AI.32 The student will discuss art from a variety of aesthetic stances, including formalism, expressionism, contextualism, and imitationalism.

Art II: Intermediate

The standards for Art II: Intermediate extend and refine abilities to investigate and respond to the visual arts. The standards emphasize the importance of content, concepts, and skills involved in the creation of original works of art. The standards introduce a chronological approach to visual communication and production, cultural context and art history, judgment and criticism, and aesthetics that enhance student understanding of the ways in which art functions within a multicultural society. Students will continue to maintain a portfolio and select representative work to take to the next level of study.

Visual Communication and Production

- AII.1 The student will expand the use of a sketchbook/journal by adding preliminary sketches, finished drawings, critical writings, and class notes.
- AII.2 The student will demonstrate the ability to evaluate and select works of art for an expanded portfolio.
- AII.3 The student will demonstrate effective use of the elements of art and the principles of design in a variety of art media.
- AII.4 The student will use technology to create and manipulate images.
- AII.5 The student will demonstrate proficiency in the use of an expanded range of art media.
- AII.6 The student will use historical subject matter and symbols as inspiration to produce works of art.
- AII.7 The student will employ the visual problem-solving process in the production of original works of art.
- AII.8 The student will adhere to ethical procedures when producing works of art.
- AII.9 The student will select and prepare both two-dimensional and three-dimensional works of art for display.
- AII.10 The student will identify characteristics of works of art that are presented as a series or sequence.
- AII.11 The student will identify artists and visual arts resources within the community.
- AII.12 The student will demonstrate an understanding of an art career through oral or written communication.

Cultural Context and Art History

- AII.13 The student will identify works of art and artistic developments that relate to historical time periods and locations.
- AII.14 The student will discuss or write about art history using an expanded art vocabulary.
- AII.15 The student will identify and examine works of art in their historical context and relate them to historical events.
- AII.16 The student will describe distinguishing features in works of art which may be used to differentiate among a variety of historical periods and cultural contexts.
- AII.17 The student will examine and discuss societal conditions that influence works of art.
- AII.18 The student will identify and analyze the function and meaning of a work of art or an artifact in its original context.
- AII.19 The student will describe symbols present in works of art in relation to historical meaning.

Judgment and Criticism

- AII.20 The student will describe, analyze, interpret, and judge works of art using an expanded art vocabulary.
- AII.21 The student will use an expanded art vocabulary to assess personal works of art in terms of effectiveness in the communication of ideas.
- AII.22 The student will demonstrate, orally and in writing, the ability to interpret and compare historical references found in original works of art.
- AII.23 The student will identify and analyze characteristics of works of art that represent a variety of styles.
- AII.24 The student will participate in class critiques and criticisms based on one or more established models (e.g., Feldman, Broudy, Barrett).
- AII.25 The student will describe how the perception of quality in works of art has changed over time.

Aesthetics

- AII.26 The student will examine, compare, and contrast aesthetic ideals throughout history.
- AII.27 The student will discuss how responses to the natural environment differ from responses to the man-made or constructed environment.

- AII.28 The student will demonstrate the ability to reflect on and analyze personal responses to works of art and artifacts.
- AII.29 The student will support opinions by reasoned processes using an expanded art vocabulary.
- AII.30 The student will describe, refine, and organize personal ideas about the aesthetic qualities of a work of art.
- AII.31 The student will research and investigate the intentions of those who created specific works of art.
- AII.32 The student will investigate and demonstrate that art can be viewed from a variety of aesthetic stances.

Art III: Advanced Intermediate

The standards for Art III: Advanced Intermediate continues the emphasis on development of abilities to organize and analyze visual arts content, concepts, and skills in creating works of art. The focus on art history, critical evaluation, and aesthetics is increased, and includes cultural and stylistic issues and creative problem solving. Study at this level affords students the opportunity to develop a personal direction in the production of their works of art or to further academic study in the visual arts. Selected works of art and other products will be added to the portfolio and carried forward to the next level of study.

Visual Communication and Production

- AIII.1 The student will maintain a sketchbook/journal that demonstrates research, fluency of ideas, concepts media, and processes.
- AIII.2 The student will maintain a portfolio that demonstrates the ability to select work objectively, based on technical skill, personal style, direction, and intended purpose by
- 1. developing an area of concentration; and
 - 2. editing and updating the portfolio to take to Art IV.
- AIII.3 The student will produce works of art that integrate a consistent knowledge of the elements of art and the principles of design.
- AIII.4 The student will use technology to create works of art that integrate electronic and traditional media.
- AIII.5 The student will develop a series or sequence of related works of art.
- AIII.6 The student will develop skill, confidence, and craftsmanship in the use of media, techniques, and processes to achieve desired intentions in works of art.
- AIII.7 The student will use knowledge of art styles, movements, and cultures as inspiration to produce works of art.
- AIII.8 The student will demonstrate initiative, originality, fluency, commitment to tasks, and openness to new ideas in the creation of works of art.
- AIII.9 The student will maintain a high-level of integrity in ethical procedures when producing works of art.
- AIII.10 The student will present and display works of art as part of the artistic process by
- 1. selecting
 - 2. preparing for display;
 - 3. presenting the exhibition; and
 - 4. participating in a group assessment of the exhibition.

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AIII.11 The student will analyze a selected career opportunity in art, identifying the training, skills, and plan of action necessary for realizing such a professional art goal.

Cultural Context and Art History

AIII.12 The student will research and analyze art styles and cultures related to portfolio development.

AIII.13 The student will compare and analyze relationships between styles or cultures using an expanded art vocabulary.

AIII.14 The student will identify the distinguishing features that place a work of art within a particular style, region, or period.

AIII.15 The student will analyze and discuss the influences of one culture upon another.

AIII.16 The student will describe the relationship between form and function as it relates to culture and style.

AIII.17 The student will categorize works of art by styles and cultures..

Judgment and Criticism

AIII.18 The student will use an expanded art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.

AIII.19 The student will write a critique of a work of art assuming the point of view of one of the following aesthetic stances: formalist, imitationalist, expressionist, or contextualist.

AIII.20 The student will compare and defend two or more points of view regarding a work of art.

AIII.21 The student will participate in developing criteria for a class critique.

AIII.22 The student will analyze the attributes of a work of art in terms of its ability to evoke a viewer response and command sustained attention.

Aesthetics

AIII.23 The student will analyze the changes in aesthetic sensibilities that result from the influence of one culture upon another.

AIII.24 The student will research, compare, and contrast the aesthetic ideals of two or more artists.

AIII.25 The student will demonstrate in writing the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

AIII.26 The student will debate the perceived intentions of those creating works of art.

AIII.27 The student will study, describe, analyze, and interpret the aesthetic qualities of works of art.

AIII.28 The student will defend multiple points of view regarding works of art.

AIII.29 The student will describe the effects that works of art have on groups, individuals, and cultures.

Art IV: Advanced

The standards for Art IV: Advanced Art reinforces competence and confidence in skills of analysis, evaluation, and creation of works of art. Content and concepts associated with art criticism and aesthetics are central to the refinement of art production skills, and the student-directed approach at this level richly enhances personal expressive abilities. Visual communication and production, cultural context and art history, judgment and criticism, and aesthetics remain the foundation areas of the standards, and an advanced level of performance in each is necessary. The students will continue to maintain a portfolio, and the culminating portfolio must give evidence of quality, concentration, and breadth of work produced throughout the high school art program.

Visual Communication and Production

- AIV.1 The student will maintain a self-directed sketchbook/journal demonstrating independent research directly related to studio work.
- AIV.2 The student will demonstrate mastery through a culminating portfolio that exhibits quality, concentration, breadth of experience, technical skill, and development over time in the following areas:
- 1. works of art that exhibit an understanding of human anatomy, composition, and spatial relationships;
 - 2. a comprehensive concentration that exhibits in-depth grasp of composition, technical skill, and personal style; and
 - 3. examples of two-dimensional and three-dimensional works extensive enough to show a knowledge of space, form, and function throughout the portfolio.
- AIV.3 The student will consistently demonstrate an advanced level of knowledge of the elements of art and the principles of design in works of art.
- AIV.4 The student will select and use appropriate technology and electronic media for personal expressive works of art.
- AIV.5 The student will demonstrate confidence, sensitivity, and advanced skill in applying media, techniques, processes, and craftsmanship to achieve desired intentions in works of art.
- AIV.6 The student will select among a range of subject matter, symbols, meaningful images, and media to consistently communicate personal expression.
- AIV.7 The student will use experimental techniques to reflect a personal, creative, and original problem-solving approach.
- AIV.8 The student will demonstrate personal responsibility and integrity for ethical procedures including copyright laws when producing works of art.
- AIV.9 The student will present and display works of art as part of the artistic process by
- 1. selecting works of art for display;
 - 2. preparing for display;

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- 3 publicizing the exhibition;
- 4 presenting the exhibition; and
- 5 completing a self-evaluation of the exhibition.

AIV.10 The student will refine a series or sequence of related works.

AIV.11 The student will evaluate careers in the visual arts in relation to personal skills, art aptitudes, and interests.

Cultural Context and Art History

AIV.12 The student will select, research, and analyze artists and works of art related to personal areas of concentration in art.

AIV.13 The student will use an extensive, high-level art vocabulary to analyze, evaluate, and interpret meaning in the work of selected artists.

AIV.14 The student will describe where, when, and by whom specific works of art were created.

AIV.15 The student will compare and analyze perceived relationships between the features in works of selected artists and personal works of art.

AIV.16 The student will identify the influences of selected artists on society and culture.

AIV.17 The student will justify choices and influences from art history reflected in personal works of art.

AIV.18 The student will discuss how the function and intended meaning of personal work is a reflection of contemporary culture.

AIV.19 The student will develop personal symbols and incorporate them in works of art.

Judgment and Criticism

AIV.20 The student will consistently use an extensive, high-level art vocabulary related to design, composition, aesthetic concepts, and art criticism when discussing works of art.

AIV.21 The student will write a personal critique of a current art exhibition.

AIV.22 The student will identify, analyze, and apply a variety of criteria for making visual judgments.

AIV.23 The student will demonstrate the ability to conduct an effective critique.

AIV.24 The student will critically view the quality and expressive form of works of art as a source of inspiration and insight and potential contribution to personal works of art.

Aesthetics

- AIV.25 The student will explain how experiences and values affect aesthetic responses to works of art.
- AIV.26 The student will research, compare, and contrast the aesthetic ideals of two or more artists.
- AIV.27 The student will analyze and discuss relationships between works of art in terms of opposing aesthetic views.
- AIV.28 The student will study, analyze, interpret, and relate the aesthetic qualities of other works of art to personal work.
- AIV.29 The student will justify personal perceptions of an artist's intent through visual clues and research.
- AIV.30 The student will discuss in writing the impact of contemporary art on the development of a personal style.

National Visual Arts Standards

In grades 9-12, students extend their study of the visual arts. They continue to use a wide range of subject matter, symbols, meaningful images, and visual expressions. They grow more sophisticated in their employment of the visual arts to reflect their feeling and emotions and continue to expand their abilities to evaluate the merits of their efforts. These standards provide a framework for that study in a way that promotes the maturing student's thinking, working, communicating, reasoning, and investigating skills. The standards also provide for their growing familiarity with the ideas, concepts, issues, dilemmas, and knowledge important in the visual arts. As students gain this knowledge and these skills, they gain in their ability to apply knowledge and skills in the visual arts to their widening personal worlds.

The visual arts range from the folk arts, drawing, and painting, to sculpture and design, from architecture to film and video—and any of these can be used to help students meet the educational goals embodied in these standards. For example, graphic design (or any other field within the visual arts) can be used as the basis for creative activity, historical and cultural investigations, or analysis throughout the standards. The visual arts involve varied tools, techniques, and processes—all of which also provide opportunities for working toward the standards. It is the responsibility of practitioners to choose from among the array of possibilities offered by the visual arts to accomplish specific educational objectives in specific circumstances.

To meet the standards, students must learn vocabularies and concepts associated with various types of work in the visual arts. As they develop greater fluency in communicating in visual, oral and written form, they must exhibit greater artistic competence through all of these avenues.

In grades 9-12, students develop deeper and more profound works of visual art that reflect the maturation of their creative and problem-solving skills. Students understand the multifaceted interplay of different media styles, forms, techniques, and processes in the creation of their work.

Students develop increasing abilities to pose insightful questions about contexts, processes, and criteria for evaluation. They use these questions to examine works in light of various analytical methods and to express sophisticated ideas about visual relationships using precise terminology. They can evaluate artistic character and aesthetic qualities in works of art, nature, and human-made environments. They can reflect on the nature of human involvement in art as a viewer, creator, and participant.

Students understand the relationship among art forms and between their own work and that of others. They are able to relate understandings about the historical and cultural contexts of art to situations in contemporary life. They have a broad and in-depth understanding of the meaning and import of the visual work in which they live.

National Visual Arts Standards

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

Achievement Standard, Proficient:

Students

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

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Achievement Standard, Advanced:

Students

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

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

Achievement Standard, Proficient:

Students

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

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Achievement Standard, Advanced:

Students

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

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

Achievement Standard, Proficient:

Students

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

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National Visual Arts Standards

Achievement Standard, Advanced:

Students

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

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

Achievement Standard: Proficient:

Students

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

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Achievement Standard, Advanced:

Students

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

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

Achievement Standard: Proficient:

Students

- ~~1~~.a. identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works
- ~~2~~.b. describe the meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts
- ~~3~~.c. reflect analytically on various interpretations as a means for understanding and evaluating works of visual art

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Achievement Standard: Advanced:

Students

- ~~4~~.d. correlate responses to works of visual art with various techniques for communicating meanings, ideas, attitudes, views, and intentions.

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

Achievement Standard, Proficient:

Students

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

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Achievement Standard, Advanced:

Students

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

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LCPS HSAE Goals

The goals of the Loudoun County Public Schools High School Visual Arts Program represent the highest aspirations for our students experience and gain while involved in the visual arts. The goals are:

- A. To foster the study of art as a powerful language of ideas, images, character, spirit, and cultural definition.
- B. To emphasize the flexibility, discipline, selectivity, and emotional commitment required in the creative process.
- C. To nurture perception, analysis, synthesis, judgment, and articulation of ideas and information involved in both the processes and products of the visual arts.
- D. To present the study of the visual arts in a personal cultural, contemporary, and historical context.
- E. To establish an awareness of the value of the exchange of ideas involved in aesthetic inquiry as well as the process of creating art.
- F. To develop technical fluency in a variety of media as a means of expressive visual communication.
- G. To establish an awareness of art related career opportunities.

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LCPS HSAE Standards of Achievement

The high school art educator is ultimately responsible for achieving the Loudoun County Public Schools' Standards of Achievement, as outlined within this guide.

The Virginia State Standards of Learning (SOLs) for high school art education, modeled from the National Visual Arts Standards for high school art education form the basis of the Loudoun County Public Schools' Standards of Achievement (SOAs).

This sequential reference of SOAs for each of the four disciplines of Art (Production, History, Criticism, Aesthetics) explains how these objectives may be met through a variety of media and activities. Art Production SOAs may be met through any of the following media, as they are available at each school

High school art educators are expected to develop school art education programs; lesson plans and learning experiences, which achieve the Loudoun County Public Schools' Standards of Achievement for high school art education.

LCPS HSAE Grade Level Reference of SOAs: **ART PRODUCTION**

- Drawing
- Painting
- Printmaking
- Sculpting
- Fiber Arts
- Visual Imaging

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LCPS HSAE Grade Level Reference of SOAs: **ART HISTORY**

- Identifying (art periods / styles of art / artists / works of art/
- Comparing (art periods / styles of art / artists / works of art/

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LCPS HSAE Grade Level References of SOAs: **ART CRITICISM:**

- Describing (inventorying what can be seen)
- Analyzing (defining the construction of the work)
- Interpreting (determining the artist's message)
- Judging (evaluating the work)

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LCPS HSAE Grade Level References of SOAs" **AESTHETICS:**

- Questioning (reviewing preconceived ideas)
- Articulating (reviewing reactions to art)

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LCPS HSAE Standards of Achievement for Drawing

“In order to apprehend meaning in our experience it is essential for us to see, and drawing is the instrument of the inquiring eye that teaches us to see.”

Edward Hill, *The Language of Drawing*

“Drawing is not only what one sees but what one can make others see.”

Edgar Degas

“They (artists) perceive and construct relationships, explore and invent combinations, and make judgments based on the self-imposed limitations of their intent. They are constantly looking, seeing, and assessing.”

Richard Carlson, *Drawing and Drawings*

In order for the student to develop fluency in the visual arts, the student must learn to see anew. Drawing, in all its forms and media, is the “instrument of an inquiring eye that teaches us to see.” The goals and objectives for drawing set out here are designed to facilitate students’ involvement with and skill at seeing, recording, visualizing, and symbolizing. The focus at each level is to bring students to an understanding and practice of drawing as the comprehension of our world through verifiable experience. From this foundation will then grow the constructs, combinations, and inventions of the student’s imagination and the ability to assess process as well as product, in writing and in discussion. Throughout the student’s studio experience drawing should become the first tool for exploring and recording visual thinking.

LCPS HSAE – Drawing

GOALS: The student will be able to....

ART I

1. understand how to see with perception in terms of shape, space, form, scale, proportion, value and perspective.
2. begin to see and understand the expressive potential of drawing in their work and in that of others.
3. begin to see and apply the descriptive and expressive potential of varied drawing media and technique.
4. begin to form opinions and judgments about their own, peers', and historic/professional drawing examples, based on practice and discussion in the class setting.
5. establish a continuing portfolio of drawing for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART II

1. enhance the ability to expressively and descriptively record and control visual perception.
2. understand and use connections between ideas, emotions, perception, and their own drawing.
3. understand and apply the descriptive and expressive characteristics of varied drawing media.
4. develop more sophisticated opinions and judgments about their own, peers', and historic/professional drawing examples, based on practice and discussion in the class setting.
5. add to a continuing portfolio of drawing for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

LCPS HSAE – Drawing

ART III

1. develop ability in initiating ideas, developing plans, selecting media, executing, and assessing process and product, as they take increased ownership of drawing assignments.
2. enhance and refine manipulative skill in expressive and descriptive drawing.
3. broaden the range of experience and practice with dry and wet drawing media.
4. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional drawing examples, based on experience and discussion in the class setting.
5. add to a continuing portfolio of drawing for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART IV

1. independently generate content, expressive approach, and select media for unique interpretive drawing based on visual perception.
2. through assessment of personal work, develop approaches to enhance and refine manipulative skill in expressive and descriptive drawing as well as broaden the range of experience with varied drawing media.
3. develop and explore conceptual and actual connections between drawing and other visual media in mixed media work.
4. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional drawing examples, based on experience and discussion in the class setting.
5. establish a continuing portfolio of drawing for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

LCPS HSAE – Drawing

OBJECTIVES: The student will be able to....

ART I

1. create **representational drawings from direct observation** that demonstrate an **effective descriptive** use of **line, shape, space, form, scale, proportion, value, and perspective**.
2. create drawings that practice and develop skill in manipulating **composition, emphasis/de-emphasis, movement, and balance, as descriptive drawing tools**.
3. draw with a variety of dry and wet media, including (but not limited to) charcoal, pencil, colored pencil, pen and ink, and ink wash; as available to the instructor.
4. make use of varied technique and approaches to drawing as a preliminary tool to design and develop ideas all across the media spectrum of his/her art experience.
5. practice and develop proficiency in coordinating the eye and hand for accurate seeing and recording through contour drawing.
6. practice and develop proficiency in drawings that focus on the descriptive and expressive uses of line and mark.
7. practice and develop proficiency in drawings that emphasize the descriptive and expressive uses of line and mark.
8. practice and develop proficiency in drawings that emphasize the descriptive and expressive compositional uses of shape and space and the manipulation of perspective and scale.
9. practice and develop in proportional studies of the human form.
10. practice and develop proficiency in drawings that emphasize the descriptive and expressive qualities of the human body in action using gesture technique.

LCPS HSAE – Drawing

11. demonstrate increased proficiency in descriptively manipulating line, shape, space, form, scale, proportion, value, and perspective when executing drawings that combine contour, mass, and compositional technique in a finished rendering from direct observation.
12. maintain a portfolio of studies, practices, and finished drawings, as a resource for reflection, evaluation, and exhibition.
13. participate in group critique-discussions for purposes of reflection, analysis, judgment, and assessment (both self and teacher assessment). These critiques will be variously focused on their own, peer, or professional/historic examples of drawings.
14. practice and make written critiques for purposes of reflection, analysis, judgment, and assessment (both self and teacher assessment). These critiques will be variously focused on their own, peer, or professional/historic examples of drawings.
15. practice the analysis of drawings (in these written and oral critiques) that demonstrates a beginning of understanding of formal and technical choices by the artist (student or professional/historic) and how they lead to expressive effects.

ART II

1. make drawings that **combine descriptive technique with specific expressive intentions** (teacher and/or student initiated).
2. create **drawings from direct observation** that demonstrate an **effective expressive and descriptive** use of **line, shape, space, form, scale, proportion, value and perspective**.
3. create drawings that practice and develop skill in manipulating **composition, emphasis/de-emphasis, movement, and balance, as expressive drawing tools**.
4. make drawings **combining direct observation with memory and imagination**.

LCPS HSAE – Drawing

5. draw with a variety of dry and wet media, including: (but not limited to) charcoal, pencil, colored pencil, pen and ink, and ink wash; as available to the instructor.
6. make use of varied technique and approaches to drawing as a preliminary tool for designing and developing ideas all across the media spectrum of his/her art studio experience.
7. practice and develop further proficiency in coordinating the eye and hand for accurate seeing and recording through contour drawing.
8. practice and develop further proficiency in drawings that focus on the descriptive and expressive uses of line and mark.
9. practice and develop further proficiency in drawings that emphasize the descriptive used of form manipulating value through mass drawing technique.
10. practice and develop further proficiency in drawings that emphasize the descriptive and expressive manipulation of perspective and scale.
11. practice and develop further proficiency in proportional studies of the human form.
12. practice and develop further proficiency in drawings that emphasize the descriptive and expressive qualities of the human body in action using gesture technique.
13. demonstrate increased proficiency in descriptively manipulating line, shape, space, form, scale, proportion, value, and perspective when executing drawings that combine contour, mass, and compositional technique in a finished rendering from direct observation.
14. maintain a portfolio of studies, practices, and finished drawings, as a resource for reflection, evaluation and exhibition.
15. participate and share in leading group critique-discussions for purposes of reflection, analysis, judgment, and assessment (both self and teacher assessment). These critiques will be variously focused on their own, peer, or professional/historic examples of drawings.

LCPS HSAE – Drawing

16. practice and make written critiques for purposes of reflection, analysis, judgment, and assessment (both self and teacher assessment). These critiques will be variously focused on their own, peer, or professional/historic examples of drawings.
17. practice the analysis of drawings (in these written and oral critiques) that demonstrates a further understanding of formal and technical choices by the artist (student or professional/historic) and how they lead to expressive effects.

ART III

1. make drawings that **combine descriptive technique with specific, student initiated, and expressive intentions.**
2. create **drawings from direct observation** that demonstrate an **effective expressive and descriptive** use of **line, shape, space, form, scale, proportion, value, and perspective.**
3. create drawings that demonstrate increased skill in manipulating **composition, emphasis/de-emphasis, movement, and balance, as expressive drawing concepts.**
4. make drawings **combining direct observation** with **memory** and **imagination.**
5. make drawings in a series that demonstrate **connections between** varied drawing **concepts, subjects, expressive aims,** and descriptive technique.
6. draw with a variety of dry and wet media, including (but non limited to) charcoal, pencil, colored pencil, pen and ink, and ink wash; (as available to the instructor).
7. make use of varied technique and approaches to drawing as a preliminary tool for **initiating, designing, and developing,** ideas all across the media spectrum of his/her art experience.
8. demonstrate further proficiency in coordinating the eye and hand for accurate seeing and recording through contour drawing.

9. demonstrate further proficiency in coordinating the eye and hand for accurate seeing and recording through contour drawing.
10. demonstrate further proficiency in drawings that emphasize the descriptive uses of form manipulating value through mass drawing technique.
11. practice and develop further proficiency in drawings that emphasize the descriptive and expressive manipulation of perspective and scale.
12. practice and develop further proficiency in proportional studies of the human form.
13. practice and develop further proficiency in drawings that emphasize the descriptive and expressive qualities of the human body in action using gesture technique.
14. demonstrate proficiency in descriptively manipulating line, shape, space, form, scale, proportion, value, and perspective when executing drawings that combine contour, mass, and compositional technique in a finished rendering from direct observation.
15. **maintain a portfolio** of studies, practices, and finished drawings, as a resource for **reflection, evaluation, and exhibition**.
16. **participate in and lead group critique-discussions** for purposes of **reflection, analysis, judgment, and assessment** (both self and teacher assessment). These critiques will be **variously focused on their own, peer, or professional/historic examples of drawings**.
17. make effective **written critiques** for purposes of **reflection, analysis, judgment, and assessment** (both self and teacher assessment). These critiques will be variously focused on their own, peer, or professional/historic examples of drawings.
18. practice the analysis of drawings (in these written and oral critiques) that demonstrate deeper understanding of formal and technical choices by the artist (student or professional/historic) and how they lead to expressive effects.

LCPS HSAE – Drawing

19. practice the analysis of drawings (in these written and oral critiques) that demonstrate deeper understanding of the cultural sources of formal and technical and expressive choices by the artist (student or professional/historic).

ART IV

1. make drawings that **combine descriptive technique with specific, student initiated**, expressive intentions selected from personal, social, or cultural, issues and ideas.
2. create **drawings from direct observation** of student selected subjects that demonstrate an **effective expressive and descriptive** use of **line, shape, form, scale, proportion, value, and perspective**.
3. create drawings that demonstrate skill in manipulating composition, **emphasis/de-emphasis, movement, and balance**, as **descriptive/expressive drawing concepts**.
4. make drawings **combining direct observation** with **memory** and **imagination** as **descriptive and expressive narrative tools**.
5. demonstrate **links between** varied (student selected) drawing **concepts, subjects, expressive aims, and descriptive technique**, in related **'drawings-in-a-series'**.
6. exhibit an understanding of the **expressive and descriptive potential** of a variety of **dry and wet media**, including (but not limited to) charcoal, pencil colored pencil, pen and ink, and ink wash; as available to the instructor.
7. make use of varied technique and approaches to drawing as a preliminary tool for **initiating, designing, and developing, ideas** all across the media spectrum of his/her art experience.
8. demonstrate proficiency in coordinating the eye and hand for accurate seeing and recording through contour drawing.
9. demonstrate proficiency in drawings that focus on the descriptive and expressive uses of line and mark.

LCPS HSAE – Drawing

10. demonstrate proficiency in drawings that emphasize the descriptive uses of form manipulating value through mass drawing technique.
11. demonstrate proficiency in drawings that emphasize the descriptive and expressive manipulation of perspective and scale.
12. demonstrate proficiency in proportional studies of the human form.
13. demonstrate proficiency in drawings that emphasize the descriptive and expressive qualities of the human body in action using gesture technique.
14. demonstrate proficiency in descriptively manipulating line, shape, space, form, scale, proportion, value, and perspective when executing drawings that combine contour, mass, and compositional technique in a finished rendering from direct observation.
15. **maintain a portfolio** of studies, practices, and finished drawings, as a resource for **reflection, evaluation, and exhibition**.
16. **participate in and lead group critique – discussions** for purposes of **reflection, analysis, judgment, and assessment** (both self and teacher assessment). These critiques will be **variously focused on their own, peer, or professional/historic examples of drawings**.
17. make effective **written critiques** for purposes of **reflection, analysis, judgment, and assessment** (both self and teacher assessment). These critiques will be variously focused on their own, peer, or professional/historic examples of drawings.
18. practice the analysis of drawings (in these written and oral critiques) that demonstrate deeper understanding of **formal and technical choices** by the artist (student or professional/historic) and **how they exhibit cultural/historic influences that lead to expressive aims**.

LCPS HSAE Standards of Achievement for Painting

“The origin of Art can be found in the discrepancy between physical fact and psychic effect, the aim of Art is revelation and evocation of vision.”

**Josef Albers
Yale University, 1952**

“A minute in the world’s life passes! To paint it in its reality and forget everything for that! To become that minute...”

Paul Cézanne

**“Time is holding its breath for an instant – and for an eternity.
That’s what I’m after – that’s what I’m trying to paint.”**

Andrew Wyeth

The task of painting has always, since pre-history, been to bring life experience within the grasp of the artist and thereby within the memory of the culture. It is important for art students to come to an understanding of how the language of painting has been and is now used toward the end. The essential elements of painting (color, shape, space, ground, and medium) connected to concept and history; idea and emotion; strong seeing skills and careful assessment; are powerful tools for discovering and internalizing unique cultural, universal, and personal insights that have value beyond the studio classroom.

The goal and objectives for painting set out here are designed to facilitate students’ involvement with and skill at seeing, recording, visualizing, and symbolizing. The focus at each level is to bring students to an understanding and practice of painting and its essential elements as tools for comprehension of our world through verifiable experience. From this foundation will then grow the constructs, combinations, and inventions of the student’s imagination along with the ability to assess process as well as product.

LCPS HSAE – Painting

GOALS: The student will be able to....

ART I

1. understand how to see with perception in terms of shape, space, form, color, and scale.
2. begin to see and understand the expressive potential of painting in their work and that of others.
3. begin to establish and apply understanding of the descriptive and expressive properties of color as the primary element of painting.
4. begin to see and apply the descriptive and expressive potential of varied painting media and technique.
5. begin to form opinions and judgments about their own, peers', and historic/professional painting examples, based on practice and discussion in the class setting.
6. establish a continuing portfolio of paintings for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART II

1. enhance the ability to expressively and descriptively record and control visual perception.
2. understand and use connections between ideas, emotions, perception, and their own painting.
3. continue to enhance and apply understanding of the descriptive and expressive properties of color as the primary element of painting.
4. understand and apply the descriptive and expressive characteristics of various painting media.
5. develop more sophisticated opinions and judgments about their own, peers', and historical/professional painting examples, based on practice and discussion in the class setting.

LCPS HSAE – Painting

6. add to a continuing portfolio of paintings for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART III

1. develop ability in initiating ideas, developing plans, selecting media, executing, and assessing process and product, as they take increased ownership of painting assignments.
2. enhance and refine manipulative skill in expressive and descriptive painting.
3. apply understanding of the descriptive and expressive properties of color as the primary element of painting.
4. broaden the range of experience and practice with water-based and oil-based painting media.
5. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional painting examples, based on experience and discussion in the class setting.
6. maintain a continuing portfolio of painting for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART IV

1. independently generate content, expressive approach, and select media for painting based on visual perception; symbolic or invented interpretation; and/or descriptive representation.
2. through assessment of personal work, as well as historic or contemporary examples, develop approaches to enhance and refine manipulative skill in expressive and descriptive painting as well as broaden the range of experience with varied painting media.

LCPS HSAE – Painting

3. apply understanding of the descriptive and expressive properties of color as the primary element of painting.
4. develop and explore conceptual and actual connections between painting and other visual media in mixed media work.
5. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional painting examples, based on experience and discussion in the class setting.
6. maintain a continuing portfolio of paintings for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

OBJECTIVES: The student will...

ART I

1. complete a tempera painting assignment emphasizing the use of various color harmonies, creating the illusion of form, and using proportion accurately.
2. participate in class critiques involving each others' work and will begin to build a vocabulary for expressing their opinions and judgments.
3. design and create a portfolio to contain works of their own creation and will use one-point perspective to create a name-tag for the front of their portfolio.

ART II

1. complete various exercises to gain technical skill at manipulating watercolor paint and will proceed to complete one painting using watercolor as the medium.
2. continue to participate in class critiques involving each others' work and expound upon their vocabulary used to express their opinions about works of art.

LCPS HSAE – Painting

3. design and create a portfolio to contain works of their own creation and will use two-point perspective to create a name-tag for the front of their portfolio.

ART III

1. create one large scale abstract painting using acrylic paint as the medium.
2. create one realistic landscape painting using oil paint as the medium.
3. continue to participate in class critiques to further develop their ability to express verbally their opinions and will select one professional artist of the past or present to critique in written form.
4. maintain a portfolio of their own creation or a purchased portfolio to store a continuing record of their work and development.

ART IV

1. choose between painting media to create a series of 3 paintings. Students will work more in depth with the chosen medium to expound their painting skills and better understand the expressive capabilities of the type of paint chosen.
2. present to the class a comparison/critique of 2 paintings done in different painting mediums using the sophisticated vocabulary that they have developed up to this point in time.
3. create one mixed media work of art using paint in conjunction with one other medium or material, such as paper, fiber, printmaking.....
4. continue to maintain their portfolio for their own record of personal growth or to prepare for entry into a college or university for further study in an art related field.

LCPS HSAE Standards of Achievement for Sculpture

“The sculpture is part of my work stream, related to my past works, the 3 or 4 in process, and the work yet to come. In a sense it is never finished. Only the essence is stated, the key presented to the beholder for further travel.”

David Smith

“The whole of my development as a sculptor is an attempt to understand and realize more completely what form and shape are about, and to react to form in life, in the human figure, and in past sculpture. This is something that can’t be learned in a day, for sculpture is a never ending discovery.”

Henry Moore

“When Michelangelo said sculpture could express everything...He meant that it can express so much that you don’t need to worry about what it can’t do. In a sense that was enough for him,...it is enough for twenty lifetimes.”

Henry Moore

Sculpture pushes the realm of the artist from two dimensional illusions into tangible three dimension. It deals, as no other medium does, with form and its relationship with surrounding space. The fall of light and shadow across textured surface; the cast shadow opposed to the glistening polish; a juxtaposition of unexpected materials; the gestural reach of mass over space; these are the expressive effects the sculpting student must access and control in pursuit of ideas.

The goals and objectives for sculpture set out here are designed to facilitate students’ involvement with and skill at seeing, recording, visualizing, and symbolizing within the three dimensional realm. The focus at each level is to bring students to an understanding and practice of sculpture and its essential elements as tools for comprehension of the visual world through verifiable as well as the constructs, combinations, and inventions of the student’s imagination. From this foundation will then grow the ability to assess process as well as product.

LCPS HSAE – Sculpture

GOALS: The student will be able to...

ART I

1. understand how to see with perception in terms of form, space, texture, light, shadow, and scale.
2. begin to see and understand the expressive potential of sculpture in their work and in that of others.
3. begin to establish and apply understanding of the descriptive and expressive properties of form, space, light, shadow, and texture as the primary elements of sculpture.
4. begin to see and apply the descriptive and expressive potential of sculpting materials and techniques.
5. begin to form opinions and judgments about their own, peers', and historic/professional sculptural examples, based on studio practice and discussions in the class setting.
6. use drawings and thumbnail sketches for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas, for their sculpture.

ART II

1. enhance the ability to expressively and descriptively record and control visual perception in terms of form, space, texture, light, shadow, and materials.
2. understand and use connections between ideas, emotions, perception, and their own sculpting.
3. continue to enhance and apply understanding of the descriptive and expressive properties of various sculptural media and techniques.

LCPS HSAE – Sculpture

ART III

1. broaden the range of experience and practice with varied sculpting materials and techniques.
2. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional sculpture examples, based on experience and discussion in the class setting.
3. maintain a continuing portfolio of drawings and thumbnail sketches for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas; as they pertain to sculpture.
4. develop and explore connections between sculpture and other non 3-dimensional visual media in mixed media work.

ART IV

1. independently generate content, expressive approach and select media for sculpture based on visual perception; symbolic or invented interpretation; and/or descriptive representation.
2. through assessment of personal work, as well as historic or contemporary examples, develop approaches to enhance and refine manipulative skill in expressive and descriptive sculpture as well as broaden the range of experience with varied 3-dimensional media.
3. develop and explore conceptual and actual connections between sculpture and other non 3-dimensional visual media in mixed media work.
4. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional sculpture examples, based on experience and discussion in the class setting.
5. maintain a continuing portfolio of drawings and thumbnail sketches for the purposes of generating ideas; recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas; as they pertain to sculpture.

LCPS HSAE – Sculpture

6. initiate ideas; formulate plans; and execute scale models; for proposed large scale sculpture.

OBJECTIVES: Students will.....

ART I

1. create figure drawings using classmates as models for the purpose of gaining a better understanding of the figure and the figure in motion.
2. view various slides of sculptural forms and be able to discuss/describe it in terms of form, space texture, etc.
3. create a figure sculpture showing movement out of paper mache and using wire as an armature.
4. participate in class critiques to verbally reflect upon their work and the work of others.

ART II

1. use digital or other cameras to photograph various dramatic facial expressions, using each other as models, in order to gain a better understanding of how to incorporate emotion into their sculptural art-forms.
2. create at least 2 drawings from the photographs illustrating different emotions and exaggerating the various parts of the face which are shaped or positioned to portray those certain emotions.
3. create a mask by using clay to expressively portray their desired emotion in sculptural form.
4. use other found objects to create an additional abstract sculpture to further their understanding of the expressive properties of various materials.
5. participate in class critiques to verbally reflect upon their work and the work of others.

LCPS HSAE – Sculpture

ART III

1. create figure drawings using classmates as models for the purpose of gaining a better understanding of the figure and the figure in motion.
2. use these drawings as a resource for completing a figure sculpture showing movement in clay.
3. participate in class critiques to verbally and in written form reflect upon their work and the work of others.
4. explore the creation of artwork in collage form which incorporates sculpture, painting and other mixed media.
5. take slides of their work or download images of their work onto computer for incorporation into an individual portfolio.

ART IV

1. create thumbnail sketches of abstract images which will be later recreated into the form of a stone sculpture.
2. choose one thumbnail to create a small, clay model of the image they wish to complete on a larger scale in soapstone.
3. carve their images into a block of soapstone.
4. select one sculptor to read about and present information to the class
5. continue to add slides, downloaded digital images, and include drawings in their portfolios.

LCPS HSAE Standards of Achievement for Design

“Being an artist is the only place where I can think clearly and learn what being alive is all about.”

Judy Pfaff

“I don’t try to be inspired, I just try to work regularly. I think most artists feel that being inspired is a myth. Simply put, the work feeds the work.”

John Cage

“Creativity consists largely of rearranging what we know in order to find out what we do not know...Hence, to think creatively we must be able to look afresh at what we normally take for granted.”

George Kneller

Design, in its most basic form, is a set of rules or constructs that organize what we know about how visual dynamics operate. These rules include concepts of color theory; movement; balance; rhythm and pattern; variation and repetition; emphasis and de-emphasis. These will all stem from an understanding of the design elements of line, color, shape, space, form, texture, and value.

The goals for design set out here are shaped to facilitate students’ ability to harness the visual world as a powerful expressive tool when recording, visualizing or symbolizing. Effective design, like effective drawing, serves as the structural underpinning for quality work, no matter what the media. Fluency in basic design is a stepping stone to the student’s most expressive visual statement and should be integrated into all studio work.

Most students should arrive at the high school level art studio with a solid understanding of the most basic design concepts and elements. It is the aim of these goals to make that knowledge a natural and automatic part of the student’s daily work.

LCPS HSAE – Design

GOALS: The student will be able to.....

ART I

1. understand and apply design elements and concepts as the basis of work in all other areas.
2. begin to see and understand the expressive potential of design elements and concepts.
3. begin to see and apply the need for effective design in descriptive and expressive work in all media and technique.
4. begin to form opinions and judgments about their own, peers', and historic/professional examples, based on practice and discussion of design, in the class setting.
5. establish a continuing portfolio of works for the purposes of assessing design effectiveness in recording incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART II

1. enhance the ability to expressively and descriptively apply design elements and concepts as the basis of work in all other areas.
2. understand and use connections between ideas, emotions, perception, and their own design work.
3. understand and apply the descriptive and expressive characteristics of effective design.
4. develop more sophisticated opinions and judgments about their own, peers', and historic/professional examples based on practice and discussion of design concepts in the class setting.
5. add to a continuing portfolio of various media for the purpose of assessing design effectiveness in recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

LCPS HSAE – Design

ART III

1. develop ability in initiating ideas, developing plans, selecting media, executing, and assessing process and product, as they take increased ownership of the design in varied assignments.
2. enhance and refine manipulative skill in expressive and descriptive design.
3. broaden the range of experience and practice with both 2 and 3 dimensional design assignments.
4. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional examples, based on design experience and discussion in the class setting.
5. add to a continuing portfolio of various media for the purposes of assessing design effectiveness in recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

ART IV

1. independently generate content, expressive approach, and select media for unique interpretive 2-D and 3-D works using effective design concepts as a catalyst for the work..
2. through assessment of personal work, develop approaches to enhance and refine manipulative skill in expressive and descriptive design as well as broaden the range of experience with varied media.
3. develop and explore conceptual and actual connections between design and specific materials in mixed media work.
4. write about and discuss increasingly sophisticated opinions and judgments about their own, peers', and historic/professional examples, based on design experience and discussion in the class setting.

LCPS HSAE – Design

5. add to a continuing portfolio of various media for the purposes of assessing design effectiveness in recording visual incidence; analyzing historic/professional examples; exploring imaginative and symbolic ideas.

LCPS HSAE Standards of Achievement for Mixed Media

The collages of Braque, Picasso and Gris represent some of the outstanding contributions of the Cubist movement to Modern Art. Yet the collage was not the beginning of mixed art. Examples of “found art” items can be traced back to caves of the Old Stone Age.

Combining various mediums to form a well designed work of art entails more than tearing paper and gluing it down. Paper, fabrics, metals, objects of nature, all have their own unique qualities and artists and craftspeople have been experimenting with combining unlikely combinations for a long time, trying to impose order on the designs of nature. Order and design then becomes a primary goal to mixed media.

The goals and objectives set out here for designing and constructing mixed media art are to incorporate the elements and principles of design, with materials discarded, natural, and man-made, into an individual expression of art which shows form, balance, and unity.

LCPS HSAE – Mixed Media

GOALS: The student will be able to.....

ART I

1. develop an understanding of the processes and materials needed to create mixed media.
2. examine historical examples of mixed media art works.
3. use design principles to combine media and create a unified two dimensional artwork.
4. understand the compatibility of various media to each other while creating art work.
5. experiment with three dimensional shapes to create a mixed media bas relief sculpture.

ART II

1. independently select compatible media to create a two dimensional artwork representing a theme.
2. explore the use of mixed media, including technology, to create a well designed commercial art project.
3. develop a cultural understanding of different societies uses of masks, and be able to create a mixed media mask.

ART III

1. enlarge their understanding of and appreciation for the historical role of mixed media works and introduce modern techniques and materials.
2. apply the elements and principles of design to three dimensional work. With particular stress on texture, form, balance, and unity, using a variety of media.

LCPS HSAE – Mixed Media

ART IV

1. have the opportunity to experiment independently on constructing two and three dimensional projects utilizing good design, craftsmanship and a variety of compatible media.

OBJECTIVES: The student will be able to.....

ART I

1. demonstrate the understanding of the principles of design through the construction of a well organized two dimensional collage utilizing at least three different materials/media.
2. demonstrate the knowledge of compatible media through the use of found objects to create a three dimensional bas-relief sculpture.
3. discuss the historical significance of Picasso's collages in terms of the development of new art forms.

ART II

1. demonstrate the knowledge of cultural differences through the construction of a mixed media mask.
2. record the process involved in developing and creating a small free-standing sculpture using discarded materials.

ART III

1. organize and incorporate man-made materials to construct a sculpture, emphasizing balance.
2. develop greater proficiency at using a variety of tools and techniques while creating sculptural mixed media art works.

LCPS HSAE – Mixed Media

ART IV

1. demonstrate an understanding of the principles of design in producing two and three dimensional mixed media works of his/her choosing.
2. write and reflect on each stage of the “production” process.
3. discuss and defend his/her choice of design and materials used in class critiques.

LCPS HSAE Standards of Achievement for Ceramics

Art students will be exposed to the history and process of creating ceramics as part of their experience in high school. Students will learn that ceramics has been an important part of every culture since the beginning of civilization. They will experience first hand the entire process from preparing the clay, to forming the piece, to glazing and firing the final product.

LCPS HSAE – Ceramics

GOALS: The student will be able to.....

ART I

1. create ceramics using hand building methods and wheel throwing techniques.
2. examine professional patterns or particular ceramic pieces.
3. look at and critique ceramics as to their function and aesthetics.
4. study the history of ceramics and learn about the accomplishments of artists in this medium through time.
5. be exposed to the glazing and firing process.

ART II

1. combine wheel and hand techniques to create an art object.
2. compare pottery that is functional and nonfunctional in form.
3. analyze and compare relationships between ceramic artwork from different world cultures.
4. acquire an appropriate art vocabulary for the critique process.
5. be exposed to the glazing and firing process.

ART III

1. produce functional works of art.
2. be exposed to the glazing and firing process and understand the chemical makeup of the glaze.
3. explain the relationship between form and function.
4. design and execute a display showing student work with a historical perspective of ceramics.

LCPS HSAE – Mixed Media

GOALS: The student will be able to.....

ART IV

1. create a series of independently planned works of art.
2. experience the total process involved in acquiring clay to the finished firing of the piece.
3. produce works that result in a personal approach to creative problem solving.
4. learn about careers in the ceramics field.

LCPS HSAE – Ceramics

OBJECTIVES: The student will be able to.....

ART I

1. learn that the history of ceramics is linked with the history of civilization on a global scale.
2. learn the process of making pottery, from the digging of the clay, to forming (wheel or hand) a piece, to glazing and firing.
3. create hand built pottery using pinch, slab, and modular units.
4. glaze their ceramics pieces.

ART II

1. learn more about the history of ceramics through studies of various cultures (China, Japan, Native American, Americans, Africans, etc.)
2. use the potter's wheel and also use hand built methods to create a personal work in clay.
3. learn to center clay and make a cylinder on the wheel.

ART III

1. learn more in depth about the history of ceramics, comparing and contrasting different cultures and time frames.
2. increase their understanding of the techniques involved in throwing on the wheel and hand building.
3. experiment with more sophisticated glazing techniques.

LCPS HSAE – Mixed Media

ART IV

1. study a culture in depth and the history of ceramics within that particular culture.
2. expand their skill throwing on the wheel and hand building, creating more complex objects of art.
3. understand the chemical composition of glaze making and will experiment with more interesting and complete glaze design.

LCPS HSAE Standards of Achievement for Photography

Photography is an integral part of everyone's lives. Photography may involve snapshots of family or friends, recording damage from an accident or natural disaster for insurance purposes, creating a portfolio of one's work for entry into a college or specific career, or for the purpose of creating art in and of itself. Knowing about the fundamentals of photography will enable students to be more successful in the endeavors of everyday life.

LCPS HSAE – Photography

GOALS: The student will be able to.....

ART I

1. learn the four basic controls of light.
2. be introduced to the basic functions of the pinhole camera.
3. construct a pinhole camera.
4. learn the processes involved in “paper film” developing.

ART II

1. learn the basic functions of a single-lens reflex camera.
2. learn the proper techniques for handling standard film.
3. learn to develop standard black and white film.
4. gain experience at creating photographs which exemplify good composition.

ART III

1. concentrate more on what they are trying to say or capture in their photographs.
2. learn proper matting and presentation of their work.
3. learn to critique photographs in terms of artistic and technical quality.
4. be exposed to professionals in the field of photography.

LCPS HSAE – Photography

ART IV

1. become familiar with new and advanced forms of cameras.
2. learning about the association between cameras and computer technology.
3. learn about photographers from the past and present.
4. become knowledgeable about careers in the field of photography and those associated with photography.

OBJECTIVES: The student will.....

ART I

1. take photographs using the pinhole camera that they construct.
2. explore various forms of subject matter while taking photographs.
3. develop their “paper film” negative in the darkroom if appropriate.
4. make prints from the negative in the darkroom if appropriate.

ART II

1. be able to explain the basic functions of a single-lens reflex camera.
2. be able to properly load and unload film in a 35mm camera.
3. be able to develop black and white film and make prints in a darkroom.
4. explore the internet to gain information on photographers of the past and present.

LCPS HSAE – Photography

ART III

1. create a series of at least 6 photographs that explore a particular subject matter or document a procedure or series of events.
2. be able to properly load and unload film in a 35mm camera.
3. be able to develop black and white film and make prints in a darkroom.
4. properly mat or mount their photo series for display.
5. critique each other's work.
6. listen to a presentation by a professional, guest photographer.

ART IV

1. do research with regard to newer and more advanced cameras and photographic equipment.
2. be able to properly load and unload film in a 35mm camera.
3. be able to develop black and white film and make prints in a darkroom.
4. learn how computers are being used in the field of photography.
5. listen to a presentation by or attend an on-site visit to the workplace of someone involved in a photography-related career.
6. produce a written report on a particular photographer or a report on various aspects of a particular, photography-related career.
7. create a series of 6-8 photographs which demonstrate the transformation of an object.

LCPS HSAE Standards of Achievement for Computer Graphics

“The aim of the art is to create space in which the subjects can live.”

Frank Stella

“In oneself lies the whole world and if you know how to look and learn, then the door is there and the key is in your hand. Nobody on earth can give you either the key or the door to open, except yourself.”

Betty Edwards, from Drawing on the Right Side of the Brain

“When the artist is alive in any person, whatever his kind of work may be, he becomes an inventive, searching, daring, self-expressive creature.”

Robert Henri, from The Art Spirit

Computer technology has become an integral part of everyday life. For artists, making the most of that technology is the challenge that lies before us. Computer graphics is not only a legitimate career avenue, but finding ways to combine traditional art forms and computer technology is an exciting adventure which is full of potential. The basic goals of computer graphics include applying student knowledge of elements and principles to create artwork which could be used in today’s advertising marketplace, as well, as finding ways to enter their original, traditional artwork into the computer “environment”.

LCPS HSAE – Computer Graphics

GOALS: The student will.....

ART I

1. understand the basic functions of the computer equipment & software.
2. explore the potential capabilities for creating artwork with that equipment & software.
3. develop an awareness of computer graphics in the world around them.
4. develop working knowledge of computer terminology.

ART II

1. expand their knowledge of computer software by becoming aware of more advanced software programs.
2. broaden their knowledge of computer terminology.
3. use additional equipment associated with computer use.
4. produce artwork which demonstrates their understanding and control of the software program (Adobe Photoshop).

ART III

1. begin to further manipulate the graphic medium to create original artwork.
2. gain knowledge of artists working in the field of computer graphics.
3. build upon their portfolio contents with computer-generated or manipulated artwork.
4. expand their knowledge of computer terminology.

LCPS HSAE – Computer Graphics

ART IV

1. gain experience at creating graphic artwork which could be used in today's marketplace to promote a business or company.
2. gain further knowledge of community residents at work in the field of computer graphics.
3. gain experience in team building and cooperative learning.
4. add to their portfolio of graphic artwork.

OBJECTIVES: The student will.....

ART I

1. view a demonstration on basic computer functions and care.
2. view a demonstration using Adobe Digital Camera Photoshop to create computer graphics.
3. create a tessellating design and discuss its potential applications.
4. study the artwork of M. C. Escher.
5. take photos and download photographs using the digital if appropriate.

ART II

1. review basic computer functions and care.
2. view a demonstration using Adobe Photoshop to create computer graphics.
3. gain a working knowledge of the scanner and digital camera or other available equipment.
4. create a self-portrait, including an image which is, at least, somewhat recognizable and including images and text which further describes himself/herself.

LCPS HSAE – Computer Graphics

ART III

1. review the basic computer functions & care.
2. review the functions of Adobe Photoshop.
3. use either a scanned self-portrait or a photograph to create a series of changing self-images.
4. display their artwork in appropriate matting and discuss the processes used.

ART IV

1. create or be assigned a fictitious company for which they must create an advertising/promotional package.
2. work in teams to brainstorm, task out, and present their package.
3. produce the following: printed ad, brochure, business card, product design, billboard idea/design.
4. visit a computer graphics/advertising company.

LCPS HSAE Standards of Achievement for Graphic Arts

Graphic Art, or Commercial Art, refers to any illustrative or design function applied to the publishing, advertising, display, visual education, and manufacturing fields. While there are many overlapping functions and characteristics of design, drawing, painting, etc., in graphic arts, the main differences are applying those functions for the purpose of selling and educating the general public toward a specific product and company.

The graphic artist must learn to become not only a designer, photographer, painter, illustrator, he must also become aware of human nature. What specific colors will draw attention to a product? What layout will jump out and grab immediate attention from the viewer?

The goals and objectives set here for the graphic arts are shaped to facilitate the student's ability to distinguish between art for the sake of pleasure, and art as a tool for advertising and selling a wide array of products. Graphic arts will allow students to incorporate drawing and painting skills with new media and techniques, using the technology offered by computers to prepare for working in the field of advertising.

LCPS HSAE – Graphic Arts

GOALS: The student will be able to.....

ART I

1. develop an understanding of the commercial applications for artwork.
2. become aware of how the principles of design are reflected in graphic design.
3. have the opportunity to develop graphic skills through simple but effective poster designs.

ART II

1. develop an understanding of how society is influenced by commercial art and advertising “gimmicks”.
2. have the opportunity to become familiar with the tools, materials, and procedures of the commercial artist while producing an actual piece of advertisement.
3. recognize the role and capability of the computer in the field of graphic art.

ART III

1. have the opportunity to explore career fields in commercial and graphic art.
2. become aware of the use of color and symbolism on our present-day tastes and desires.
3. have opportunities for computer-generated artwork.

ART IV

1. Further develop the skills in solving the type of design problems that are encountered in today’s multi-media technology.
2. Become familiar with ever changing programs and software driving the graphics field of the future.

LCPS HSAE – Computer Graphics

OBJECTIVES: The student will.....

ART I

1. produce a series of thumbnail sketches and develop one into a well designed travel poster.
2. utilize the computer to produce type-fonts which will help to express the idea of a simple ad for a product of their choosing.
3. create a tessellating design and discuss its potential applications.

ART II

1. verbally discuss the good and bad qualities of a particular commercially prepared packaging design.
2. design and construct a product and packaging for that product.
3. demonstrate proficiency in using computer-generated to design a flyer.

ART III

1. demonstrate the appropriate use of color as it enhances the consumer's choice in purchases of products.
2. demonstrate knowledge of different computer programs by choosing the correct program to edit and incorporate photography in an ad.

ART IV

1. compile and record the steps taken in producing a "self-promotional" flyer as an attachment to a resume.
2. use digital cameras, scanners, and various programs to create a computer-generated image for a particular product.

LCPS HSAE Standards of Achievement for Printmaking

Printmaking refers to the process of making an image which can be repeatedly reproduced by stamping, pressing, or by squeezing paint through a stenciled shape. This segment includes goals and objectives for printmaking. The various techniques and approaches highlighted within the Standards of Achievement for Printmaking may be adapted accordingly.

LCPS HSAE – Printmaking

GOAL: The student will be able to.....

ART I

1. create a multicolor relief print.
2. place emphasis on a particular element of design.
3. compare and contrast printing methods by professional artists.
4. use art terminology and be exposed to the history of printmaking relief processes.

ART II

1. create a collograph.
2. identify and use the appropriate tools for the printing of a collograph.
3. compare and contrast representational and nonrepresentational subject matter in printmaking.
4. examine printmaking through historical significance.

ART III

1. explore and study printing methods; produce multiple-original works in collography and embossing.
2. combine two or more elements of design to create a contrasting composition.
3. analyze works of art that reflect a variety of styles in the printing process.
4. learn about career opportunities in the printing field.

LCPS HSAE – Printmaking

ART IV

1. create an independent study in the printing method of their choice.
2. analyze relationships between world cultures and printmaking.
3. identify art career opportunities in the printmaking job market.
4. identify some influences on society that printmaking has established.

LCPS HSAE – Printmaking

OBJECTIVES: The student will.....

ART I

1. be introduced to the production of processing original works of art and their historical significance.
2. produce a small relief plate reproduced in black ink and colored by hand.
3. experience the critique process verbally and in written form.
4. create an experimental transfer print with a drawing or painting focus.

ART II

1. produce a collograph using the process of addition and subtraction of mediums.
2. integrate explorations of design elements and principles to produce a monoprint.
3. produce an edition of prints.
4. critique the process verbally and in written form.

ART III

1. produce two printing plates to be developed as a diptych.
2. demonstrate the understandings of the methods and history of serigraphy.
3. be introduced to the lithography process.
4. will critique their work in written form and verbally.

LCPS HSAE – Printmaking

ART IV

1. develop a motif based on world affairs, and urban and/or rural America.
2. focus on the development of surfaces and interest in spatial and linear relationships.
3. have individual choice of subject, expression and techniques.
4. critique their work in written form and verbally

LCPS HSAE Standards of Achievement for Fiber Art/Textiles

Fiber Arts/Textiles may include stitching, weaving and/or batik. Art I students will begin with a foundation of art history, techniques and terminology associated with Fiber Arts/Textiles. Art II students will take this premise further. Art III students will combine media and techniques and Art IV students will be encouraged to work with one area more in depth.

LCPS HSAE – Fiber Textiles

GOALS: The student will be able to.....

ART I

1. create interest in and understanding of weaving related fiber areas as viable art forms.
2. become familiar with techniques and equipment used in fiber areas.
3. develop an appreciation for the fiber work of different cultures and historical periods.
4. examine one fiber process in depth and develop a piece of artwork employing that technique.

ART II

1. expand their knowledge to include two of the four fiber areas (single, element, weaving process, structural ornamentation, non-structured ornamentation).
2. compare and contrast connections between the fiber work of different cultures and the work being created in the art studio.
3. examine and execute work that demonstrates an understanding of the Elements of Design and how they apply to textiles.
4. examine the textile work of other cultures and historical periods in greater depth than ART I.

ART III

1. combine fiber work and work created with another media in one piece of artwork.
2. teach others a fiber technique and report on its historical background.
3. examine and execute work that demonstrates an understanding of the Principles of Design and their use in textiles.
4. recognize successful fiber work that demonstrates both strong technique and design.

LCPS HSAE – Fiber Textiles

ART IV

1. create interest in and understanding of weaving related fiber areas as viable art forms.
2. demonstrate an understanding of fiber work created in four fiber areas.
3. explore the 3-dimensional capabilities of fibers and textiles.
4. practice technical skills needed to use textile equipment.

LCPS HSAE – Fiber Textiles

OBJECTIVES: The student will.....

ART I

1. be exposed to a variety of fiber arts materials and techniques including: batik, weaving, and stitching.
2. will create samples to try out the technique, preliminary to a final project.
3. become acquainted with proper terminology procedures and techniques (also art history).

ART II

1. be expected to take the fundamentals learned in Art I Fiber Arts and complete a more challenging design in a final project (ex: Art I weaving made in a cardboard loom, Art II can be done on a table loom).
2. be able to define fiber arts terminology.

ART III

1. become more advanced in the fundamentals learned in Art I.
2. be expected to incorporate a fiber art area into other media as a combined craft (ex: macramé and clay, or weaving with found objects, metal, etc.).

ART IV

1. be expected to expand on Art III Fiber Arts. A variety of media and technique can be developed or one area of Fiber Art can be concentrated upon (ex: Floor loom can be used to explore weaving in greater depth.).

LCPS HSAE Standards of Achievement for Art Criticism

In making decisions, art criticism allows each student to judge a work of art based on appropriate criteria.

Standards of Achievement for Art Criticism:

- **Describing** (inventorying what can be seen)
- **Analyzing** (defining the construction of the work)
- **Interpreting** (determining the artist's message)
- **Judging** (evaluating the work)

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Further Instructions:

- The goal for involving students in art criticism, is to provide opportunities for each child to learn how to look at works of art, thereby enhancing their hands-on experiences through art production and allowing them to integrate their understanding of art history and aesthetics.
- The four step process, designed by Edmund Feldman, offers strategies which may aid the art educator in helping students experience works of art more fully.

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LCPS HSAE – Art Criticism

- I. Describing – attending to what we see.
 - A. This involves making an inventory of the names of things we see in art objects.
 - B. This involves performing a technical analysis or description of the way the work seems to have been made.
 - 1. What is the size/scale used in the work?
 - 2. What is the medium/material used in the work?
 - 3. How was the medium applied?
- II. Analyzing – attending to visual qualities/form through formal analysis.
 - A. This involves going beyond the descriptive inventory to discover how the things we have named are constituted.
 - B. This involves describing formal elements and principles of design.
 - 1. What colors do you see in this work?
 - 2. Name the shapes of some objects you have mentioned.
 - 3. What kind of balance is used in this work?
- III. Interpreting – a search for meaning; the general theme, mood, symbols, specific ideas.
 - A. This involves an attempt to determine the artist’s message.
 - B. This involves the viewer’s personal interaction with the work of art.
 - 1. What does the work of art mean?
 - 2. What is the artist saying in the work of art?
 - 3. How do you know?
 - 4. What personal meanings might the work have for you?

LCPS HSAE – Art Criticism

- ART IV Judging – an informed evaluation of the work, based on description, analysis and interpretation.
- A. This involves determining the artist’s level of success in communicating his ideas.
 - B. This may involve oral, written or visual expression on the part of the student.
 - 1. What is successful/unsuccessful about this work of art?
 - 2. What would you change about it, and why?

LCPS HSAE Standards of Achievement for Aesthetics

In making comparisons, aesthetic critiques allow each student to consider the meaning of beauty and their emotional reactions to the art they see.

Standards of Achievement for Aesthetics:

- **Questioning** (reviewing preconceived ideas)
- **Articulating** (reviewing emotional reactions to art)

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I. Questioning

A. What is art?

1. functional vs. decorative
2. fine art vs. craft

B. What determines beauty?

1. culture and time influences
2. affects on people and objects

II. Articulating

A. How do I feel?

1. discussing various emotional reactions to art.

LCPS HSAE Standards of Achievement for Art History

Art History as a component of the Loudoun County Public High School curriculum is intended to function in conjunction with all other Studio Art curriculum. The study of nomenclature and data inherent of a linear art history time line is offered by the Social Sciences Department of LCPS. Therefore, the sole intent of the applications of elements or aspect of Art History to the Studio Art curriculum is with the intent of augmenting the development of creative thinking. This section of the LCPS Art Curriculum guide will be organized to reflect this aforementioned relationship. Studio Art goals will be stated and paired with respect to Art History: goals; objectives; statements of intent; relevant notes, examples; and application notes.

LCPS HSAE Standards of Achievement for Art History

ART I

Primary Goals:

To attain an understanding of the Elements and Principles of Design within a broad range of methods and materials of artistic creation.

Secondary Goals:

Art History – To achieve an understanding of the scope of Art History.

- Objective: To reinforce the unit of study/Elements and Principles of Design with visual examples derived from Art History.

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- Intent: To increase student learning and creativity by interrelating the aforementioned goals.

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- Notes: For any given unit of study it is suggested that three or more visual examples be used as a historical reference. Additionally, it is suggested that these examples be derived from different sources such as different artists, styles, periods, etcetera, as a means of conveying the scope of Art History, and as a means of increasing the probability that the visual example will effectively and affectively reinforce the visual example will effectively and affectively reinforce the lesson.

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- Examples: Assume the following unit and medium:

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<u>Unit</u>	Sculpture/Form
<u>Medium</u>	Poured Plaster/subtractive carving
<u>Suggested Visual Arts</u>	
1. Egyptian	Old Kingdom (anything)
2. Greek	Archaic: Kourous and Kore Classical: Discus Thrower, Elgin Marbles

LCPS HSAE – Art History

- | | | |
|----|---------------------------|--|
| 3. | Early Italian Renaissance | Donatello |
| 4. | High Italian Renaissance | Michelangelo |
| 5. | Baroque | Bernini |
| 6. | Impressionism | Rodin |
| 7. | Twentieth Century | Brancusi
Moore
Boccioni
Duchamp-Villion
Giacometti
Calder |

Application notes: Pre Twentieth Century visuals would be used solely to convey an understanding of historical background and to suggest a logical progression from archaic forms through realism into abstraction form. Typically, the work of Constantin Brancusi or Henry Moore is considered as being the best suited to this type of project. Additionally, the teacher might choose to use this unit as an opportunity for students to work collaboratively by requiring that individual sculptures respond to adjacent sculptures. Examples of sculptural works involving multiple pieces: August Rodin's Burghers of Calais and the Henry Moore bronze sculpture located by the main doors of the East Wing of the National Gallery of Art.

ART II

Primary Goals: Studio Art – To expand upon studies of the Elements and Principles of Design by increasing the complexity of the parameters and constraints of application.

Secondary Goals: Art History – To study, in detail, specific aspects (artists, periods, styles and etcetera) of art history through an initial analysis of the factors or parameter that influenced those aspects.

LCPS HSAE – Art History

- Objective: To integrate the two aforementioned goals such that students gain an appreciation of the process of design development. Formatted: Indent: Left: 0.5", Hanging: 0.5", Bulleted + Level: 1 + Aligned at: 0.5" + Tab after: 0.75" + Indent at: 0.75", Tab stops: Not at 0.75"
- Intent: To convey the understanding to students that “famous” artists have attained personal goals through their interpretation of the Elements and Principles of Design; and therefore, so can students attain their own personal artistic goals. Formatted: Indent: Left: 0.5", Hanging: 0.5", Bulleted + Level: 1 + Aligned at: 0.5" + Tab after: 0.75" + Indent at: 0.75", Tab stops: Not at 0.75"
- Notes: Teacher lead discourse regarding any aspect of art history shall be intentionally formatted as a personal, human experience. Art History shall be presented to students in terms of the parameters of a period, which both effectively and affectively influenced creativity. These parameters might include (but are not limited to): environment, social, cultural and religious ascription; socio-economic; geo-politics; psychology; technology; race; gender; and age. Any given Art II project should go beyond the simple intellectual application of the Elements and Principles of Design. An Art II project should begin to include a feeling of the conditions or parameters under which an artist works or responds. A painting of a group of people will say something beyond line, shape, and color. It will be tense or at ease; perhaps it involves war (geopolitics) or famine and depression (socio-economic). Students should begin to learn that the Elements and Principles of Design can be imbued with meaning and feeling. Formatted: Indent: Left: 0.5", Hanging: 0.5", Bulleted + Level: 1 + Aligned at: 0.5" + Tab after: 0.75" + Indent at: 0.75", Tab stops: Not at 0.75"
- Examples: Assume that the class project is designed to tie-in with Latin American History month, and that the project will be a collaborative, narrative mural which is either painted with tempera or collaged. Formatted: Indent: Left: 0.5", Hanging: 0.5", Bulleted + Level: 1 + Aligned at: 0.5" + Tab after: 0.75" + Indent at: 0.75", Tab stops: Not at 0.75"

Suggested Visuals/Artists

- | | | |
|----|------------------------------|---|
| 1. | Pre-European: | Codex Nuttall – Mixtec*
Codex Borgia – Aztec* |
| 2. | Twentieth Century
Mexican | Diego Rivera
David Alfaro Siqueiros
Jose Clement Orozco |

LCPS HSAE – Art History

Suggested Tie-ins

1. Thomas Hart Benton
2. Picasso's Guernica

Applications Notes: Narrative relationships and Twentieth Century Mexican artists can be referenced. Socio-economic conditions (disparity between the peasants and landowners), as well as the Mexican Revolution can be referenced as causing a thematic and stylistic shift from religious murals to social realism. Visual elements that could be referenced as adding drama to compositions of the genre: line weight, color, intensity, and contrast.

In addition, it could be shared with the class that Diego Rivera traveled and worked extensively in the U.S.A. and Europe. He was aware of art movements outside of Mexico, had friends in the German Communist Party, had attended rallies at which Adolph Hitler had spoken, and foresaw troubles ahead.

ART III

Primary Goals: Studio Art – To develop the ability to both generate design parameters and apply the Elements and Principles of Design to those parameters such that an understanding of problem solving can be attained in terms of personal artistic expression.

Secondary Goals: Art History – To study the relationships between specific aspects (artists, periods, styles, and etcetera) of art history as a means of understanding creativity both as a phenomena and as a function of change.

- Objective: To reference casual relationships between aspects of art history with the intention of augmenting the ability to generate design parameters.

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- Intent: To highlight changes between aspects of art history as a means of reinforcing student's creative growth.

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LCPS HSAE – Art History

- Notes: As a means of reinforcing creativity with examples from Art History it is important to remember that any specific aspect of Art History (a painting, a movement, a style) is, by itself, essentially a static entity. Therefore, focus should be placed not on the singular aspect; but rather, on the transitions or connections between aspects.
- Examples: In 1901 Pablo Picasso's friend and fellow artist Charles Casagemas committed suicide. This act is considered the impetus to Picasso's Blue Period. During the following years, Picasso lived among and frequently painted circus clowns and harlequins. Initially, Picasso responded to their low station in life and poverty with despair. He painted them in shades of blue. However, over time he became drawn out of his depression with the realization of their life. Picasso's palette changed. He transitioned into his Rose Period. If a student were to study the paintings of Picasso, the students might learn to imitate them. However, if the student were to study and respond to the causes of Picasso's many stylistic changes, then the student work would be creatively based.

Other examples of major sources of change:

1. Technology and socio-economic well-being leads to Impressionism.
2. Further well-being & boredom with intellectual analysis of light leads to Post Impressionism.
3. Further well-being and a growing understanding of the world around us (African Art, Polynesian Art) leads to Fauvism, the Nabis, and Cubism.
4. War and frustration with the perception of an art world dominated by Military Industrialist leads to Dadaism and Surrealism.
5. War and frustration with art movements governed by dispassionate intellectuals leads to Abstract Expressionism.

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LCPS HSAE – Art History

Applications Notes: Art III students develop an ability to respond to changing determinants. A sample project might be a still life either drawn or painted. The project should be repeated numerous times under divergent parameters. The composition could be undertaken such that it became: happy or sad; young or old; male or female; night or day; organic or inorganic; victorious or vanquished, rich or poor; fat or thin; etc.

ART IV

Primary Goals: Studio Art – To develop a portfolio of artistic works which is a summative expression and assessment of an attained ability with regard to the establishment, and maintenance of a creative process.

Secondary Goals: Art History – To select, analyze and interpret aspects of art history as a means of establishing a point of reference for student development.

- **Objective:** To help organize and direct student portfolio development by applying findings derived from art history.
- **Intent:** To achieve a unique personal artistic statement.
- **Notes:** Teacher input should assist in the development of a student portfolio by steering the selection of artists or other aspects of art history which might be of significance, given the student's choices of media and direction. In other words, give the student sufficient time and individual guidance to aid him or her in selection of an artist or art history period that is personal, meaningful and directive to each students portfolio development.
- **Examples:** The final portfolio project must be a personal project, which each student derives from his or her needs or parameters or artists. For example, a student who decided to produce a body of work which primarily focused on the Loudoun County countryside, and also conveyed a personal connection to the land might be referred to Regionists such as John Steuart Curry, Grant Wood, Charles Burchfield, and Edward Hopper.

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LCPS HSAE – Art History

Applications Notes: All findings derived from research may be used solely for the reinforcement of parameters about which the students will develop a personal, unique body of work/portfolio.

Additional Note Regarding Presentation of Portfolio and Art History Research:

It is suggested that technology be incorporated across the curriculum. Research inherent of Art History can readily be achieved by searching the Internet. Additionally, it is highly suggested that portfolio presentation and defense be in the format of a Power Point presentation.

-----and-----

!Power Point portfolio presentations can be e-mailed as a supplement to college applications, employment applications, and etcetera.

LCPS HSAE Lesson Planning Guidelines

The High School Art Education curriculum for Loudoun County Public Schools provides maximum opportunity for each student to have hands-on experiences in producing their art, enhanced by the integration of art history, art criticism, and aesthetics.

High School art educators must carefully review and understand the requirements of the visual arts standards affecting the design and implementation of their school's program to achieve the LCPS HSAE SOAs:

- The Visual Arts Standards of Learning for Virginia Public Schools for high school art education, modeled from the National Visual Arts Standards for high school art education form the basis of the LCPS SOAs.
- The high school art educator is ultimately responsible for achieving the LCPS HSAE SOA as outlined.
- High school art educators are required to create unit plans and/or lesson plans.

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Guidelines

- The unit/lesson plan provides a written synopsis of the individual (weekly) learning experience and organizes instructional methods to help present information in an efficient and effective manner.
- When constructing their unit/lesson plans, art educators must include the LCPS SOAs, with reference to the National Visual Arts Standards and the Visual Arts Standards of Learning for Virginia Public Schools, as they are written in this curriculum.
- Unit/lesson plans should be constructed to describe the specific educational methodologies and strategies of the art instruction.
- Unit/lesson plans should be appropriate for use by a substitute teacher to initiate and/or continue an ongoing lesson, as required.

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LCPS HSAE Lesson Planning Guidelines

- Unit/lesson plans must include references to and details of what will be taught.

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Art educators are required to create lesson and or unit plans in accordance with the guideline detailed in the LCPS HSAE Curriculum. Below is an example of how it might be formatted as well as the content to be included in each plan.

State/National Standards:

<u>TITLE</u>	
<u>ENDURING IDEA</u>	
<u>GRADE LEVEL</u>	
<u>LCPS Standards of Achievement</u>	
<u>ESSENTIAL QUESTIONS</u>	
<u>RESOURCES & MATERIALS</u>	
<u>MOTIVATION</u>	
<u>ACTIVITIES/SEQUENCE</u>	
<u>Extensions/Accommodations</u>	

ASSESSMENT RUBRIC

LCPS HSAE Exhibitions and Displays

Every student's work of art will be exhibited, at least once, during the school year. Exhibits/displays of student work will be both in the school and within the community. Each exhibit/display will include the name of the school, name of each student (unless directed not to include student name by school administrators, parent/guardian), name of the art educator and a brief explanation of the learning objective(s). Exhibits/displays within the school building do not need to have the school name displayed. Continuous and attractive exhibits/displays of student work are essential to fostering student confidence, participation and achievement within the Loudoun County Public Schools elementary art education program. During Youth Art Month, art educators will engage in selected activities and exhibits/displays which promote the arts education program in their school.

LCPS HSAE Safety Measures

Specific remarks to the middle school art education program are listed below but are not inclusive to the myriad of incidents, which may occur in the art room.

- Please be advised that when ordering art and creative materials from catalogs, the products must meet guidelines set up by The Art and Creative Materials Institute (ACMI). If in doubt of a product's safety, refer to the **Material Safety Data Sheet – MSDS** that may be requested from the manufacturer. When ordering products the label guidelines are as follows:

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LABEL	GUIDELINES
AP – Approved Product CP – Certified Product	Grades K through 8 th , materials are non-toxic and meet American National Standards Institute (ANSI) quality conformance standards.
HL-Health Label (Non-Toxic – No Health Labeling Required)	Grades 9 th and through 12 th , materials are non-toxic when used in a manner as appropriately described on the label and the <i>Material Safety Data Sheet (MSDS)</i>
HL- Health Label(Cautions Required) CL-Certified Label (Contents Warnings)	These products contain <i>Health Warnings</i> and are hazardous. Materials with this label should not be used in the Loudoun County Public School System.

- Please use age appropriate tools in the art room [*Age appropriate* is determined by the art educator's assessment of student ability.]
- Please adhere to the Virginia Standards of Learning for Safety located in this Curriculum.

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Artist Safety Handbooks may prove to be valuable sources of information when ordering or for anticipated use of materials/tools with students. However, in the event of procedural safety conflicts, art educators will always follow the LCPS safety procedures.

Please contact your school principal if you have any questions regarding safety issues in the art Room.

LCPS HSAE Safety Measures

Our LCPS Safety Audit Team has established **Kiln Safety** rules for all LCPS Art Educators. Please familiarize yourself with the following recommendations **prior to firing your kiln**:

1. **Knowledgeable Operator**—The person operating the kiln should be familiar with the entire manufacturer's safety and operating instructions.
2. **Kiln Rooms**—These rooms were not designed to house storage items including any type of flammables, paper products, wood products, plastics, fabrics, paints, etc. The only things that may be housed in the kiln rooms are the kiln and requisite accessories, wire racks, and fired clay products.

If your kiln **does not** have a dedicated kiln room and is located in a classroom or mechanical room, there must be a minimum **clearance of 36"** from any type of storage item or access by students. All flammables such as paper products, wood products, plastics, fabrics, paints, etc. shall be situated well away from the kiln area. Always utilize caution screens around Kilns situated in classrooms to provide a safe barrier.

3. **Ventilation**—Please do a “sound check” and visual inspection on your kiln ventilation systems prior to firing your kiln. This includes the Envirovent (located underneath and attached to the kiln) as well as the overhead hood or ceiling vent. Turn them both on and make sure they are operational and sound appropriate. Also, visually check the ventilation duct work for cracks, holes, or tears. If there is a question regarding sound operation of the ventilation systems, please report the concern to your building Principal and ask them to report this on a work order to Facilities Services. Do not use your kiln unless and until the ventilation system is in proper working order.

Loudoun County Public Schools Elementary School Art Education Curriculum

4. **Paper**—Do not use paper in your kiln, including stuffing paper into clay items to be fired to help maintain their shape
5. **Safety Chain for Kiln Lid**—Always utilize the safety chain on the kiln lid when raised. These have been specially installed to prevent the lid from falling on you.

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6. **Floor Beneath Kiln**—Regularly inspect the floor area beneath the kiln to make sure it is completely free from all dust and debris so your Envirovent Fan underneath the kiln will operate properly.
7. **Firing the Kiln**—**Do not leave your kiln unattended.** If you leave your school for a short amount of time, it is your responsibility to notify your building Principal and Head Custodian that your kiln is firing and you plan to return to make certain it is shut off. All firing of kilns should be **concluded by 8:00 pm** to allow a cool off time prior to custodial staff leaving the building. Never fire the kiln overnight or when the school is not occupied.

If you have any questions or concerns, please contact your building Principal or the Division of Risk Management at (571) 252-1280. Thank you for your cooperation in maintaining a safe learning environment for our students and staff.

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LCPS HSAE

Instruction on Internet Safety:

Please review these guidelines with your students before you begin research projects.

1. Students must talk with teachers, librarians, parents, or guardians before going online. The purpose of this conversation is to discuss the purpose of searching online for information, and to establish acceptable and unacceptable websites.
2. Students must never reveal any personal information to anyone or any site online. Students should never give their names, addresses, or other personal information—no matter what online website is asking for it.
3. If unwanted websites “pop-up,” or appear on screen, students must close these right away, and report any “pop-ups” that make them feel uncomfortable to teachers, librarians, or parents.
4. Students must never agree to meet anyone in person who may have communicated with them online. If communication online takes place, students should report this to a teacher, librarian, parent, or guardian.
5. Students must interact with the web in ways that are similar to how they are expected to behave with real people. Students must never disrespect other people online, nor should they use inappropriate language on any interactive sites.