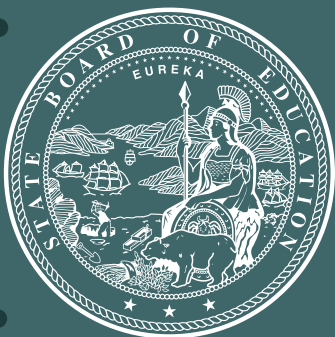# CALIFORNIA
Arts Education
FRAMEWORK

FOR CALIFORNIA PUBLIC SCHOOLS
TRANSITIONAL KINDERGARTEN
THROUGH GRADE TWELVE

Dance ▪ Media Arts ▪ Music ▪ Theatre ▪ Visual Arts

Chapter 7
Visual Arts

Chapter 7: Visual Arts

"Be drawn to the visual arts for it can expand your imagination."

—Barbara Januszkiewicz, American painter, multimedia artist, and filmmaker

Introduction to Visual Arts

Why Visual Arts?

All students have a desire, right, and ability to learn. Thus, schools must offer opportunities for all learners. School communities serve students from varied backgrounds and with previous experiences, knowledge, skills, abilities, perspectives, and beliefs. Visual arts education celebrates these diversities and differences; visual arts instruction needs to support students' unique voices, expressions, and learning types so they can examine and explore their own learning process and others' viewpoints through visual literacy. Visual arts education should also provide opportunities for students to investigate meanings and values that emerge from both individual and collaborative work. Outcomes can vary based on each student's own strength and message, but the variance can provide avenues for expression of each student's unique voice.

Teachers provide student-centered artmaking opportunities for all learners at each grade and proficiency level. Visual arts education must demonstrate, reflect, and promote a diverse, inclusive breadth of cultures and be equitably accessible to all students while providing multiple opportunities to create, present, respond, and connect to the world. This demonstration takes place when schools offer quantity and quality visual arts instruction to ensure that every student in California is receiving an equitable, sequential, comprehensive, standards-based visual arts education.

All districts, schools, and visual arts departments must intentionally create programs that support students from all socioeconomic levels, varied abilities, and provide visual arts classes and coursework that ensure every student is engaged in visual arts education.

Students become artistically literate in visual arts by creating artworks, responding to artworks, presenting artworks, and connecting to artworks. The *California Arts Standards* in visual arts articulate learning expectations that support students' development of artistic literacy by illustrating the actual processes in which students engage in visual arts as creative individuals. A sequential, standards-based education in visual arts, delivered throughout the TK–12 years, allows students to become increasingly fluent in visual arts as they engage in the creative practices of visual arts and profit from opportunities to present and respond to artworks. Students connect, synthesize, and combine visual arts knowledge and personal experiences to discipline practice in ways that deepen their understanding of the world as inquisitive self-motivated lifelong learners. The arts standards articulate the lifelong goals for all students in all of the arts disciplines.

These lifelong goals are identified and translated in the following categories:

- The Arts as Communication
- The Arts as a Creative Personal Realization
- The Arts as Culture, History, and Connectors
- The Arts as Means to Well-Being
- The Arts as Community Engagement
- The Arts as Profession

Visual Arts as Communication

Visually literate citizens use a variety of media, symbols, and metaphors to independently create and present work that expresses and communicates their own ideas and are able to respond by analyzing and interpreting the artistic expressions of others.

Visual Arts as Creative Personal Realization

Visually literate citizens develop sufficient competence to continue active involvement in creating, presenting, and responding to visual arts as lifelong participants.

Visual Arts as Culture, History, and Connectors

Visually literate citizens recognize and understand visual artworks from varied historical periods and cultures, and actively seek out and appreciate diverse forms and genres of artworks of enduring quality and significance. They also seek to understand relationships between visual arts and other arts disciplines, and cultivate habits of searching for and identifying patterns, relationships between visual arts, and other knowledge.

Visual Arts as Means to Well-Being

Visually literate citizens find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in art advocacy, participation, and patronage.

Visual Arts as Community Engagement

Visually literate citizens seek out visual arts experiences and support visual arts in their local, state, national, and global communities.

Visual Arts as Profession

Visually literate citizens appreciate the value of supporting visual arts as a profession by engaging with artmaking and by supporting the funding of visual arts. Some visually literate individuals will pursue a career in the visual arts and enrich local, state, national, and global communities, and each of those respective economies.

Contents

Overview of the Visual Arts Standards TK–12

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*"Art is something that makes you breathe
with a different kind of happiness."*

—Anni Albers, textile artist and printmaker

The visual arts standards are designed to create a progression for student learning in visual arts while developing each student's autonomy, technical skills, and personal artistic voice. An understanding of the visual arts standards—their structure, purposes, and the relationships between the structural elements of the visual arts standards—is necessary to support effective TK–12 instructional design.

> **Prekindergarten versus Transitional Kindergarten**
>
> The *Arts Framework* provides guidance for implementation of the prekindergarten (PK) arts standards, which are intended for California's local educational agencies (LEAs) to apply to transitional kindergarten (TK). As such, in the *Arts Framework*, PK standards are referred to as TK standards. When planning arts education lessons, teachers of PK should use the California Preschool Learning Foundations documents developed by the California Department of Education, which address arts development of children of approximately four years of age. For more information, please see chapter two, "The Instructional Cycle."

The Structure of the Visual Arts Standards

The visual arts standards are comprised of four artistic processes, overarching anchor standards, related enduring understandings and essential questions, process components, and student performance standards. The artistic processes and anchor standards are common to all disciplines, while the enduring understandings, essential questions, process components, and student performance standards are distinct to visual arts.

Using the elements of the visual arts standards to design instruction helps students achieve the performance standards. Teachers use essential questions to guide students through process components, which lead to enduring understandings that are connected to anchor standards common across the five disciplines. Throughout, students are Creating, Presenting, Responding, and Connecting (the four artistic processes) in the visual arts. The standards are designed so that teachers can begin to design their instruction at any entry point within the artistic processes to facilitate students' development as visually literate individuals.

Anchor Standards

The visual arts standards include two types of standards: the anchor standards, which are the same for all arts disciplines and for all grade levels; and the student performance standards, which are specific to visual arts and to each grade level or proficiency level.

The anchor standards articulate the generalized outcomes of students' TK–12 learning, shared by all five arts disciplines. The anchor standards are not the discipline-specific student performance standards, but rather serve to provide the overarching outcomes within visual arts each year.

Artistic Processes in Visual Arts

The visual arts standards identify four artistic processes: Creating, Presenting, Responding, and Connecting. In the *Creating* process, students conceive and develop new visual arts ideas and work. Students learn and gain the ability to communicate and create using the unique academic and technical languages of visual arts. In the *Presenting* process, students realize visual arts ideas and work through interpretation and presentation. This process requires students to share their work with others—to make their visual arts learning public—as an intrinsic element of the discipline. In the *Responding* process, students understand and evaluate how visual arts conveys meaning to themselves as a visual artist and to the viewer or audience throughout time. In the *Connecting* process, students relate visual arts ideas and work with personal meaning and external context.

It is vital to understand that the four artistic processes and their related process components within the standards offer students multiple entry points to access all aspects of visual arts (see figure 7.1). Instructional design that begins with and flows through one or more of the artistic processes within a unit of study can promote student development, deepen student understanding, and facilitate student engagement.

Figure 7.1: Multiple Entry Points
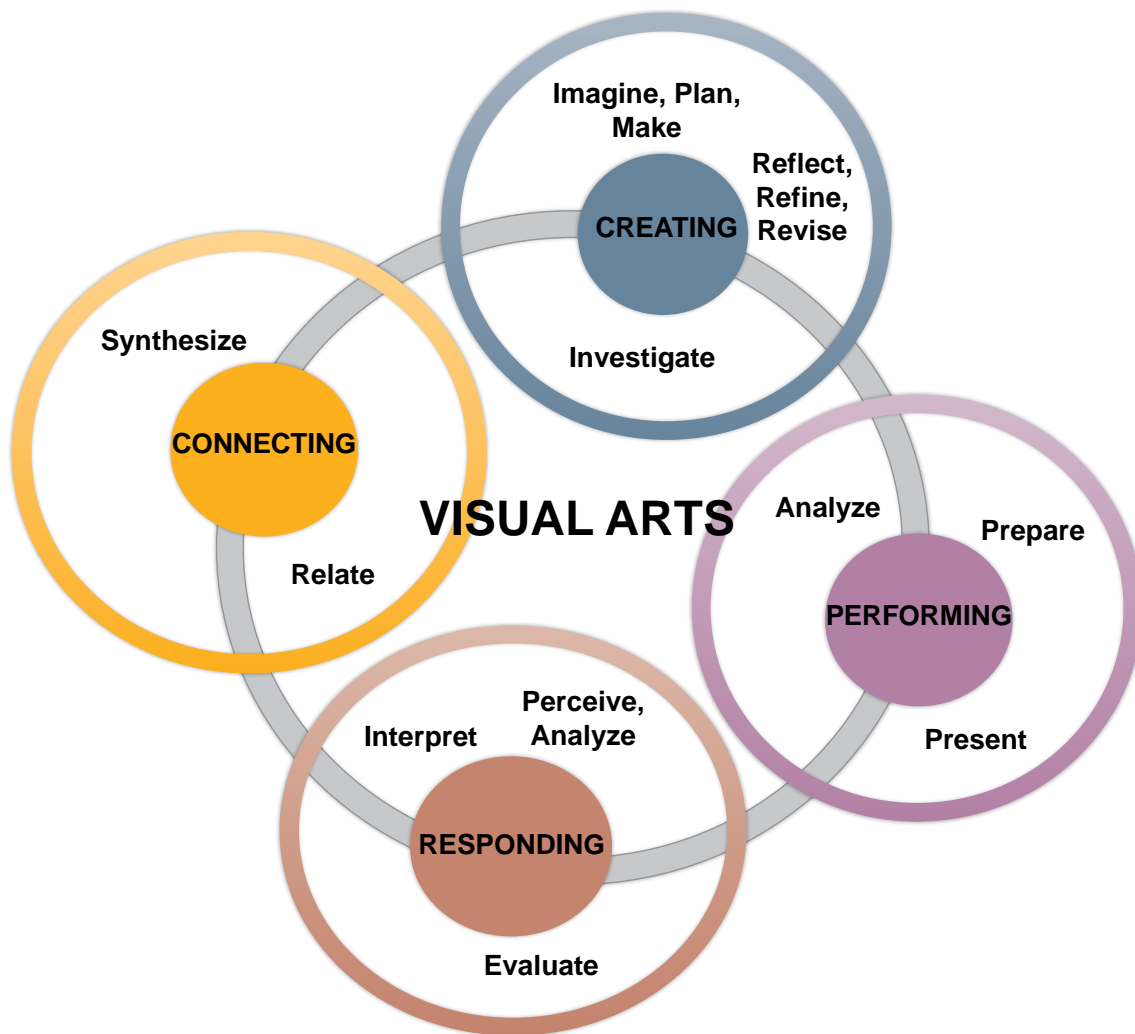
[Long description of figure 7.1](#)

The structure of the visual arts standards enables students to demonstrate their visual arts knowledge and critical thinking as they deepen their understanding and grow in the artistic processes. Teachers can create a balanced instructional approach by engaging students first in an artistic process, then build in one or more of the remaining processes. Teachers can also engage students in multiple processes simultaneously to support learning through working and creating authentically in visual arts. The combination and delivery of the processes is guided by the teacher's intended learning outcomes along with knowledge of the students' strengths and areas of need. Well-designed instruction, which includes cycles of assessment, supports students in progressing through the grade and proficiency levels and ensures students are demonstrating, in multiple ways, what they know and are able to do. Throughout a grade level span or proficiency level, instruction would address all artistic processes and provide a balanced approach to the course.

Process Components in Visual Arts

Process components make another structural element of the visual arts standards. They are aligned to the four artistic processes. The process components are operational verbs that define the behaviors and artistic practices that students engage in as they work through the artistic processes. The process components provide a path for students to move through Creating, Presenting, Responding, and Connecting within visual arts. They are not linear or prescriptive actions. Rather, they are fluid and dynamic guideposts throughout the process of making visual arts; a student can and should enter and reenter the process at varying points depending on the circumstance(s) or purpose(s). Similarly, all process components do not require completion each time the student engages in the process. Students' ability to carry out the process components enables them to work in and through the process(es) independently. The process components for visual arts are as follows:

Table 7.1: Process Components in Visual Arts

Creating	Presenting	Responding	Connecting
Imagine, Plan, Make	Select, Analyze	Perceive	Synthesize
Investigate	Prepare	Analyze	Relate
Reflect, Refine, Revise	Present	Interpret	
		Evaluate	

The process components, combined with the enduring understandings and essential questions, promote student discovery and development of their own visual arts sensibilities and abilities as they mature in visual arts. Teachers planning instruction can use the process components to direct student-based inquiries. Instruction that fosters student inquiry in visual arts requires a design that builds on the students' creative capacities as well as their visual arts academic knowledge and technical skills. Instructional activities should provide students with opportunities to actualize the process component verbs and include opportunities in visual arts to imagine, plan, make, refine, select, analyze, and present.

Student Performance Standards in Visual Arts

The visual arts standards translate the anchor standards into explicit, measurable learning goals in visual arts for each grade level, proficiency level, or for high school course level. They identify the actions, behaviors, thinking, understanding, and skills that students must do to demonstrate achievement.

Performance standards are the end-of-the-year or end-of-course expectations for learning and development. They describe what a student will demonstrate as an *outcome* of learning specific content and developing skills, rather than identifying specific content and skills for instruction. Teachers determine visual arts content and pedagogy when designing instruction to prepare and equip students to demonstrate proficiency in the

standards. Teachers must also ensure students have substantial opportunities to practice throughout the year as they move toward mastery of the performance standards.

Grade Levels and Proficiency Levels

The student performance standards are written by grade level for prekindergarten through eighth grade (PK–8) in visual arts. The standards articulate, for PK–8, the grade level-by-grade level student achievement in visual arts.

Secondary education identifies three proficiency levels of standards that articulate student achievement in visual arts and build upon the foundations of a PK–8 visual arts education. As students develop in the visual arts during the high school years, they progress through the proficiency levels. The *Proficient* level generally applies to the year-one and year-two high school student. The *Accomplished* level generally applies to the year-three and year-four high school student. The *Advanced* level is an additional proficiency level for students working at a level beyond the typical four-year high school student. Advanced students may study visual arts outside of the school and engage in visual arts as an apprentice or practicing artist. Advanced standards may also apply to students in Advanced Placement (AP) courses and/or work in collaboration with International Baccalaureate (IB) courses.

The table below describes the visual arts proficiency levels.

Table 7.2: Visual Arts Student Performance Standards Proficiency Levels

High School Proficient	High School Accomplished	High School Advanced
A level of achievement attainable by most students who complete a high-school level course in the visual arts (or equivalent) beyond the foundation of quality PK–8 instruction.	A level of achievement attainable by most students who complete a rigorous sequence of high-school level courses (or equivalent) beyond the Proficient level.	A level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is indisputably rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for Accomplished achievement.

Table 7.2: Visual Arts Student Performance Standards Proficiency Levels *(continued)*

High School Proficient	High School Accomplished	High School Advanced
Students at the Proficient level are able to: ■ use foundational technical and expressive skills and understandings in visual arts necessary to solve assigned problems or prepare assigned problems for presentation; ■ make appropriate choices with some support; ■ be prepared for active engagement in their community; ■ understand the art form to be an important form of personal realization and well-being; and ■ make connections between the art form, history, culture, and other learning.	Students at the Accomplished level are—with minimal assistance—able to: ■ identify or solve visual arts problems based on their interests or for a particular purpose; ■ conduct research to inform artistic decisions; ■ create and refine arts products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression; ■ use the art form for personal realization and well-being; and ■ participate in arts activity beyond the school environment.	Students at the Advanced level are able to: ■ independently identify challenging visual arts problems based on their interests or for specific purposes and bring creativity and insight to finding artistic solutions; ■ use at least one art form as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors or college level work; ■ exploit their personal strengths and apply strategies to overcome personal challenges as arts learners; and ■ take a leadership role in arts activity within and beyond the school environment.

The student performance standards are designed for students to progress through the grade levels and proficiency levels, demonstrating what they know and are able to do. The student performance standards become more specific and multifaceted in their depth and rigor as students progress. Proficiency levels are student-dependent and should be applied by teachers with an appropriate understanding of the student.

Enduring Understandings and Essential Questions in Visual Arts

The visual arts standards include enduring understandings and essential questions to help teachers and students organize the information, skills, and experiences within artistic processes. They allow students to explore the full dimensions of visual arts learning. Enduring understandings and essential questions speak to the big ideas central to the discipline of visual arts. Organizing learning and thinking around big ideas enables greater transfer of information and skills, and also promotes the activation of prior knowledge and student ability to grasp new information and skills. When teachers implement and maintain strategies to build metacognition, students can construct their own meaning and understanding.

The enduring understandings and essential questions in the standards provide guidance in the potential types of understandings and questions teachers may develop when designing units and lessons. They are examples of the types of open-ended inquiries teachers may pose and the lasting understanding students may reach in response. The enduring understandings and essential questions are not the only aspects students may explore, nor are they prescriptive mandates for teachers. As examples, they are designed to clarify the intentions and goals of the standards.

Some examples of enduring understandings and essential questions for visual arts can be seen in the following table; for the complete set of all enduring understandings and essential questions, see the *California Arts Standards.*

Table 7.3: Artistic Process—Creating

Enduring Understanding	Essential Question
Artists and designers shape artistic investigations, following or breaking with traditions in pursuit of creative artmaking goals.	Why do artists follow or break from established traditions?

Table 7.4: Artistic Process—Presenting

Enduring Understanding	Essential Question
Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.	How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences?

Table 7.5: Artistic Process—Responding

Enduring Understanding	Essential Question
Individual aesthetic and empathetic awareness developed through engagement with art can lead to understanding and appreciation of self, others, the natural world, and constructed environments.	How do life experiences influence the way you relate to art?

Table 7.6: Artistic Process—Connecting

Enduring Understanding	Essential Question
Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.	How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Additional discussion of the enduring understandings and essential questions is found in chapter two, "The Instructional Cycle."

Coding of the Standards

An agreed-upon system for coding allows educators to reference the performance standards more efficiently when planning lessons and units of study. The coding system of the performance standards is illustrated in figure 7.2 and described below. The full code is located at the top of each column of the performance standards.

Figure 7.2: Coding of the California Visual Arts Standards
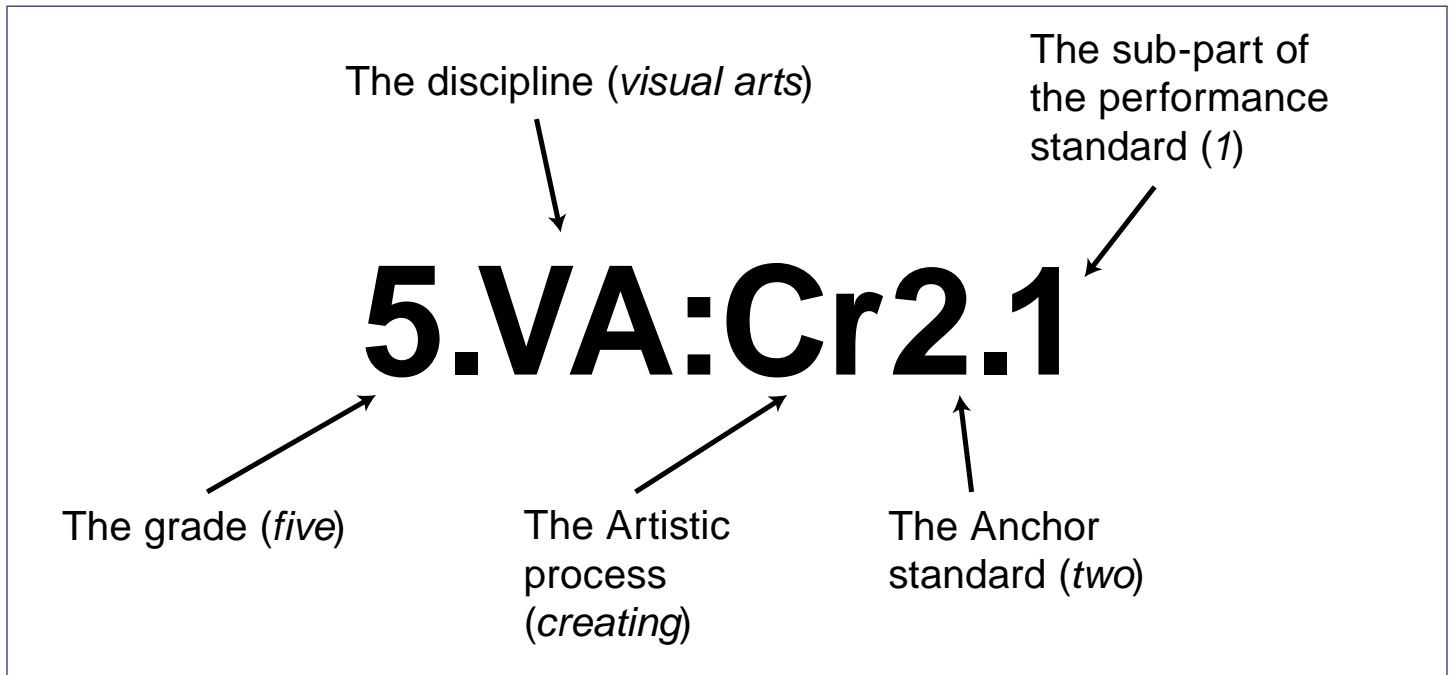
Source: California Department of Education (2019)

The order of coding for the standards is provided below with the codes indicated in parentheses:

1. The **grade level** appears first and is divided into these categories: pre-K (PK); kindergarten (K); grade levels 1–8 (1, 2, 3, 4, 5, 6, 7, and 8); and the three proficiency levels for high school, which are Proficient (Prof), Accomplished (Acc), and Advanced (Adv).

2. The **artistic discipline** appears second: Visual Arts (VA).

3. The **artistic processes** appear third: Creating (Cr), Presenting (Pr), Responding (Re), and Connecting (Cn).

4. The **anchor standards** appear fourth. When an anchor standard has more than one set of enduring understandings, essential questions, and process components, numbers directly after the anchor standard indicate which set is provided (e.g., 1, 2).

5. The **sub-part of the performance standard** appears last. These sub-parts describe different aspects of the same standard.

Broad and Open-Ended Performance Standards

The performance standards are broad and open ended. The standards do not prescribe to teacher-specific terminology, methodology, techniques, or media. The standards do not propose specific historical topics, artists to study, vocabulary lists, or technical skills, nor do they recommend specific instructional approaches or practices. Instructional choices need to be flexible and adaptive to students' needs and local teaching contexts to be responsive to what best prepares and is relevant to learners. These choices are to be made by the teacher or local district to meet the needs of the specific learners within their classroom.

The standards take a "depth, not breadth" approach to student learning that is focused on acquiring a depth of knowledge around a limited number of concepts, not a surface-level understanding on a wide number of topics. This approach supports students in the development of deep understandings rather than acquiring topical knowledge that simply recalls facts and figures. Educators can also design projects and units that directly address the standards' focus on exploration and experimentation.

> **Note:** There are many approaches that can be used to address the visual arts standards. The examples provided are intended to give some concrete visualization of standards in practice. They are not intended to be prescriptive and may or may or not be appropriate for given teaching environments, populations, or circumstances.

Grade Level Band TK–2

> ### "Art isn't just drawing. It's a puzzle that you put together with your heart."
>
> **—Student in third grade**

Between TK and second grade, teachers design and implement units and lessons that provide opportunities for students to practice self-direction, collaborative problem solving, observation, application of technologies for investigation, and for setting of purpose and goals in visual arts. As students move through the TK–2 grade levels they are refining their fine and gross motor skills by using artistic tools and materials. As students age, they reach developmental milestones that allow them to explore the use of tools and techniques with greater dexterity, precision, and planning of actions. Artistic investigations provide opportunities to explore ideas and methods without fear of failure. Students are asked to find personal meaning in their work and explore diverse methods of artistic investigation in preparation for artmaking.

Students can begin the creative process by conceptualizing artistic ideas on their own or with others expanding their collaborative skills. Artistic ideas might be brainstormed solutions to design problems or ideas about how various artmaking materials might be used. Artistic ideas might communicate thoughts, possibilities, concerns, or memories. These ideas are organized and developed—they might change, be replaced, or be synthesized with other ideas. The resulting ideas are refined and realized in completed works of art. Each performance standard can be read as a story of developing increasing complexity in the engagement with ideas and media.

Table 7.7: PK–2, Creating 1.1

PK.VA:Cr1.1	K.VA:Cr1.1	1.VA:Cr1.1	2.VA:Cr1.1
Engage in self-directed or **collaborative** exploration with a variety of arts **materials**.	Engage in exploration and **imaginative play** with various arts **materials**.	Engage **collaboratively** in exploration and **imaginative play** with various arts **materials**.	**Brainstorm** to generate multiple approaches to an **art** or **design** problem.

Creating TK–2

The Cr1.1 enduring understanding, "Creativity and innovative thinking are essential life skills that can be developed," set the premise for the Cr1.1 standard that provides a sequential scaffold to help students develop their creative cognition skills.

Through the Cr1.1 standard, students are gradually introduced to increasingly complex modes of idea generation. The Cr1.1 standards for TK, kindergarten, and first grade emphasize an exploration of materials and imaginative play. The engagement of ideas builds conceptually in the second grade, when the concepts of problem solving and brainstorming solutions are introduced.

A teacher in TK or kindergarten might address the K.VA:Cr1.1 standard in a small group of students around the room at tables staffed by a teacher, teaching assistant, or volunteer. Students might choose a table to work at and explore a given medium. The role of the adult at each table could be to facilitate the group's exploration of the material and expressive potential of a medium. Through exploration, students express inquiries such as: "What can we do with salt dough using our fingers and these tools? Can these decorated blocks become a conversation between two friends? What happens when I put these materials together?" Teachers might ask, "What do you notice about this media? What can we do with it? What are you working on? Tell me about that."

First-grade students might do similar collaborative explorations with materials that elicit interest and sustained engagement—educators can seek out media that invite play and storytelling to inspire student-generated content. Teachers might introduce art that demonstrates how media can be used to delve into the imagination.

2.VA:Cr1.1 asks students to "Brainstorm to generate multiple approaches to an art or design problem." Brainstorming multiple approaches demands both flexibility (ability to conceive of different kinds of solutions) and fluency (the ability to come up with many solutions). Students generating many possible approaches to solving a problem develops skill sets (dispositions, behaviors) that are important to their creative thinking process, such as curiosity.

Table 7.8: PK–2, Creating 1.2

PK.VA:Cr1.2	K.VA:Cr1.2	1.VA:Cr1.2	2.VA:Cr1.2
Engage in self-directed, creative art-making.	Engage **collaboratively** in creative art-making in response to an artistic problem.	Use observation and investigation in preparation for making a work of **art**.	Make **art** or **design** with various art **materials** and tools to explore personal interests, questions, and curiosity.

The goals of Cr2.1 involve developing student capacity to generate and conceptualize artistic ideas and work. Standard 2.VA:Cr1.2 calls for young artists to "Make art or design with various art materials *and tools to explore personal interests, questions, and curiosity.*" This standard might be addressed through the field of design and the designers who create new things to serve a purpose. In an open design project, second-graders might be presented with questions about design: What kinds of things are designed? Who are they designed for? How are these designed to be used? What new things would you like to design? How will the new thing you are designing be used? Who will use it? Students might create drawings and models for what interests them (e.g. toys, architecture, vehicles, things for pets, things to help people communicate) and design their own paths for the object's creation.

Table 7.9: PK–2, Creating 2.2

PK.VA:Cr2.2	K.VA:Cr2.2	1.VA:Cr2.2	2.VA:Cr2.2
Share art materials with others.	Identify safe and non-toxic art materials, tools, and equipment.	Demonstrate safe and proper procedures for using materials, tools, and equipment while making art.	Demonstrate safe procedures for using and cleaning art tools, equipment, and studio spaces.

Standard Cr2.2 builds students' ability to share materials and safely use media and tools. Learning to share is critical for using materials safely, and the standards begin to address this in K.VA.Cr2.2. Teachers need systems and procedures for preventing and addressing spills; acquiring, distributing, and collecting materials; and cleaning up. Room environment and material management can also be explained as part of safety (1.VA:Cr2.2), illustrated by

two examples: (1) wide-brim cups such as plastic pint containers half-full of water are less likely to tip; and (2) in the classroom, create adequate paths for students around the room, monitor that desk spaces are free of clutter, and organize materials so they can be seen clearly and taken as needed.

Students can be taught through example an understanding of responsible materials management. Cleaning up is a necessary and important part of the artmaking process (2.VA:Cr2.2) that all students should participate in—a clean environment clear of mess is a safer environment. Class procedures should help all students develop habits and awareness of what a clean environment looks like. Students should learn how to clean and put away their own materials (e.g., washing brushes and paint trays) in order to fully understand the process of using materials. As students graduate to using tools that pose a higher risk of injury, they can benefit from a foundation of cleaning as they work and keep their workspace organized. This ensures that space set-up and clean-up procedures contribute to establishing a safe work environment for all students.

Table 7.10: PK–2, Creating 2.3

PK.VA:Cr2.3	K.VA:Cr2.3	1.VA:Cr2.3	2.VA:Cr2.3
Create and tell about **art** that communicates a story about a familiar place or object.	Create **art** that represents natural and **constructed environments**.	Identify and classify uses of everyday objects through drawings, diagrams, sculptures, or other visual means.	Repurpose **found objects** to make a new **artwork** or **design**.

Standard Cr2.3 addresses the connection between the artist and their environment, and how artists incorporate objects, structures, and experiences into their artwork through observation and physical interaction. In addressing K.VA:Cr2.3, kindergarteners might create drawings from observation of their kitchen or classroom. Students in first grade might make observational drawings of objects around a room as part of a scavenger hunt or in a still life (1.VA:Cr2.3).

Artists also connect to their environment by repurposing materials and objects into artworks. This repurposing might be realized in the form of a collage or assemblage, or a temporary construction in the classroom or in nature that might be documented in drawings or photographs (2.VA:Cr2.3).

The connection between artist and environment in Cr2.3 provides opportunities to study the functions of traditional genres like still life and landscape, and the newer genres of video, assemblage, and environmental art. For example, students might study the seventeenth-century botanical observation drawings of Maria Sibylla Merian, which provide an example of an artist using observation to understand and document the natural world. This might lead to students' own observation drawings from nature. Alternatively, students

might study the assemblage art of Noah Purifoy, David Hammons, Betye Saar, and Alison Saar, and make inferences based on the ways the objects included share information about the environment, times, and values of the artists.

Table 7.11: Pre-K–2, Creating 3

PK.VA:Cr3	K.VA:Cr3	1.VA:Cr3	2.VA:Cr3
Share and talk about personal **artwork**.	Explain the process of making **art** while creating.	Use **art** vocabulary to describe choices while creating **art**.	Discuss and reflect with peers about choices made in creating **artwork**.

The Cr3 performance standards address the process of refinement during the creation of an artwork as it is critiqued individually or with peers. Young artists learn to revise and refine their creations in a fluid process, similar to the way that writers make edits and revisions. Students develop an understanding that the initial artwork is not always the final creation. Meaningful work comes out of the process of revision: looking, looking again, making changes, eliminating, enhancing, or sometimes taking entirely new directions in the artmaking process.

Presenting TK–2

The Creating artistic process is never finished in professional and educational contexts. However, considerations for what is saved and protected, what art is shared, and how artworks are displayed is developed alongside creating as students engage in the Presenting artistic process. Understanding and participating in presentation has a critical role in a comprehensive visual arts education experience.

Table 7.12: Pre-K–2, Presenting 4

PK.VA:Pr4	K.VA:Pr4	1.VA:Pr4	2.VA:Pr4
Identify reasons for saving and displaying objects, artifacts, and **artwork**.	Select **art** objects for personal **portfolio** and display, explaining why they were chosen.	Explain why some objects, artifacts, and **artworks** are valued over others.	Categorize **artwork** based on a theme or **concept** for an exhibit.

In TK–2, students learn to value what they make, using a portfolio to store their creations, and select from their portfolios for display (K.VA:Pr4). When they reach second grade, these standards require students to group artworks made by themselves or others into exhibitions (2.VA:Pr4). This might be realized by using images cut from magazines, as well as artworks made collectively or independently.

Table 7.13: PK–2, Presenting 5

PK.VA:Pr5	K.VA:Pr5	1.VA:Pr5	2.VA:Pr5
Identify places where **art** may be displayed or saved.	Explain the purpose of a **portfolio** or collection.	Ask and answer questions such as where, when, why, and how **artwork** should be prepared for presentation or **preservation**.	Distinguish between different **materials** or artistic techniques for preparing **artwork** for presentation.

Standard Pr5 focuses on the places and times when artwork is collected and displayed, as well as the process of preparing artworks for presentation. Students might study the way galleries, museums, and public spaces like parks or transit stations present artworks, as well as exploring the way temporary installations and performance art is shared. (1.VA:Pr5).

Table 7.14: PK–2, Presenting 6

PK.VA:Pr6	K.VA:Pr6	1.VA:Pr6	2.VA:Pr6
Identify where **art** is displayed, both inside and outside of school.	Explain what an **art** museum is and distinguish how an **art** museum is different from other buildings.	Identify the roles and responsibilities of people who work in and visit museums and other **art venues**.	Analyze how **art** exhibited inside and outside of schools (such as in museums, galleries, virtual spaces, and other **venues**) contributes to communities.

Standard Pr6 focuses on specific venues and methods for presenting art. Students might be asked, "Where can we find the work of artists in our homes, our schools, our neighborhoods, our museums?" Students walk the campus to see and locate different types of art and analyze where they are presented. In grade levels one and two, students explore the role of art museums, galleries, and virtual spaces. They discuss the responsibilities of people who work in museums, artists that display their artwork in galleries, and the use of virtual spaces to display work (1.VA:Pr6, 2.VA:Pr6).

Responding TK–2

Standard Re7.1 addresses the way art and design functions in the world in grade levels TK–2, requiring students to recognize that the work of artists surrounds them. A walk around the neighborhood or a close study of the classroom can become a treasure hunt with the question: How many objects in the room were made in part by artists? Answers can include books, toys, floor tiles, clothes, shoes, chairs, what is on the screen of a phone or

computer, and the school building itself—the contributions of artists are endless. Students might explore function: How are these objects around me used? Why were they designed this way? What were the artists who made them trying to accomplish?

Table 7.15: PK–2, Responding 7.1

PK.VA:Re7.1	K.VA:Re7.1	1.VA:Re7.1	2.VA:Re7.1
Recognize **art** in one's environment	Identify uses of **art** within one's personal environment.	Select and describe works of **art** that illustrate daily life experiences of one's self and others.	Perceive and describe aesthetic **characteristics** of one's natural world and **constructed environments**.

The Re8 standard asks students to interpret characteristics and qualities of artworks with increasing complexity—identifying subject matter in kindergarten leads to interpretation of mood and characteristics of form.

Subject matter: What is the picture about? What do you see?

Characteristics of form: Adjectives that describe the subject. Explain how (the subject) looks to you.

Mood: How the art makes you feel, or how you think the artist felt, or how you think the artist wants the person looking at the art to feel.

Contextual information: What are some things you know about the subject?

Structure: How was the image or object made? What does that have to do with what the art is about?

Table 7.16: PK–2, Responding 8

PK.VA:Re8	K.VA:Re8	1.VA:Re8	2.VA:Re8
Interpret **art** by identifying and describing subject matter.	Interpret **art** by identifying subject matter and describing relevant details.	Interpret **art** by categorizing subject matter and identifying the mood and **characteristics of form**.	Interpret **art** by identifying the mood suggested by a work of **art** and describing relevant subject matter and **characteristics of form**.

The Re9 standard asks students to evaluate artistic work. Students in TK–2 can explore essential questions such as, How do we evaluate a work of art? How and why are our personal feelings about art different from someone else? How are personal feelings different than an evaluation?

Table 7.17: PK–2, Responding 9

PK.VA:Re9	K.VA:Re9	1.VA:Re9	2.VA:Re9
Select a preferred **artwork** and share.	Explain reasons for selecting a preferred **artwork**.	Classify **artwork** based on different reasons for preferences using learning **art** vocabulary.	Use learned **art** vocabulary to express preferences about **artwork**.

Connecting TK–2

The Cn10 standard addresses the connection between artmaking and the world. The connection can be explored through artmaking and descriptive and expressive language (PK.VA:Cn10). Life experiences, cultural traditions, and observations around us can all become meaningful content for artists and are addressed through Cn10.

Art instruction extends far beyond the classroom. First-graders are asked to think about how artmaking plays a role in students' lives outside of school (1.VA:Cn10). Students might be asked to share what they create outside of school, thus communicating a value for the art students pursue and create on their own.

Table 7.18: PK–2, Connecting 10

PK.VA:Cn10	K.VA:Cn10	1.VA:Cn10	2.VA:Cn10
Explore the world using descriptive and expressive words and artmaking.	Create **art** that tells a story about a life experience.	Identify times, places, and reasons by which students make **art** outside of school.	Create works of **art** about events in home, school, or community life.

Standard Cn11 addresses the purposes and uses of works of art. Students are asked to reflect with increasing complexity upon the functions of artworks. Students in kindergarten identify the purpose of an artwork (K.VA:Cn11). They might be asked: What is this picture saying? How does it make you feel? Why do you think someone made it? Standard Cn11 also introduces students to art history. Second-grade students compare and contrast artwork from different eras and cultures (2.VA:Cn11).

Table 7.19: PK–2, Connecting 11

PK.VA:Cn11	K.VA:Cn11	1.VA:Cn11	2.VA:Cn11
Recognize that people make **art**.	Identify a purpose of an **artwork**.	Understand that people from different places and times have made **art** for a variety of reasons.	Compare and contrast cultural uses of **artwork** from different times and places.

The following snapshot is an example of students in collaborative exploration and imaginative play.

Snapshot: *First Grade—Collaborative Exploration and Imaginative Play*

CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

1.1 Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Process Components: Imagine, Plan, Make

Performance Standard: 1.VA:Cr.1.1 Engage **collaboratively** in exploration and **imaginative play** with various arts **materials**.

The teacher reads a book or shares a set of images—either one uses simple lines, shapes, or colors as the basis for imaginative play. Then, the teacher discusses with the students what it means to "play" with a shape. The teacher can ask students to consider what can be made with a triangle. As students exhaust their ideas, the teacher can add suggestions and probe students as to how those suggestions might work.

The class brainstorms different things a triangle can become. For example, with a triangle, you can add legs and a hat or hair. The class explores together what types of manipulation an artist can do to turn a triangle into different things.

In their sketchbook, students continue exploring with different shapes, such as a circle or rectangle, selecting different shapes and turning them into various things. The teacher can ask them to consider what would happen if the shape was turned upside down. Or, what would happen if it was drawn bigger or smaller?

After students have explored with various shapes and creating images, they share their ideas with an elbow partner or in small groups. The teacher encourages them to find inspiration from each other. The students save their drawings in order to expand on them in future learning.

Grade Level Band 3–5

Teachers of grade levels three through five design and implement units and lessons that provide opportunities for students to deepen their practice in self-direction, collaborative problem solving, observation, application of technologies for investigation, and setting purpose and goals in visual arts. Students continue to find personal meaning in their work and explore diverse methods of artistic investigation in preparation for artmaking. Students gain understanding and skills in applying criteria to discover how visual imagery conveys meaning.

Creating 3–5

The third-grade creating standards emphasize the concept of elaborating on an idea. Fourth-grade standards call for further development of problem solving individually and collaboratively, and fifth grade introduces the concept of combining ideas (synthesis) to generate ideas.

Table 7.20: 3–5, Imagine, Plan, Make

3.VA:Cr1.1	4.VA:Cr1.1	5.VA:Cr1.1
Elaborate on an imaginative idea.	**Brainstorm** individual and **collaborative** approaches to a creative **art** or **design** problem.	Combine ideas to generate an innovative idea for artmaking.

Standard Cr1.2 provides the young artist with avenues for formulating art ideas. Between third and fifth grade, students practice self-direction, collaborative problem solving, observation, application of technologies for investigation, and the setting of purpose and goals. Students are asked to find personal meaning in their work and explore diverse methods of artistic investigation in preparation for artmaking. Students at these grade levels are emerging as artists through a focus on process, inquiry, and discovery.

Table 7.21: 3–5, Investigate

3.VA:Cr2.1	4.VA:Cr2.1	5.VA:Cr2.1
Create personally satisfying **artwork** using a variety of artistic processes and **materials**.	Explore and invent art-making techniques and approaches.	Experiment and develop skills in multiple art-making techniques and approaches through practice.

Standard Cr2.1 tackles organization and development of artistic ideas of work through the process of experimentation with forms, structures, materials, concepts, media, and artmaking approaches. Students can discover their personal interests and ideas while engaging with materials and techniques. For example, a fourth-grade class addressing 4.VA:Cr2.1 might explore the potential of the collage medium. By moving shapes around, abstract or narrative compositions emerge. Teachers introduce students to a broad range of drawing and painting media to expand the potential for exploration and choice in mark making, texture, and elaboration of detail.

Table 7.22: Creating 2.2, Investigate

3.VA:Cr2.2	4.VA:Cr2.2	5.VA:Cr2.2
Demonstrate an understanding of the safe and proficient use of **materials**, tools, and equipment for a variety of artistic processes.	When making works of **art**, utilize and care for **materials**, tools, and equipment in a manner that prevents danger to oneself and others.	Demonstrate quality craftsmanship through care for and use of **materials**, tools, and equipment.

Standard Cr2.2 builds upon and expands the student's ability to share materials, care for tools, and understand the importance of safety when making works of art. Students expand their capabilities and independence in the process of using materials. Understanding the potential health risks of materials is critical (4.VA:Cr2.2). For example, students might be taught how to manage clay to avoid clay dust, or how to avoid contaminating food with paint, and how to avoid spills by placing water away from tables' edges. Understanding the potential health risks of materials is vital to students' safety and understanding how to protect themselves from injury by wearing gloves, masks, and aprons is important. Understanding the relevance of safety rules allows students to put knowledge into practice within the arts classroom.

Safe environments provide creative spaces for artists to concentrate on a task without distraction. Designing instruction based on the Creating 2.2 performance standards allows teachers opportunities to help students grow in their understanding and practice creating such environments. Students learn the importance and value in developing creative work habits such as gathering and organizing materials and workspaces, keeping the space

organized during work time, sharing materials, and returning materials to proper locations. By the end of fifth grade, students demonstrate an attention to craftsmanship through their care for and use of materials, tools, and equipment (5.VA:Cr2.2).

Presenting 3–5

The presenting artistic process addresses what we do with art once it is created. How is it shared? How do we ensure it lasts? How can we use collecting and categorizing by attribute or theme to create a cohesive group of artworks? Presenting in visual arts reflects the roles of curators, art historians, and conservators in caring for, organizing, and displaying works of art. The presenting standards call for students to learn to prepare, preserve, organize, and present artworks.

Table 7.23: Presenting 4, Analyze

3.VA:Pr4	4.VA:Pr4	5.VA:Pr4
Investigate and discuss possibilities and limitations of spaces, including electronic, for exhibiting **artwork**.	Explore how past, present, and emerging **technologies** have impacted the **preservation** and presentation of **artwork**.	Define the roles and responsibilities of a **curator**, explaining the skills and knowledge needed in **preserving**, maintaining, and presenting objects, artifacts, and **artwork**.

In third and fourth grade, students explore the role of technology in the curation, conservation and sharing of artworks (3.VA:Pr4; 4.VA:Pr4). This might include an exploration of how individual artists, galleries, or museums present their portfolios, exhibitions, artists, and collections in a digital space.

Table 7.24: Presenting 5, Prepare

3.VA:Pr5	4.VA:Pr5	5.VA:Pr5
Identify exhibit space and prepare works of **art**, including **artists' statements**, for presentation.	Analyze the various considerations for presenting and protecting **art** in various locations, indoor or outdoor settings, in temporary or permanent forms, and in physical or **digital formats**.	Develop a logical argument for safe and effective use of **materials** and techniques for preparing and presenting **artwork**.

Students study the functions of labels, plaques, and artist statements as means of conveying information about artworks (3.VA:Pr5). Teachers prepare units in which the students work as curators, identifying exhibit space, preparing works of arts, and the related labeling. Students take an active role in presenting their artworks while gaining increasing sophisticated skills in analyzing the considerations in presenting and protecting artworks. Students learn to demonstrate and defend their choices, use of materials, and techniques for preparing and presenting artworks.

Table 7.25: Presenting 6, Present

3.VA:Pr6	4.VA:Pr6	5.VA:Pr6
Investigate and explain how and where different cultures record and illustrate stories and history of life through **art**.	Compare and contrast purposes of **art** museums, **art** galleries, and other **venues**, as well as the types of personal experiences they provide.	Cite evidence about how an exhibition in a museum or other **venue** presents ideas and provides information about a specific **concept** or topic.

Through the Presenting artistic process, students explore how cultural works of art are presented through traditional displays, such as ofrendas and reliquaries in homes and religious institutions, and how these displays reflect cultural values and life experiences (3.VA:Pr6). Students broaden their understanding of the places and situations in which artworks are presented. Students might explore collaboratively created hand-painted murals on storefronts or walls in their communities to grow in their understanding of visual arts as placemaking within communities. They might view the artworks of illustrators or graphic designers found in books, magazines, billboards, and websites, or the way art is used in movie props, costumes, and animation.

Responding 3–5

For grade levels three through five, standard 3.VA:Re7.1 focuses on the ways students investigate "processes an artist uses to create a work of art." Teachers guide students to reflect on their own discoveries about media in their own work and in relation to existing works of art in similar media. By the end of fifth grade, students are capable of comparing their own interpretation of works of art with those of others. Through the implementation of instruction and teaching based on the Responding standards, students build their abilities to see how interpretations, opinions, and values are fluid. Through the use of these expanded abilities, students gain confidence in trusting the process of self-discovery.

Table 7.26: Responding 7, Perceive

3.VA:Re7.1	4.VA:Re7.1	5.VA:Re7.1
Speculate about processes an artist uses to create a work of **art**.	Compare responses to a work of **art** before and after working in similar **media**.	Compare one's own interpretation of a work of **art** with the interpretation of others.

Third- through fifth-grade students develop insight into their own minds and the minds of others as they perceive and analyze artistic works. Students learn that life experiences, learning about art, and our own responses to art inform the way we perceive, analyze, and interpret artworks.

In addressing 5.VA:Re7.1, teachers can create class discussions based on works of art made by students or of other artists. The discussion can be based on questions such as, "What do you see and how are you bringing your life experiences to this viewpoint?" "How does your friend see the same artwork differently?" Questions can focus attention on differences in interpretation and emphasize the importance of recognizing and understanding others' points of view. Students might be asked to make inferences about why an artist made certain choices in color, position, in what is included or what is left out, in what is emphasized, made clear, or obscured. "Did the artist intend to make their meaning clear, or do they want us to create our own meaning?" "What meanings can we create?" Through Responding standard 7.1, students develop a deeper understanding of intentionality and ambiguity in art.

Table 7.27: Responding 7.2, Perceive, Analyze

3.VA:Re7.2	4.VA:Re7.2	5.VA:Re7.2
Determine messages communicated by an **image**.	Analyze components in **visual imagery** that convey messages.	Identify and analyze cultural associations suggested by **visual imagery**.

Standard Re7.2 focuses student learning on the capacity images have to communicate messages to the viewer. Students develop abilities to analyze artistic components within a work to understand how they visually convey messages. Students grow in their identification of and ability to analyze cultural associations that are evoked by visual imagery. Students begin to understand that each viewer uniquely experiences, responds to, and interprets artwork. Students explore the expressive properties of images, the different ways subjects are represented, and the way visual imagery can convey messages. Students learn that imagery can be created and used for a variety of messaging purposes such as persuasive, informative, or cultural narratives. Teachers may ask, "What ideas do you think of when looking at this photograph?" "What stories can you tell about the images on this piece of pottery?" "Why do you think the artist chose to use the colors seen in the painting?"

In addressing Re7.2, teachers ask students to reflect on how images affect them emotionally and elicit connections to their own experiences. In order to examine the power of symbolism, students study symbolic self-portraiture such as the work of Frida Kahlo. Students identify the visual imagery and make inferences about the symbolic elements in the work. They might conjecture why a book is illustrated in a certain style, understanding how the images support or detract in the telling of the story. Students examine print and video advertisements, studying the emotional impact the imagery and use of color has on viewers.

The following snapshot is an example of using aesthetic theories to analyze form and structure in artwork.

Snapshot: *Aesthetic Theories*

RESPONDING—Anchor Standard 8: Interpret intent and meaning in artistic work.

Enduring Understanding: People gain insights into meanings of artworks by engaging in the process of art criticism.

Essential Questions: What is the value of engaging in the process of art criticism? How can the viewer "read" a work of art as text? How does knowing and using visual arts vocabularies help us understand and interpret works of art?

Process Component: Interpret

Performance Standard: 5.VA:Re8 Interpret **art** by analyzing **characteristics of form and structure**, contextual information, subject matter, visual elements, and use of **media** to identify ideas and mood conveyed.

Students review images of art styles taught in previous lessons. Through a class analysis they identify and discuss the styles in projected images. They use their notes from their art journal for their identification and class discussion.

Students extend their visual arts knowledge by learning about aesthetic theories in visual arts, such as formal analysis, stylistic analysis, iconographic analysis, and contextual analysis. Other methods for analysis will be introduced later in the unit.

After exploring the various aesthetic theories, teachers work with students in small working groups to analyze two art prints through the lens of one or more of the theories. They write an analysis and place it next to each one of the images. A gallery walk allows other groups to read each analysis. At the end of the gallery walk, a class discussion clarifies misconceptions that exist as the students review the four theories in relationship to the groups' analysis.

Examining the power of imagery reflects and leads to the artistic process of creating. Students find their own personally resonant symbols and approaches to creating artworks. They grow in awareness of the role in imagery in their artistic expressions of their own feelings, thoughts, and interpretations of the world around them.

Connecting 3–5

Through the Connecting artistic process, third- through fifth-grade students synthesize and relate artworks to personal, historical, societal, and cultural contexts.

Table 7.28: Connecting 10 Synthesize

3.VA:Cn10	4.VA:Cn10	5.VA:Cn10
Develop a work of **art** based on observations of surroundings.	Create works of **art** that reflect community **cultural traditions**.	Apply **formal and conceptual vocabularies** of **art** and **design** to view surroundings in new ways through artmaking.

In third grade, students develop an understanding of local cultural traditions and use the understanding to create works that reflect community cultural traditions. They learn and use expanded formal and conceptual vocabularies of art and design in viewing and artmaking.

Table 7.29: Connecting 11, Relate

3.VA:Cn11	4.VA:Cn11	5.VA:Cn11
Recognize that responses to **art** change depending on knowledge of the time and place in which it was made.	Through observation, infer information about time, place, and culture in which a work of **art** was created.	Identify how **art** is used to inform or change beliefs, values, or behaviors of an individual or society.

Cn11 focuses on the context in which an artwork in made, asking students to consider history, geography, and social purpose. Fourth-grade students are asked to make inferences about the time and place an artwork was made; they might explore community and the cultural traditions found within communities. Fifth-grade students explore how art impacts individuals and society (5.VA:Cn11). They explore topics and artworks to discover how art changes the world by giving us a new lens through which to view and be a part of a culture. Teachers use grade-level appropriate political posters, advertisements, fashion trends, industrial design, children's books, video games, and architecture to illustrate the ways each is simultaneously shaping and shaped by the world. Students recognize how art influences social concerns, ways in which resources (e.g., time and money) are spent, views of the world, and the images of ourselves as humans (3.VA:Cn11). By the end of fifth grade, students understand that this new learning and the expanded vocabularies help them see artistic works through an informed lens.

The following snapshot asks students to synthesize all artistic processes learned to date.

Snapshot: Fifth-Grade Synthesizing

CONNECTING—Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Enduring Understanding: Through artmaking, people make meaning by investigating and developing awareness of perceptions, knowledge, and experiences.

Essential Questions: How does engaging in creating art enrich people's lives? How does making art attune people to their surroundings? How do people contribute to awareness and understanding of their lives and the lives of their communities through artmaking?

Process Component: Synthesize

Performance Standard: 5.VA:Cn10: Apply **formal and conceptual vocabularies** of art and design to view surroundings in new ways through artmaking.

Mr. A.'s fifth-grade students are learning to use newly acquired vocabularies of design as they view and describe the new buildings around their school, which is located in a part of the city where a new city center is being constructed. The students have been involved in the process of gathering community input, examining the design choices, and learning of the final decision by the city council. Throughout the process the students have studied primary sources, analyzed architectural designs, listened to presentations provided by architects on the public service channel, and have read community member feedback on the various design options presented.

Mr. A. has used the new city center design and building process as an authentic way to contextualize the language of design, connect the students to the local contexts and cultures within the city, and to engage their visual arts learning and personal viewpoints on the city center as members of the community.

The summative performance task Mr. A. has designed asks the students to synthesize their learning in all artistic processes. Their goal is to create a design for an additional building of their choice for the city center. This includes drawing the new building and developing a presentation that explains their rationale and creative vision for the building.

Grade Level Band 6–8

Between sixth and eighth grades, the *California Arts Standards* require teachers to design learning opportunities that allow students to combine ideas when working collaboratively while being mindful of the need for individuality. Through this process, students apply methods to overcome blocks to creativity and document the stage of their artmaking. Students shape artistic investigations, develop criteria to guide how they make art, and demonstrate persistence and willingness to experiment. They understand the ethical responsibility and implications of copyright, fair use, and public domain. They reflect on their own work and refine and revise work as needed. Middle school students are able to select and analyze work to prepare for presentation and conservation. They develop a personal aesthetic and convey their message and aesthetic through their own work. They understand the structure, characteristics of form, use of media, and artmaking approaches to solve visual arts problems. Middle school students are able to individually and collaboratively experience art and design in the community and reflect on and reinforce positive aspects of group identity when making art collaboratively. They understand subjective and objective responses. They understand the significance of time, place, and cultural uses on Creating, Presenting, Responding, and Connecting to art.

Creating 6–8

Students begin the creative process by generating innovative ideas for creating art, overcoming creative blocks, and documenting their creative process. Students collaboratively shape artistic investigations and develop criteria to meet identified goals. Students are encouraged and open to trying new ideas generated by themselves or from others, demonstrating persistence and willingness to pursue ideas, forms, and meaning that emerge in the process of artmaking and design.

Table 7.30: Creating 6–8 Investigate

6.VA:Cr2.1	7.VA:Cr2.1	8VA:Cr2.1
Demonstrate openness in trying new ideas, **materials**, methods, and approaches in making works of **art** and **design**.	Demonstrate persistence in developing skills with various **materials**, methods, and approaches in creating works of **art** or **design**.	Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of **artmaking** or **designing**.

Engaging middle school visual art students in exercises that build their creative-thinking muscles is essential for supporting their creative and expressive development. These exercises should take on aspects of play and discovery to foster a students' openness to trying new approaches or tools. The exploratory nature of these exercises and creative engagements are less regulated than activities that build technical skills. The experiences are invaluable for the students' development of creative and innovative problem-solving

abilities. Teachers can approach opportunities for students to discover and explore individually or collaboratively. Students discover and learn to respect their own and others' time needed for skill and process development related to artmaking or designing. Students should document in a variety of ways these early stages of the creative process and as they develop their creative muscles. Teachers should provide opportunities for students to reflect on their thought process (metacognition) as they engaged in creative endeavors. Such opportunities support students' awareness of their creative development and process.

The following snapshot is an example of how students in beginning art at the middle school level begin to explore creative and innovative thinking.

Snapshot: *Building Our Creative-Thinking Muscles*

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CREATING—Anchor Standard 1: Generate and conceptualize artistic ideas and work.

1.1 Enduring Understanding: Creativity and innovative thinking are essential life skills that can be developed.

Essential Questions: What conditions, attitudes, and behaviors support creativity and innovative thinking? What factors prevent or encourage people to take creative risks? How does collaboration expand the creative process?

Process Components: Imagine, Plan, Make

In the early 1970s Bob Eberle created a technique based on Alex F. Osborn's Idea Spurring Checklist to spark creativity and challenge creative blocks (Eberle 2008, 2; Osborn 1953). This technique, SCAMPER, is based on a view that you can take something that exists and create something new through modification. The acronym SCAMPER stands for substitute, combine, adapt, modify or magnify, put to other uses, eliminate (or minify), and rearrange or reverse. Since the 1970s the SCAMPER creative problem-solving technique has been used in many contexts and adapted for multiple purposes in business, creative industries, and in visual arts instruction.

Ms. A learned about the technique in Michael Michalko's book *Thinkertoys: A Handbook of Creative-Thinking Techniques*. She uses this technique in her visual arts class with her middle school students to build her students' creative-thinking muscles. The following list is a set of SCAMPER questions she is using in a class brainstorming session with her middle school students at the start of a new unit. Students are then able to use this technique on their own as they begin to imagine a new artwork or face a creative block.

- Substitute: What happens if we substitute A for B?
- Combine: What happens if we combine A with B?

- **Adapt:** What changes do we need to make to make A fit in a different environment or context?
- **Modify:** What could we modify/change A to create more B (any variable)?
- **Put to Other Uses:** What other ways could we use or employ A?
- **Eliminate or Minify:** What could we remove from A to simplify it?
- **Rearrange or Reverse:** How could we reorganize the part of A to make it more effective?

The 7.VA:Cr2.1 standard provides an age-appropriate skill set vital for students to develop and refine their craft through a variety of materials in various contexts. Giving students technically challenging but manageable tasks is appropriate at the middle school level.

The development of resilience and persistence in the face of challenge, frustration, and failure is integral to student artistic growth. It also promotes a growth mindset in students. Teachers can use structures such as centers, stations, and carousel models to provide learning experiences that build these capacities. Educators can use these structures to provide students with multiple opportunities to explore and experiment with a variety of materials as they hone skills and approaches through persistence. Students are then able to utilize these skills and approaches in creating works of art or design.

One approach is using centers to provide a new exploratory experience with materials or methods for learners. Students spend an allotment of time at each center and rotate through centers according to a pre-set schedule. The number of centers should reflect the number of experiences the unit or lesson seeks to provide. The number of centers should also support the size of the group. After each center students are given time to reflect on their process or document their findings. Time allotted should be long enough for students to reflect on their process or to document their findings at a given center. To guide the reflection process, teachers can create prompts to stimulate or deepen thinking. These questions can be designed in accordance with sentence starters—as a way to support language use for students learning English or those reluctant to engage in dialogue. Once all students experience and reflect on each center or finding, reflections and products can be documented in sketchbooks or process journals. Students who convey a desire for additional time to retry stations where they felt unsuccessful should be allowed to further explore, learn, and continue to create.

The 8.VA:Cr2.1 performance standard asks students to engage in the process of artmaking through experimentation, innovation, and taking risks in the pursuit of meaning. Students can explore this standard by creating a series—multiple versions of the same idea—which can be an effective method for students to understand how experimentation, risk-taking, and innovation or evolution transpires throughout the artmaking process. Within a series, students can communicate different meanings or follow the same image and communicate different meanings or messages through their use of media and

technical application. Either choice allows the student artist multiple opportunities to convey creativity, choice, and expression. Teachers should offer guidance around size, medium, and technique that will help students define their ideas and begin the creative process. Throughout the creative process the student artist can make detailed notes in a sketchbook or process journal. These notes can take many forms, including thumbnails, sketches, swatches, photos, or annotations that document all stages of their creative process. The documentation can provide the student with a collection or record of their artistic journey overtime.

Table 7.31: 6–8 Creating 2.2, Investigate

6.VA:Cr2.2	7.VA:Cr2.2	8.VA:Cr2.2
Explain environmental implications of conservation, care, and clean-up of arts **materials**, tools, and equipment.	Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing **images** and other **materials** through the internet, social **media**, and other communication formats.	Demonstrate awareness of practices, issues, and ethics of **appropriation**, **fair use**, **copyright**, **open source**, and **Creative Commons** as they apply to creating works of **art** and **design**.

Standard 7.VA:Cr2.2 outlines studio etiquette and safety practices that reflect an important element for visual artists and are essential for students in the visual arts classroom. Students should be engaged in the establishment of the studio etiquette, as much of the work students are engaged in depends on students being able to navigate the art classroom as an artist navigates their professional studio. Materials, tools, and equipment are fragile and must remain accessible and functional for all students throughout the school year, and often over the course of many school years. Students can learn, know, and follow necessary rules and practices, how to care for artist tools and equipment, and how to navigate the studio independently through a series of activities aimed at supporting these understandings. The following snapshot provides an example of how a teacher engages students in learning studio etiquette in a beginning art classroom. The activity can be repeated for different media, tools, and equipment as needed over the course of the year.

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

2.2 Enduring Understanding: Artists and designers balance experimentation and safety, freedom, and responsibility while developing and creating artworks.

Essential Questions: How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

Process Component: Investigate

Performance Standard: 6.VA:Cr2.2 Explain environmental implications of conservation, care, and clean-up of arts **materials**, tools, and equipment.

Arrange students in teams to play a game designed to teach appropriate studio habits, as in this example for watercolor. At the end of the game, students will independently explain the importance of conserving, caring for, and cleaning art materials, tools, and equipment. The game can be used across other arts mediums, tool, and equipment as needed.

Provide students with work prompts designed to reinforce visual art studio etiquette for using watercolor media, tools, and equipment. Students work collaboratively in teams, moving together to different parts of the classroom where they examine brushes that have not been cared for and read directions on how to care for brushes. While there, they practice washing a few brushes and document the differences between brushes that were cared for and others that were not cared for before moving to the next station.

At each station they examine, experiment, and respond to the prompts from the "What happens if …?" questions and document their findings. By the conclusion of the game, each team will have a documented list of do's and don'ts for conserving, caring for, and cleaning materials, tools, and equipment for this example in watercolor. Each student can keep a copy of the list in their sketchbook to refer to as necessary for each medium, tool, and equipment they use throughout the school year.

Teachers can customize the list of prompts and add additional resources, such as a map of the classroom showing where the materials, tools, and equipment are located, to meet the needs of the specific studio, content, or students.

The watercolor prompts given to the students are

What happens if ...

1. Your paintbrush is left dirty?
2. You leave your paintbrush resting on its bristles?
3. You stack wet papers on top of each other?
4. Your mixing pallet is left unclean?

What do you do if ...

1. You spill your water?
2. Your paints are dirty?
3. You need clean water?
4. Your paint is not transparent?
5. You make a mistake?

Where in the classroom ...

1. Where do we get our supplies?
2. Where do we return our supplies?
3. Who gets the supplies?
4. Where do we put our paintings when we finish?
5. How do we get our water to paint?

Ethical Responsibility and Concept Maps

Students need to understand their ethical responsibility as visual artists. They also need to understand the importance of safety, guidelines for appropriating or modifying images by others in the creation of new artworks, and protecting their artworks and identity when working in a digital space. Topics include understanding digital footprint, social, media, appropriations, fair use, copyright, quality of sources, and publishing formats (8.VA:Cr2.2). One way to build student awareness and understanding is to use a concept map. The following snapshot shows the use of a concept map in middle school visual arts classroom.

CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

2.2 Enduring Understanding: Artists and designers balance experimentation and safety, freedom and responsibility while developing and creating artworks.

Essential Questions: How do artists and designers care for and maintain materials, tools, and equipment? Why is it important for safety and health to understand and follow correct procedures in handling materials, tools, and equipment? What responsibilities come with the freedom to create?

Process Component: Investigate

Performance Standards: 7.VA:Cr2.2 Demonstrate awareness of ethical responsibility to oneself and others when posting and sharing **images** and other **materials** through the internet, social **media**, and other communication formats.

8.VA:Cr2.2 Demonstrate awareness of practices, issues, and ethics of **appropriation**, **fair use**, **copyright**, **open source**, and **Creative Commons** as they apply to creating works of **art** and **design**.

Students in Mr. B's visual arts class are investigating and learning about the concepts of ethics and ethical responsibility related to creating artworks. The students are placed in teams of three or four and asked to choose a topic from the research list provided by the teacher. The list includes topics such as digital footprints, social media, appropriations, fair use, copyright, public domain, quality of sources, and publishing formats.

The student teams research, read, and analyze resources provided on their selected topic. The students then determine real-life examples of how they can apply or use their topic in their everyday and artistic life.

In the next component, team members select roles (e.g., scribe/designer, presenter/ spokesperson, information officer/secretary) and create a concept map with the topics in the center. Team members collaborate on what they believe to be the most important information and examples to use this information.

Once each concept map is completed, each team shares their work with the class. The concept maps are posted around the room as visual reminders of ethics and their ethical responsibility as visual artists.

Presenting 6–8

The sixth- through eighth-grade Presenting standards require students to select, analyze, prepare, and present their work. They call for the analysis of similarities and differences as students compare, contrast, and evaluate collections of artwork. Students understand how to analyze exhibit space, prepare and preserve work for presenting, and display and formulate exhibition narratives. They learn to assess a variety of venues related to history and culture and the differences between physical and virtual spaces as each relate to the conveyance of ideas, beliefs, and experiences.

The 6.VA:Pr6 performance standard requires students to assess, explain, and provide evidence of how museums or other venues reflect history and values of a community. The potential lack of access to galleries and museums require teachers to utilize web-based collections, online galleries, local displays of artwork, or presentations within the school or district itself.

Table 7.32: 6–8 Presenting 6, Present

6.VA:Pr6	7.VA:Pr6	8.VA:Pr6
Assess, explain, and provide evidence of how museums or other **venues** reflect history and values of a community and/or culture.	Compare and contrast viewing and experiencing collections and exhibitions in different **venues** (physical and/or virtual).	Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

To build on prior knowledge, students examine display spaces within their school environment, show cases, art displays, the library or media center, classroom bulletin boards, and online spaces. While looking at the display spaces, students can document in writing or speaking what they think the collection of artifacts is trying to communicate and how the school context influences the decisions made by the curator. This process can be completed using a graphic organizer to facilitate the organizing of thoughts and observations. Doing so allows students to document the history, community, or culture they think the collection represents. Teacher-provided prompts can facilitate this process; the prompts should reflect the teacher's vision for how students will assess, explain, and provide evidence. The prompts help develop academic literacy and can provide students with deeper, more complete understandings of performance standard outcomes. After exploring a particular venue, students should be provided with time to document findings and engage in small-group and whole-group discussions focused on the community being represented and the extent to which that representation is valid and genuine.

As students become ready to engage in a virtual, physical, or staged museum exploration, they should seek to connect their observations to prior knowledge and note the history, values, community, and culture being reflected through the display of work. To formulate these conclusions, students can write about their own understandings of the community and what the collection communicates about or adds to their understanding. They will convey their position and explain their rationale using evidence drawn from their observations or research.

In the 7.VA:Pr6 performance standard, students develop their ability to compare and contrast through viewing and experiencing collections and exhibitions in different venues. The performance standards give students opportunities to experience the differences between real and virtual collections of work throughout the year. These differences in viewing experiences can be articulated using a Venn diagram. Students compare and contrast their experiences with different venues. The venue observations noted should be discussed to summarize the differences and similarities. The evidence allows students to grow their knowledge and understanding of the value and differences of physical and virtual venues.

In performance standard 8.VA:Pr6, students analyze why and how an exhibition or collection influences ideas, beliefs, and experiences. Students have opportunities to build upon and expand their understanding and analysis skills from previous years' experiences with presenting works of art. One approach is to allow students to explore collections of works created by different groups of exhibitors, such as curators, publishers, advertisers, botanical societies, fashion magazines, patriotic groups, or cultural organizations. Students then share their initial observations with a partner or small group using the discipline-specific language of visual arts or design to deepen or generate additional thinking to support their writing process. Arranging their observations using a graphic organizer or other note-taking system can help students discover insights. The organizers also support students in citing their observations and in shaping their findings, eventually discerning the intent of the collection. Students also share discoveries made about how the curatorial decisions could influence viewers' ideas, beliefs, or experience related to the focus or theme of the collection.

The following snapshot is an example of students engaged in the process of curating a collection of images.

PRESENTING—Anchor Standard 6: Convey meaning through the presentation of artistic work.

Enduring Understanding: Objects, artifacts, and artworks collected, preserved, or presented either by artists, museums, or other venues communicate meaning and a record of social, cultural, and political experiences resulting in the cultivating of appreciation and understanding.

Essential Questions: What is an art museum? How does the presenting and sharing of objects, artifacts, and artworks influence and shape ideas, beliefs, and experiences? How do objects, artifacts, and artworks that are collected, preserved, or presented, cultivate appreciation and understanding?

Process Component: Present

Performance Standard: 8.VA:Pr6 Analyze why and how an exhibition or collection may influence ideas, beliefs, and experiences.

Students are given the following prompt to discuss in table groups as they examine a given set of various images:

> How does the exhibition title or organizing theme help the viewer see meaning in the artworks and/or understanding of culture and history?

Each table is provided with various images and the title of a collection or exhibition where the piece(s) can be seen or were exhibited.

In their table groups, students examine the images and respond to the prompt in order to explain why they feel the curator of the collection/exhibition used that title or organizing theme. After discussing each image, the table group arranges the images to curate their own collection/exhibition, based on their own theme and revised title.

Each table group presents their collection/exhibition for viewing by placing the images in a way they feel represents their theme and title. Each group prepares to share their rationale for organizing the images in that way and assigning that particular title.

The class responds to the collection/exhibition as it is presented to them using the prompt given at the beginning. The class discusses their thoughts, and the presenting table shares their reasons for their organizing theme and title.

Responding 6−8

Students in grade levels six through eight can identify and interpret works and explain how personal aesthetic choices are influenced by culture, environment, and personal experiences. Students analyze visual images in multiple ways and contexts and understand that the way viewers encounter images are influenced by ideas, emotions, and actions. They can interpret art through characteristics of form and structure, use of media and artmaking approaches, and how these contribute to understanding messages or ideas and moods conveyed in the artwork.

Table 7.33: 6−8 Responding 7, Perceive, Analyze

6.VA:Re7.2	7.VA:Re7.2	8.VA:Re7.2
Analyze ways that **visual components** and cultural associations suggested by **images** influence ideas, emotions, and actions.	Analyze multiple ways that **images** influence specific audiences.	Compare and contrast **contexts** and **media** in which viewers encounter **images** that influence ideas, emotions, and actions.

The 6.VA:Re7.2 student performance standard scaffolds student growth throughout the year, developing skills that allow them to analyze ways that visual components (properties of an image that can be perceived) and cultural associations suggested by images influence ideas, emotions, and actions. Multiple and varied opportunities for students to engage with the visual components and cultural associations found within works of art or design need to be frequent and ongoing in order for students to develop genuine literacy.

Opening activities, checks for understanding, or lesson closure activities can support student understanding. These tasks can ask students to explain and justify how an artist or themselves as a student artist used color to convey ideas or emotions in their work, and explain how the color influences their ideas, moods, or emotions. When repeating this learning activity, teachers can alter their approach to build in time for students to self-select different aspects of art or design to study, such as form or shape.

Students must study a wide range of images to develop and sustain literacy in visual arts. Asking students to articulate their responses to artwork or design and then justify their opinion provides introductory steps for students to strengthen an ability to respond to artwork (6.VA:Re7.2). Students can graduate to explorations of multiple images, isolate ones that resonate, and deconstruct them as a way to determine specific factors that provoked response or sparked their interests. Teachers guide the process, asking students to respond to aesthetic prompts that probe the formal, emotional, or realistic properties of the work. Direct specific prompts within each aesthetic theory will help students uncover ways the visual components and cultural associations they find within the work influence what resonates with them.

At the seventh-grade level the standards ask students to analyze multiple ways that images influence specific audiences (7.VA:Re7.2). One approach to developing this understanding is to engage students in looking at different genres of artwork, such as landscape, anime, graphic novels, or portraiture. Images can often be accessed through online museum collections or those associated with a university. Students can be directed to choose works of art from a selected genre that resonates with them and document the reasons for their choices. Using the same bank of images, students can select images they think a family member or another adult would appreciate, then document their choices. Students respond to a question such as, "Why do you think your immediate and extended family member would like the image?" and then engage in a whole-group discussion about their findings. The process develops a community of artists and validates multiple perspectives.

Students can also expand their understanding of the ways that images influence specific audiences by analyzing calls to action found in artworks—protest art, political artwork, propaganda, or public service announcements each provide inherent calls to action. Students can choose an image that they feel strongly about and identify the various visual elements they perceive the artist used to convey the call to action. Their identification of features can be used to evaluate the image and the strength of the call to action. Students can then engage in structured dialogue to discuss and share their views.

Performance standard 8.VA:Re7.2 requires students to compare and contrast contexts and media through which viewers encounter images that influence ideas, emotions, and actions. Students engage in similar processes in their everyday life—learning activities outside the classroom support the instruction inside the classroom throughout the year to strengthen skills in this area. An initial activity could prompt students to keep a 24-hour journal of where and how they encounter influential images. The journal allows students to document the source of the image, its presentation, and how it influenced their ideas, emotions, or actions. From this evidence, students in small groups categorize the gathered data into logical categories (i.e., the images source, type, or way[s] it influenced them). The categorizations should lead them to a preliminary analysis, a rationale for each category, and eventually comparisons between categories. Following this activity, partners or small groups can be asked to compare and contrast their personal data and their groups' data analysis. They can compare and contrast their findings and their analysis of their data through the process of sorting and discerning information. Finally, a whole-group discussion on the findings can elicit perspectives and solidify students' deeper understanding of how contexts, media, and where we encounter images influence our ideas, emotions, and actions.

The following vignette asks seventh-grade visual arts students to evaluate using aesthetic theories of formalism and emotionalism. The students can engage independently, in small groups, or as a class. The following vignette provides an example of instruction for whole group.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Enduring Understanding: People evaluate art based on various criteria.

Essential Questions: How does one determine criteria to evaluate a work of art? How and why might criteria vary? How is a personal preference different from an evaluation?

Process Component: Evaluate

Performance Standard: 7.VA:Re9 Compare and explain the difference between an evaluation of an **artwork** based on **personal criteria** and an evaluation of an **artwork** based on a set of **established criteria**.

To introduce the activity, the teacher and students determine criteria to evaluate works of art.

The students generate a list of several qualities that might make a work of art interesting. Students share their list with the group, then select three or four attributes the majority of the group can agree on. For example:

1. Subject—realistic or abstract
2. Color—bright or dull, dark or light, warm or cool
3. Technical Skill—craftsmanship, style, or technique
4. Expression—idea, emotion, or theme

The students are introduced to and take notes on the concepts of formalism, emotionalism, and aesthetics, which are defined for the purpose of this learning experience:

1. Formalism: Appreciating works of art for their formal or design qualities
2. Emotionalism: Appreciating works of art for their expressive qualities
3. Aesthetics: While the term 'aesthetics' has traditionally dealt with considering what is beautiful, today aesthetics more commonly asks whether an artwork is considered "successful." This means that aesthetics is about asking questions that come up when we interact with art.

The students are asked to look back on the criteria list generated by the group, and determine whether a criterion could be considered a formal or emotional quality, neither, or both.

Students look at one or two selected works of Yayoi Kusama or Chuck Close.

Using the described criteria, students evaluate the work. They respond in writing to the following prompts for each image and share their responses in small groups.

1. Do you personally think the work is good/interesting/successful? Explain using the language of formalism or emotionalism to support your opinion.

2. Based on the criteria, is this work good/interesting/successful? Explain using the language of formalism or emotionalism to support your opinion.

3. Do the criteria and your opinion about the work match?

4. Even if you personally do not like the work, can it be good/interesting/successful? Make an argument using the language of formalism or emotionalism to support your claim.

5. Can the work be good/interesting/successful and not be good/interesting/successful according to the criteria. Make an argument using the language of formalism or emotionalism to support your claim.

After they individually discuss the implications of aesthetic choice, viewer, and opinion, the class discusses how personal and predetermined criteria can influence opinion. Students determine how an artwork is assessed versus how artwork in a museum or by one's favorite artist is viewed.

Students then engage in a final reflection to conclude the lesson. The reflection is centered on the question, "How has your understanding of evaluating artwork changed or deepened?"

Connecting 6–8

In the sixth- through eighth-grade Connecting standards, students synthesize their artistic learning and relate it to social, cultural, and historical contexts. In Cn10, students engage in generating collections of ideas, creating visual documents, and work individually and collaboratively to make art that reflect and reinforce positive aspects of group identity.

Cn11 asks students to analyze art that represents changes in times, traditions, resources, and cultural uses of art, while demonstrating an understanding of the time and place the art was created. Students gain an understanding and respect for the relationships of cultural sovereignty, norms, and traditions in artworks.

Table 7.34: 6–8 Connecting, Relate

6.VA:Cn11	7.VA:Cn11	8.VA:Cn11
Analyze how **art** reflects changing times, traditions, resources, and cultural uses.	Analyze how response to **art** is influenced by understanding the time and place in which it was created, the available resources, and cultural uses.	Distinguish different ways **art** is used to represent, establish, reinforce, and reflect group identity.

The following snapshot asks eighth-grade visual arts students to examine how art can represent a time, place, and people.

> **Snapshot:** *Connecting—Time, Place, and People*
>
> **CONNECTING—Anchor Standard 11:** Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.
>
> **Enduring Understanding:** People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.
>
> **Essential Questions:** How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?
>
> **Process Component:** Relate
>
> **Performance Standard: 8.VA:Cn11** Distinguish different ways **art** is used to represent, establish, reinforce, and reflect group identity.
>
> Students are learning about the life and art of Käthe Kollwitz (1867–1945). Kollwitz was a German artist whose work focused on the effects of war, poverty, and hunger. Students are learning that Kollwitz's art served as an expression of plight and sacrifices of the working class and the poor, and are examining how the art represents a time, place, and people.
>
> Students are asked to research teacher-provided internet sites. Students will select one fact about Kollwitz and post it to an online digital bulletin board. Students must read the previously posted facts, as facts can be posted only once. The teacher and the students review the digital bulletin board posts as a class through a teacher-led discussion to learn more about Kollwitz's life and art.

The teacher provides students with several quotes by Kollwitz and the class discusses what they think Kollwitz's artistic intentions might be before they look further into Kollwitz's work.

As a class, students view a slideshow of Kollwitz's art and discuss their interpretations and responses to it. The teacher hands out additional quotes by Kollwitz and asks the students to form groups that share the same quote. Each group discusses their quote and how the quote correlates with the information and art they just examined.

In their groups, students complete a graphic organizer that prompts thought using the essential questions:

- How does art help us understand the lives of people of different times, places, and cultures?
- How is art used to impact the views of a society?
- How does art preserve aspects of life?

After completing the graphic organizer, each group shares its responses to the prompts with the class. The teacher guides further discussion using the various group responses.

Proficiency Levels: High School Proficient, Accomplished, Advanced

The high school standards measure three proficiency levels: Proficient, Accomplished, and Advanced. This approach to levels of performance considers the nature of high school courses, where students from multiple grade levels are learning together within one class. It also anticipates situations where students at the Proficient and Advanced levels may be learning within the same course together. The overarching goal for levels of performance standards is to help develop multidimensional thinkers, creators, and lifelong learners in visual arts.

High school students create using a vast range of mediums. Ongoing advancements in emerging technologies provide virtual environments for creative exploration. Inspiration from past and contemporary artists provokes thought and motivation to help high school students make connections between their work and the world around them. Essential building blocks through well-crafted visual arts instruction aligned to standards foster self-discovery and encourage students' forward thinking and innovation.

High School Proficient Level

High School Proficient Level

By the end of a visual arts course, the Proficient-level high school student has demonstrated capacities in visual arts as outlined by the corresponding performance standards. The student artist has developed foundational technical and expressive skills and understandings in a variety of mediums. They can solve assigned problems and prepare assigned repertoire for presentation. They make appropriate choices with some support. They may also be prepared for active engagement in their community. They understand the art form to be an important form of personal realization and well-being, and make connections between the art form, history, culture, and other learning.

Creating Proficient

The Creating Proficient standards in high school ask students to use multiple approaches as they engage in creative endeavors, shape artistic investigations using contemporary practices, and work in artmaking without preconceived plans. Students understand traditional and nontraditional materials impact human health and the environment and demonstrate safe handling of all materials, tools, and equipment. They can collaboratively develop proposals for large-scale artwork and designing of public spaces. Students are able to apply criteria from traditional and contemporary cultural contexts, using their findings to reflect on and plan revisions for works of art or design in progress.

Presenting Proficient

Students working at the Presenting Proficient level are able to analyze, select, and curate artifacts for presentation and preservation. They understand the impact that an exhibition or collection of work has on personal awareness of social, cultural, or political beliefs.

Responding Proficient

As students grow in their artmaking skills, they also grow in their critical thinking skills in response to personally created artwork and the artwork of peers and professional artists. They can theorize ways in which art influences perceptions and understanding of human experiences. They can analyze how the world around them is shaped by visual imagery and apply criteria to evaluate artwork and collections of artworks found in various contexts.

Connecting Proficient

Proficient visual art students are able to document their process of creating from beginning to end. They understand how culture, traditions, and history influence their personal artmaking.

The following snapshot illustrates students investigating and experimenting with a variety of media.

This snapshot takes place in a high school classroom; however, the number of stations and amount of time can be adjusted to fit any classroom or class period.

Artistic Process: CREATING—Anchor Standard 2: Organize and develop artistic ideas and work.

2.1 Enduring Understanding: Artists and designers experiment with forms, structures, materials, concepts, media, and artmaking approaches.

Essential Questions: How do artists work? How do artists and designers determine whether a particular direction in their work is effective? How do artists and designers learn from trial and error?

Process Component: Investigate

Performance Standard: Prof.VA:Cr2.1 Engage in making a work of **art** or **design** without having a preconceived plan.

In this snapshot students, with the guidance of the teacher, experiment with a variety of media and report their findings.

Students are in collaborative groups and roles for each team member are decided by the group. The roles are specified as follows:

- Facilitator (keeps all on task/focused)
- Teacher (reads/reviews the instructions with team before starting experiments)
- Timekeeper (gives five- and two-minute warnings)
- Supply clerk (makes sure all supplies are clean and ready for next group)
- Table master (cleans table and makes sure all supplies are organized)
- Art handler (places work on the drying rack at the end of the experiment)

Six stations are prepared. Directions for each station are written in a large format for all team members to read. Examples of completed works are provided.

The stations include:

1. Marbling with shaving cream or Carrageenan seaweed
2. Sponging with tempera paint to create tints and shades
3. Sgraffito and Splatter
   a. Splatter with a brush and tempera paint

      b.   Splatter with ink and a straw

   4.   Wet into Wet, Wet into Dry watercolor paintings

   5.   Oil pastel resist with watercolor: creating texture

      a.   One drawing with oil pastel

      b.   One texture rubbing with oil pastel

      c.   One combination

   6.   Mixing intensities with tempera paint

      a.   Seven-step intensity scale mixing complements

Students have a set number of minutes to complete each experiment. After completing all stations, groups are paired with one another and report their findings.

Prompts for findings are:

   1.   What is your overall opinion of this experiment?

   2.   What did you discover? Provide facts.

   3.   What could you create using this technique? Be specific.

A whole-class discussion of findings takes place at the end of the sharing. Students utilize their findings in later artmaking.

High School Accomplished Level

An Accomplished-level high school visual arts student has completed one or two rigorous high school courses (or equivalent) at the Proficient level. With minimal assistance this student can identify or solve art problems based on their interests or for a particular purpose. The student can conduct research to inform artistic decisions and engage in artistic processes to create and refine art products, performances, or presentations that demonstrate technical proficiency, personal communication, and expression. The student can use the art form for personal realization and well-being and has the necessary skills for and interest in participation in arts activities beyond the school environment.

Creating Accomplished

Students in visual art working at the Accomplished level are able to individually and collaboratively formulate new creative problems based on their own existing work. They create with a range of materials, tools, and methods in traditional and contemporary art-making practices. Students at this level can demonstrate persistence in working on a technical skill and in a self-selected art form. They understand the ethical implications of making and distributing creative work. Accomplished students engage in constructive critique processes with peers and are able to use the process to reengage, revise, and refine work in response to personal artistic vision.

Presenting Accomplished

Students at the Accomplished level understand the importance of preserving and presenting their work as a collection and personal portfolio. They can evaluate and apply methods to appropriately display work in public and virtual spaces. Accomplished students make, explain, and justify connections between artists, artwork, and social, cultural, political, and historical contexts.

Responding Accomplished

Students at the Accomplished level are able to recognize and describe a personal aesthetic and empathic response to the natural world and constructed environments. They can evaluate how an image can influence ideas, feelings, and behaviors of specific audiences. Accomplished students are able to determine the relevance of criteria used by others to evaluate artwork or collections.

Connecting Accomplished

Accomplished students are able to connect methods of observation, research, and experimentation when exploring unfamiliar subjects through artmaking. They can compare how societal, cultural, and historical contexts make connections to artmaking in contemporary, local, and global contexts.

The snapshot below is a short exploration at the beginning of the school year that guides students' thinking about their own collection of work and portfolio presentation that will develop throughout the course.

Snapshot: *Visual Arts Students Working at the Accomplished Level*

PRESENTING—Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Artists and other presenters consider various techniques, methods, venues, and criteria when analyzing, selecting, and curating objects, artifacts, and artworks for preservation and presentation.

Essential Questions: How are artworks cared for and by whom? What criteria, methods, and processes are used to select work for preservation or presentation? Why do people value objects, artifacts, and artworks, and select them for presentation?

Process Components: Select, Analyze

Performance Standard: Acc.VA:Pr4 Analyze, select, and **critique** personal **artwork** for a collection or portfolio presentation.

Students look at works by Damien Hirst, a contemporary artist who curates and displays objects in cabinets. As a class, students discuss how Hirst has organized the objects in relation to theme, size, and color.

To explore this idea, students form groups of four. Each group selects a shelf in a cabinet to curate. The groups decide on their theme for the shelf. Based on their theme, over the next day or two, students collect objects from various places, in and out of class. In class they begin to arrange them in an order for display.

After each group has curated their shelf in the cabinet, the students develop criteria for voting "Best of" awards for the curated shelves.

High School Advanced Level

An Advanced-level high school visual arts student has attained a level and scope of achievement that significantly exceeds the Accomplished level. Achievement at this level is rigorous and substantially expands students' knowledge, skills, and understandings beyond the expectations articulated for accomplished achievement. This student independently identifies challenging art problems based on their interests or for specific purposes. They bring creativity and insight to finding artistic solutions. They are adept in creating within at least one visual arts method and medium as an effective avenue for personal communication, demonstrating a higher level of technical and expressive proficiency characteristic of honors- or college-level work. They exploit their personal strengths and apply strategies to overcome personal challenges as arts learners. They are capable of taking a leadership role in arts activities within and beyond the school environment (see descriptors for high school performance standards levels earlier in this chapter).

Creating Advanced

At the Advanced level, the visual arts student is able to work independently as an artist and can see and theorize plans for creating art and design that effect social change. They understand traditional methods of artmaking and contemporary artistic practices and are able to follow or break with traditions to make art and design based on their own theme, idea, or concept. They experiment and explore personally meaningful themes, ideas, and concepts in their art and design work. Advanced visual arts students understand the importance of balancing freedom and responsibility in the use of images, tools, and materials when creating and circulating creative work. They are aware that artworks may be viewed by intentional and unintentional audiences. They demonstrate, as a creator of art and design works, how visual and material culture can define, shape, inhibit, and empower people's lives and as such are developing a strong personal artistic vision.

Presenting Advanced

Advanced visual arts students are able to curate exhibitions, collections of objects, artifacts, and artwork for a specific event. They understand the importance of preserving, presenting, and protecting works of art.

Responding Advanced

Advanced visual arts students have developed a response to art based on knowledge of experience with art and life and can defend a plausible critical analysis. They are able to see the commonalities within a group of artists or visual images attributed to particular types of art, timeframes, and cultures, and can construct evaluations based on differing sets of criteria when looking at a work of art or collection of works.

Connecting Advanced

Advanced visual arts students synthesize knowledge of social, cultural, historical, and personal life with artmaking approaches. They assess the impact of an artist or group of artists on the beliefs, values, and behaviors of a society.

The following Connecting snapshot is part of a larger inquiry advanced students are pursuing on underrepresented groups in visual arts and the impact of visual artists on society.

Snapshot: *Visual Arts Connecting—Advanced Level*

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CONNECTING—Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Enduring Understanding: People develop ideas and understandings of society, culture, and history through their interactions with and analysis of art.

Essential Questions: How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art preserve aspects of life?

Process Component: Relate

Performance Standards: Adv.VA:Cn11 Assess the impact of an artist or a group of artists on the beliefs, values, and behaviors of a society.

Prof.VA:Cn10 Document the process of idea development, from early-stage ideas to fully elaborated ideas.

As part of a larger instructional unit on underrepresented groups in visual arts, the students examine the work of the Guerrilla Girls, the underrepresentation of women

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artists by major museums and institutions, and the impact of their work on society. This is a small aspect of this larger unit.

Students form groups and find a Guerrilla Girls art installation or performance to share with the class. Each group is asked to explain how they think the art installation they found might impact the people who come into contact with the art. As a review the class has a discussion on the impact art has on our lives.

Each group is tasked with developing and producing their own anonymous small art installation with a hoped-for outcome from the viewers. Each group must document their process from the group's brainstorming stage to the final decisions for their art installation. The students select where in the school to place their installation (a place where it will not get damaged [e.g., the library, administration building, counselor's office, nurse's office]) that they feel will generate excitement and response from the public.

The students are expected to observe the installation (whenever possible) for two days and document public comment, reactions, and impact.

The groups will create from their documentation a presentation to share with the class that explains their process and what they learned from their observations on the impact of their installation on the school.

Assessment of Student Learning in Visual Arts

Assessment is a process of collecting and analyzing data to measure student growth and learning before, during, and after instruction. The assessment of student learning involves describing, collecting, recording, scoring, and interpreting information about what students know and are able to do. A complete assessment of student learning should include multiple measures through a variety of formats developmentally appropriate for the student.

Assessment must be both formative and summative to be effective. Assessment is most effective when it

- is provided on a regular, ongoing basis;
- is seen as an opportunity to promote learning rather than as a final judgment;
- shows learners their strengths; and
- provides information to redirect efforts, make plans, and establish future learning goals.

Authentic assessment measures understanding of a concept, specific skills, and the ability to engage in the artistic processes. Authentic assessment happens in real time, as the student demonstrates knowledge, skill, and engagement in the process. This can include

students working in an artistic investigation, preparing for a presentation, hypothesizing how art influences perception and understanding of human experiences, and synthesizing knowledge of social, cultural, and personal life with artmaking approaches. Authentic assessment provides students the opportunity to demonstrate their understanding through the genuine application of the knowledge and skills necessary to engage in each of the artistic processes: Creating, Presenting, Responding, and Connecting.

Tools for assessment can include selected response, open response, portfolios, open-ended prompts, performance criteria, criterion-referenced, performance/authentic assessment, analytical, and holistic scoring rubrics (all of which are outlined in chapter two, "The Instructional Cycle"). Assessment can be project based or designed as performance tasks to showcase student originality and creativity.

Effective assessments of arts learning are specific and transparent. Students and teachers alike engage in the process of assessment. Effective learning experiences provide multiple measures, both formative and summative, that assess the technical (technique), the formal (composition), the personal (expressive) qualities, and provide learners the opportunity to articulate understanding that their products may not readily demonstrate. In visual arts learning, it is important to view all assessment as a tool for learning. Arts learning and assessment in a TK–12 setting is a fluid process, not a final goal with an end point. Arts educators benefit from the view that learning is never complete. This lens provides students and teachers alike with opportunities to grow in their understanding of fundamental and more sophisticated concepts throughout the process.

Across the processes of Creating, Presenting, Responding, and Connecting, students are encouraged to share their ideas and opinions with their peers and deliberate via verbal and visual languages. Visual arts students are required to assess at multiple checkpoints and reflect often during practice. For example, students experiment with ideas, design, and materials while simultaneously self-assessing their progress and outcomes. The PK–12 visual arts Creating standards state that students create artworks by engaging in various experimentations. In particular, VA:Cr2.1 and VA:Cr2.2 encourage students to explore various ideas, materials, techniques, and methods. These learning activities can function as informal formative assessments that provide teachers with insight on student progress and inform next steps (PK.VA:Re9–5.VA:Re9). Assessment should guide the thinking, production, and presentation of creative endeavors for students and teachers in the art classroom. The process includes observation, reflection, and self-assessment. Learners should self-assess based on learning criteria and/or expectation.

Table 7.35: Responding Standards PK–5

PK.VA:Re9	K.VA:Re9	1.VA:Re9	2.VA:Re9	3.VA:Re9	4.VA:Re9	5.VA:Re9
Select a preferred **artwork** and share.	Explain reasons for selecting a preferred **artwork**.	Classify **artwork** based on different reasons for preferences using learned **art** vocabulary	Use learned **art** vocabulary to express preferences about **artwork**.	Evaluate an **artwork** based on given **criteria**.	Apply one set of **criteria** to evaluate more than one work of **art**.	Recognize differences in **criteria** used to evaluate works of **art** depending on **styles**, **genres**, and **media** as well as historical and **cultural contexts**.

Through the Cr3 standards, students build capacity to share, explain, and reflect on choices made while working on an artwork and formulate plans to better articulate intention in an artwork through revision. By fifth grade, students are asked to write artist statements that "Use art vocabulary to describe personal choices in artmaking" (5.VA:Cr3). The self-assessment process provides meaningful opportunities for evaluation as the students are expected to set goals for their artmaking. For example, 3.VA:Cr2.1 asks students to "Create personally satisfying artwork using a variety of artistic processes and materials." This standard is then followed by asking students to "Use art vocabulary to describe personal choices in artmaking and in creating artist statements" (5.VA:Cr3). This expectation is clear that reflecting on and explaining is reinforced in middle school.

Table 7.36: Creating Standards Related to Artist Statements

5.VA:Cr3	6.VA:Cr3	7.VA:Cr3
Use **art** vocabulary to describe personal choices in artmaking and in creating **artist statements**.	Reflect on whether personal **artwork** conveys the intended meaning and revise accordingly.	Reflect on and explain important information about personal **artwork** in an **artist statement** or another format.

Artist statements can serve as powerful summative assessments in visual arts instruction. Artist statements document the thinking processes of students from ideation to completion, and also provide a structure for articulating the intention and personal meaning of an artwork and a means of reflecting on process. Sentence starters can help students organize their thoughts for end-of-class journals, exit ticket reflections, and artist statements.

Intention	Reflection
This artwork is about… My idea for this artwork is to …	I changed my idea of my art when …
This artwork uses … to express/show/explore …	I explored … I experimented with …
I tried to show …	I struggled with …
The purpose of this work is to …	I am proud of the way I …
I want people to feel/think about/wonder …	I solved the problem of …
I wondered, what if I …	When I look into my artwork, I feel …

At the secondary level, artist statements can capture higher-level thinking, feelings, and connections sought by the artist to explore a personally meaningful theme, idea, or concept (Adv.VA:Cr2.1).

Snapshot: Sample High School Artist Statement

The following is a format example for a short artist statement. In this example, the artwork is a drawing. Formats may vary depending on the venue or context. Most often the statement provides information on the "how," the "what," and the "why."

TIME IS FLEETING

PEN AND WHITE ACRYLIC PAINT

DRAWING

ARTIST'S STATEMENT

This artwork portrays a figure sitting in a chair thinking about what to do next. The artwork is meant to capture the moments that we spend stuck while, at the same time, life is fleeting. The chair symbolizes this spot that we stay in, the skeleton represents time and decay, and the contour line is life leaving us. The skeleton strikes an inquisitive pose, while not leaving the seat.

The style also focuses on the loss of life's possibilities, with the figure beginning to fade with the use of vertical lines on an even more abstracted background.

> Don't spend all of your time waiting. Be productive, adventurous, and lively with the time you have left in life. The limited amount of time reflects on the idea of pondering over choices that were never made out of instilled fear, therefore leaving you in regret.

Critiques

Critical learning skills and a deeper comprehension of concepts takes place when a student critiques their own work. Metacognitive awareness takes place when a student self-evaluates to improve on a set of skills they are learning. Guided peer critiques throughout the creative process, with the aid of a rubric, initiates investigation and challenges students to develop higher outcomes. Providing one-on-one feedback throughout the creation process, or using open-ended prompts to evoke deeper thought, can foster a deeper understanding of choices students make. Group critique encourages an artist to make choices they did not think about previously. Self-reflection that occurs at the end of a project, whether in verbal or written form, stimulates investigation resulting in focused goals for future projects. In addition, these kinds of critiques offer an opportunity to practice using critical art vocabulary for expression. The following snapshot is an example of one approach to a peer critique at the high school level.

Snapshot: High School Peer Critique

Every Monday in an advanced high school art room, for the first 10 minutes of class, students find a new partner to discuss their artwork that is currently in progress.

Students are asked to place their artwork standing upright so they and their partner can step back and look at it from a distance. While they are looking at the work, they are asked to address four prompts:

1. Tell the artist something you like about the work.
2. Ask the artist what they like about their work.
3. Suggest to the artist an aspect that needs improvement.
4. Offer the artist a suggestion they may not have thought about previously.

Once they are finished discussing the first work, they are asked to switch and critique their partner's work using the same four prompts.

Before the partners end their critique, they each share two areas they are going to concentrate on for the next few days of creating. This type of peer critique promotes self-inspection and setting goals for future outcomes.

Self-assessment Leads to Lifelong Learning

When a student learns how to self-assess and think through a cohesive creative process, they learn essential skills that promote lifelong learning. Students may explore an art or design field as their career or continue to create art or design for pleasure. Evaluating students' performance builds self-confidence in a student's artistic journey. When an artist is curious, they can explore and investigate ideas, solve problems, practice to gain mastery of a concept, and self-evaluate for future growth. Conversations and questions make students think and rethink about notions and ideas.

Summative Assessment

Summative assessment comes at the end of a unit. It is used to assess a student's overall knowledge, progress, and understanding of the concepts that were taught over the duration of the unit or class. In general, summative assessments such as final artwork, a research paper, or a presentation requires appropriate measurement tools (including rubrics). Incorporating an artist portfolio (which is discussed thoroughly in chapter two, "The Instructional Cycle") into curriculum as a summative assessment helps teachers evaluate a student's overall growth as an artist. Portfolios, whether in hardbound or digital format, contain student-created images along with written narratives and artist statements designed to articulate the student's overall artistic process and journey. Artist statements for projects can demonstrate an understanding of content, technique, purpose, and self-reflection. Portfolios could contain related brainstorming, in-progress steps, sketches, and detailed images that lead to the final work. The portfolios may include pieces from the student's process journal or sketchbook that also support the artistic development of a work of art or design. The portfolio becomes a preservation of the artistic process for the artist to use for reflection and future endeavors. Digital websites can be designed as a virtual portfolio of student work. The following snapshot provides an example at the high school level on how students can create and use digital websites as portfolios that document and preserve their artistic process.

> **Snapshot:** *Documenting and Preserving Artistic Process Using Digital Websites—High School Level*
>
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>
> At the beginning of a high school arts course, students create digital websites using a secure network and free website builder to document and record their journey throughout the year. These websites serve as virtual portfolios throughout the course.
>
> Students are asked to create a homepage that includes an image of themselves and an artist biography. Every time a new art medium is introduced, students are asked to create a medium page showcasing key visual arts or design vocabulary of artistic academic and technical terms they learned, a list of artists who use or used the medium, and research about the medium.

Every time the students finish a work of visual arts or design, a new page is created showcasing an image of the project, credit line (title, medium, size, date), an artist statement, and a self-reflection.

At the end of the course the individual websites serve as portfolios students can access, use, and add to as they continue their visual arts studies.

Formative Assessment

Formative assessment is used to assess student comprehension during the learning process. In the early stages of teaching a concept or meeting a group of students, teachers use diagnostic assessment to measure student skills, gauge understanding, identify learning needs, and find opportunities for growth. In visual arts this takes place naturally when the teacher walks around the room and observes student work as evidence of comprehension. Immediate feedback and one-to-one guidance are important during this stage of learning a concept. This is also a time when assessing for any additional differentiations needed for individual students can be made to help support mastery of learning goals for all learners.

"Diagnostic assessment is a form of pre-assessment that allows a teacher to determine students' individual strengths, weaknesses, knowledge, and skills prior to instruction. It is primarily used to anticipate potential learning challenges. Diagnostic data is used to guide lesson and curriculum planning."

—From the *California Arts Framework*, appendix D

The visual arts standards promote students' cognitive processes, and assessment should be designed to elucidate how students are engaging in these processes. The artistic process strand Creating includes the cognitive processes of imaginative play, brainstorming, collaboratively setting goals, elaborating on an idea, combining ideas, applying resources, experimenting, repurposing, explaining, reflecting, and describing. The Presenting and Responding artistic processes include the cognitive processes of selecting, categorizing based on theme and content, investigating, developing criteria, analyzing, perceiving, describing aesthetic characteristics, speculating, revisiting, interpreting, and classifying. Assessments should include the question, "How and to what extent are students engaged in these cognitive processes?" with evidence provided in the answer.

Critique and Feedback

Conversations with peers can help students formulate ideas about their work through discussion. Students might leave each other notes with questions, compliments, wonderings, or suggestions. Students can ask each other to "tell me more" about elements in their work. These types of questions can help the artist see what aspects in their artworks are clear to the viewer, and what parts might need reworking. Formal and informal critique and feedback need to be ongoing and become a habit within the visual arts classroom.

Critique and feedback are part of the formative assessment process in visual arts. Timely, ongoing feedback supports a growth mindset in students, reinforcing that learning and development takes time and practice. The critique process and feedback provided should preserve student opportunity for inquiry and discovery while directing further investigation. Once critique processes are understood and practiced, providing constructive feedback through critiques becomes part of the natural process of the visual arts classroom and a habit for young visual artists.

In the visual arts classroom, feedback through critique is provided in many ways including through informal and formal processes and one-on-one consultations. Feedback is designed to help students revise or improve their work, rather than just providing a grade at the completion of the work. Feedback can come from the student's self-assessment, peer assessment, and from the teacher. Feedback can be provided to individuals, in small or whole groups. Feedback in the visual arts classroom should always focus on clear criteria to focus the comments, using protocols to ensure the feedback is constructive and engages all students so that it is useful to students and teachers. A protocol is a process by which a structure is used to frame observation, discussion, and questions. Incorporating protocols establishes agreed-upon behavior to guide and protect feedback conversations. Feedback should be used to alter patterns of misunderstanding rather than prescribe "fixes" or "better ways of doing."

When feedback is free from judgment, students have opportunities to create their own learning through inquiry and experimentation, resulting in long-lasting personal growth and achievement. Feedback should be nonjudgmental. Judgment is easily recognizable when it is negative: "I don't like this," "This doesn't work because …," "This would be better if …." Negative criticism can deteriorate a student's motivation, promote a sense of finality in failure, and discourage a growth mindset and habits of mind (Dweck 2016; Hetland et al. 2013). What is often overlooked is that a judgmental environment is created even with positive expressions: "I love how this …," "This is really good," "You are so creative …." These positive judgments still create a judgmental environment and can inadvertently discourage motivation, risk-taking, and self-expression. Young students often lack the maturity and the awareness to recognize how the environmental and interactive factors impact their learning, and when faced with negative judgment or a lack of positive judgment, they struggle and often disengage. Feedback is effective when it identifies what is evident in student work and

what is not, when it observes without prescribing, allowing a student to discover what is needed, what can be improved upon, and aspects to consider, rather than telling a student what to do. Creating a classroom that is free from judgment is necessary to promote failure as a critical step in learning and an opportunity for growth, to permit and encourage risk-taking and experimentation, and to cultivate self-expression and self-discovery.

Methods of Assessment

There are many methods to assessing learning in visual arts. The methods can range from simple to complex and from low tech to high tech. Teachers in visual arts have a wide range of methods that can provide insight on student learning for themselves, their students, and others. Whatever methods are used, teachers should ensure that the methods are free from bias, provide constructive feedback to promote learning, illustrate to learners their strengths, and establish future learning goals. Three of the various assessment methods are: check for understanding, self-reflection, and creation of rubrics.

Check for Understanding

Teachers and students can develop multiple simple methods to check for understanding. One is establishing hand signals that students use to indicate their confidence in understanding aspects of concepts, skills, or understanding, which provides feedback to teachers and students alike. These signals provide a quick visual indication of student confidence in learning before moving on in the instruction. Teachers can also give students a prompt to respond to on a small piece of paper to informally assess understanding.

Self-reflection

Self-reflections written in response to intentional or open-ended prompts can be an effective method of assessment. Self-reflection is a tenet of social and emotional learning and is a skill that can be taught and practiced. When started in early visual arts instruction, self-reflection can improve students' ability to build a growth mindset when creating, presenting, and responding to visual arts. Self-reflection can provide important evidence and immediate feedback to the teacher and/or student regarding the progress toward the intended learning. Self-reflections do not have to take a lot of time, and can be as simple as allowing students to reflect on their performance or engagement in a visual arts activity by using a "fist to five" to show their own response to their presenting or a discussion with a neighbor of something new they learned or would do differently next time.

Reflections can be written in ongoing journals, on paper, or on digital platforms. Online reflections ensure that the students' ideas can be read with ease, but the reality of all students having access to computers or digital devices to complete such reflections depends on the school and school district resources that exist for every student. Access to digital devices should be available at school for those who cannot access them at home. Digital platforms can also be used to store individual and group work, ideas, and other evidence of visual arts learning for assessment. Students can both store and access their

work for personal and group reflection and assessment, and to maintain a portfolio to document their learning. These platforms can also be used to share their reflections with their peers, family, and if desired or appropriate, the world.

Creation of Rubrics

Students can create classroom rubrics that identify the levels to which they should achieve within the standards. If the teacher creates the rubrics, time should be given prior to any assignment to ensure that the students understand the levels and descriptors of the rubrics, with examples of each. Students should clearly know the expectations of every task or assessment and instruction should align to these intended outcomes, which in turn supports students to create, explore, analyze, present, or write toward the skill and knowledge levels and outcomes.

While assessing with a rubric, students and teachers can identify the levels to which they believe the student achieved. Students can justify their choices in a conversation with the teacher or by documenting through writing their perspective of why and how these levels were achieved. The teacher can do the same, either with a written response or a conversation with the student to share their thoughts, identifying evidence of achievement and how the student can improve or expand on their learning, skills, knowledge, and/or application of information.

Growth Model of Grading

A growth model of grading continuously supports and encourages students to improve their scores rather than relying on one summative assessment as the final or finite grade. In a growth model of grading, assessment should encourage improvement. Including students in the grading process can help develop internal motivation for improvement and reduce dependency on the external motivation created by the teacher or grade. Some considerations for implementing this approach include allowing students to repeat performance assessments, allowing students to resubmit their work with documentation of changes, or weighing earlier assignments with fewer points so the learning grows as the point totals of the assignments increase. A grading system that supports learning as a process is aligned with the process-oriented approach of the arts standards and supports the outcome of lifelong learners.

Supporting Learning for All Students in Visual Arts

"A really good picture looks as if it's happened at once. It's an immediate image. For my own work, when a picture looks labored and overworked ... I usually throw these out, though I think very often it takes 10 of those over-labored efforts to produce one really beautiful wrist motion that is synchronized with your head and heart, and you have it, and therefore it looks as if it were born in a minute."

—Helen Frankenthaler, American painter (Schlam 2020)

The primary goals of the visual arts standards are to help every California student develop artistic literacy in which they

- create and present work that expresses and communicates their own ideas;

- continue active involvement in creating, presenting, and responding to visual arts;

- respond to the artistic communications of others;

- actively seek and appreciate diverse forms and genres of visual arts of enduring quality and significance;

- seek to understand relationships among all of the arts, and cultivate habits of searching for and identifying patterns, relationships between visual arts, and other knowledge;

- find joy, inspiration, peace, intellectual stimulation, meaning, and other life-enhancing qualities through participation in visual arts; and

- support and appreciate the value of supporting visual arts in their local, state, national, and global communities.

Achieving these goals requires that all teachers, professional learning staff, administrators, and district leaders share the responsibility of ensuring visual arts education equity for every student, especially learner populations who are particularly vulnerable to academic inequities in visual arts education.

California's children and youth bring to school a wide variety of skills and abilities, interests and experiences, and vast cultural and linguistic resources from their homes and communities. California students represent diverse ethnic and religious backgrounds and live in different familial and socioeconomic circumstances (United States Census Bureau 2016). Increased diversity in classrooms and schools increase the assets that teachers may draw from to enrich the visual arts education experience for all. At the same time, the more diverse the classroom, the more complex the teacher's role becomes in providing high-quality instruction that is

sensitive to the needs of individual students and leverages their assets. In such multifaceted settings, the notion of shared responsibility is critical. Teachers, administrators, specialists, expanded learning leaders, parents, guardians, caretakers, families, and the broader school community need the support of one another to best serve all students.

All California students have the fundamental right to be respected and feel safe in their school environments. Creating safe and inclusive learning environments is essential for learning in the arts, as personal expression and communication are foundational aspects of creative endeavors. Students need to feel safe, respected, and supported in expressing their gender, gender identity, and sexual orientation within the arts classrooms and arts learning. With many languages other than English spoken by California's students, there is a rich tapestry of cultural, linguistic, ethnic, and religious heritages students can share. California students have a range of skill acquisition and structural circumstances that impact their lives and learning. It is important to acknowledge the resources and perspectives students bring to school, as well as the specific learning needs that must be addressed in classrooms for all students to receive vital visual arts education. For an expanded discussion on California's diverse student population, see the *English Language Arts/English Language Development Framework for California Public Schools* (also known as *ELA/ELD Framework*; California Department of Education 2015).

As teachers inform themselves about their students' backgrounds, it is important they keep in mind that various student populations are not mutually exclusive; these identities may overlap, intersect, and interact. Teachers should take steps to understand their students as individuals and their responsibility for assessing their own classroom climate and culture. It is essential for administrators, educators, parents, and school board members to support the communication and articulation of relevant student information across classrooms and school sites. Teachers should consider referring and navigating students in need of services to appropriate professionals, including the school nurse, administrators, counselors, school psychologists, and school social workers, as available. For additional guidance and resources, refer to the *Health Education Framework for California Public Schools: Kindergarten Through Grade Twelve* (California Department of Education 2020).

Universal Design for Learning and Differentiation

Universal Design for Learning (UDL) is a research-based framework for improving student learning experiences and outcomes through careful instructional planning focused on the varied needs of all students, including students with visible and nonvisible disabilities, advanced and gifted learners, and English learners. The principles of UDL emphasize providing multiple means of representation, action and expression, and engagement and options for various cognitive, communicative, physical, metacognitive, and other means of participating in learning and assessment tasks. Through the UDL framework, the needs of all learners are identified, and instruction is designed specifically to address student variability at the first point of instruction. This evidence-based instructional planning supports students' full inclusion in visual arts and reduces the need for follow-

up instruction. The table below provides an outline of UDL Principles and Guidelines that visual arts teachers can use to inform their curriculum, instruction, and assessment planning. More information on UDL principles and guidelines, as well as practical suggestions for classroom teaching and learning, can be found at the National Center for UDL and in the California *ELA/ELD Framework* (California Department of Education 2015).

Table 7.37: Universal Design for Learning

Principles *Provide multiple means of …*	Guidelines *Provide options for …*
I. Engagement Provide multiple ways to engage students' interests and motivation.	1. Recruiting interest 2. Sustaining effort and persistence 3. Self-regulation
II. Representation Represent information in multiple formats and media.	4. Perception 5. Language and symbols 6. Comprehension
III. Action and Expression Provide multiple pathways for students' actions and expressions.	7. Physical action 8. Expression and communication 9. Executive functions

Sources: California Department of Education (2015); CAST (2018)

See tables 7.39, 7.40, and 7.41 later in this chapter for instructional strategies, accommodations, and modifications to provide multiple means of engagement, representation, and action and expression when planning instruction for visual arts.

Culturally and Linguistically Relevant Teaching

A culturally relevant curriculum and supporting strategies are the keys to maximizing inclusivity and to building relational trust in the classroom. Visual arts instruction benefits all students' learning when it includes varied instructional practices that honor students' learning styles, includes levels of previous training, and accounts for social and religious sensibilities. Students need to see representations of themselves within a broad range of human experiences, including historical and contemporary images, and in visual arts texts insofar as they support learning that is sourced from many regions and historical periods.

Authentic visual arts learning that includes rich learning in all artistic processes develops artistically literate students that are fluent in interpreting intent, meaning, and bias in artworks and designs. As students within a diverse classroom work together to gain these critical discerning skills and capabilities in creating visual artworks and design that are free from bias, they acquire new skills and expand their existing creative avenues to amplify their own voice and perspective.

Visual arts teaching that focuses on one culture (monocultural) for a unit is not necessarily inappropriate. It provides opportunities for students to compare and contrast between units as they analyze artworks. Culturally relevant visual content and methods should ensure that students explore a variety of cultural, societal, and historical styles. Student performance standards under Responding emphasize this important aspect of learning in visual arts. Table 7.38 provides a sampling of these important standards.

Table 7.38: Sample Responding Standards in Visual Arts

Standard Code	Performance Standard
K.VA:Re7.1	Identify uses of art within one's personal environment.
5.VA:Re7.1	Compare one's own interpretation of a work of art with the interpretation of others.
Prof.VA:Re7.1	Hypothesize ways in which art influences perception and understanding of human experiences.

Recognizing and honoring students' intellectual and artistic capacities, linguistic traditions, and the cultures that are connected to those languages creates a rich atmosphere of learning for all students. Bilingualism and multilingualism should be celebrated and explored. Visual arts is a language, and linguistically diverse disciplines and student groups benefit from the democratizing of the classroom that visual arts can promote. In "Toward a Theory of Culturally Relevant Pedagogy," Gloria Ladson-Billings theorized that culturally and linguistically relevant teaching, in 1995 by informed a generation of teachers about the need to consider how practices involving monocultural and monolinguistic frameworks excluded students (1995). Students who are English learners are offered opportunities in learning visual arts that are not English language dependent. Through the expressive and communication elements of visual arts that are not always dependent of text, students can create, produce, access, and engage in the content.

In *Culturally Responsive Teaching and the Brain*, Zaretta Hammond took Ladson-Billings' research further. Hammond integrates neuroscience and learning theory with cultural and linguistic responsiveness in the classroom to prove that culturally responsive teaching is not only useful but necessary (2014). Hammond articulates the way in which students without a cultural or linguistic connection to the class content or context simply cannot learn and will not likely achieve higher-order thinking as readily as when they are recognized for their cultural and linguistic gifts, and these attributes and stores of knowledge are honored and count for something in the classroom (2014). Therefore, in the teaching of visual arts, the wider the array of genres, styles, origins, and purposes of visual arts and design that are explored, the less likely a student is to feel that one culture, not their own, dominates the curriculum.

In visual arts classrooms, teachers and students can explore, create, present, and respond in ways that sustain the cultural traditions of the students themselves as well as other

traditions of different time periods and places. Culture is sustained when it is passed on through artworks and designs. Culture and languages are enlivened when a new generation of learners discovers the meaning and beauty of other cultures. In order to avoid the pitfalls of cultural appropriation while doing culturally sustaining or relevant work, visual arts students and teachers should know the sources and acknowledge from where the information, style, and practice generates.

The visual arts standards provide teachers with opportunities to include culturally relevant lessons in their classrooms. Through the study of artworks and designs from a variety of cultures, students gain a deeper understanding of the cultures they are derived from and what the movements symbolize. In the fourth grade Connecting standards, visual arts students are asked by the end of the year: "Through observation, infer information about time, place, and culture in which a work of **art** was created" (4.VA:CN11).

It is through the understanding of why an artwork or design exemplifies a specific culture, the time period it represents, and/or the function of the artwork that one will become artistically literate, or able to fully understand what the artwork symbolizes. As students progress in visual arts learning they advance these understandings as seen in performance standard Advanced Responding 7.2, which asks students by the end of the year to "Determine the commonalities within a group of artists or visual **images** attributed to a particular type of **art**, timeframe, or culture" (Adv.VA:Re7.2). When visual arts teaching is culturally relevant to students and represents their own cultures, it acknowledges who they are and recognizes their voice and history.

Students Who Are English Learners

Teaching visual arts is a visual process, as such students who are English learners are supported and benefit from visual arts learning. While the visual aspects lend authentic access to visual arts learning, English learners gain from teaching that supports their overall growth in the academic, technical, responsive language of visual arts in English.

Teaching through modeling is a time-honored visual arts practice that is rich in providing access for all. It is not uncommon for students to form a circle around a table cluster to view a certain technique when space allows. When space is not available, a camera can be used to project the demonstration to the class and a thoughtful seating chart can be used to support and benefit all students. Seating students needing additional support next to students that are comfortable modeling steps for clarification is a good alternative for students who are English learners. All students benefit when they are provided with multiple examples of using visual arts media and materials and have ample time to watch or review the demonstrations.

Creating videos of demonstrations, lectures, or other presentations that include verbal attributes, and sharing them with students can also support all learners including students learning English, as they can follow up with the contents by watching the videos repeatedly at their own speed. Through the student's ability to review visually and auditory at their

own pace, students can access the content and grow in the academic language of visual arts. Subtitles and captions on the instructional videos add another level of access for students in the language of visual arts. Teachers may also offer additional visual examples, printed viewing guides, and graphic organizers to students that are learning English as they access the unique visual and text-based language of visual arts.

All students have opportunities to reinforce academic language through the Presenting and Responding artistic processes. Developing accessible prompts, providing the needed language support, and giving students ample time to formulate verbal or written responses to instructional tasks within these processes supports the success of students learning English. Allowing students to formulate ideas, share those ideas in pairs or small groups, and reflect on their process and intention can allow authentic reflection and expression. Talking about their artwork with peers in pairs or small groups provides the student learning English with opportunities to practice oral language in safe and affirming situations.

Supporting all learners with written directions, documents, or other instructional materials, online programs are essential as students gain academic, technical, and responsive visual arts language. Accepting responses in the native language is a modification that can be used to support the language development of a student learning English. Teachers can accommodate all learners with printed classroom presentation slides, instructional handouts, word banks, academic language sheets, or translated materials, especially for important guidelines and rubrics, thus providing students learning English multiple ways to grow in the comprehension and application of visual arts concepts and technical art skills.

Students with Disabilities

Student artists span a broad range of abilities and disabilities—visible and nonvisible—and must be supported to excel in visual arts. The visual arts standards are designed to support all students, including students with disabilities, by offering multiple ways to approach the content and options for students to build upon their abilities. Teachers that are responsive and proactive through their planning ensure that the foundation for the curriculum and related teaching approaches provide genuine learning opportunities for all, while being responsive and flexible to adjust to the needs of students with disabilities. The teacher's goal is to amplify students' natural abilities and reduce unnecessary learning barriers.

Sometimes students have disabilities that are visibly apparent, but not always, as some have nonvisible disabilities. Both types of disabilities must be addressed. It is important for teachers to understand that within any disability category there is an entire spectrum of support needed. As a first step in meeting their students' needs, visual arts teachers must become informed about their students' disabilities and the range of support needed. The visual arts teacher must be proactive in learning about their students' specific disabilities and abilities in order to anticipate the students' needs. Teachers use this crucial information to ensure variability for learners is systematically included throughout the teaching process. Teachers are not expected to do this in isolation. The first strategy is for teachers

draw upon the resources within the school and district to access, review, and understand students' Individualized Education Program (IEP) or 504 plans. These documents help the teacher understand the student's needs and provide guidance on accommodations or modifications. Accessing the school or district personnel that serve students with disabilities provides additional insight, expertise, and support for the visual arts teacher. Visual arts teachers should call upon the support from special education teachers to address students' specific teaching needs.

However, knowing exactly what support in visual arts is needed to help students succeed will not be known until time has been spent with the young artist. Students with or without disabilities may need support. Input from the visual arts teacher is essential for making accommodations because the IEP's art-specific accommodations may not be listed. During the first week of class, "getting to know you" activities and lessons that are attainable by all are important for a quick assessment of the types of modifications or accommodations that will need to be made for learning in visual arts. Once the teachers understand their students' individual needs, nonidentified and identified, teachers can make instructional decisions that, when needed, include modifying or accommodating the lessons and teaching for their specific students. Modifications adjust *what* content a student is taught and expected to learn. Examples of modifications in visual arts might include having the student focus on one art process or one aesthetic principle instead of multiple processes and principles. A student may be asked to analyze only one aspect, such as how color interacts with the audience experience, as opposed to analyzing how form, color, and styles all interact with the audience experience.

Accommodations in visual arts could include free choice of manipulatives, media, and tools so students are able to access the creative process in ways that are meaningful. Students sensitive to textures, sounds, or colors may need alternative workspaces or materials. Providing options in instructional activities involving movement or teamwork widens access for all students, including students that have disabilities relating to these approaches. Students with disabilities may need adaptive tools such as paintbrushes with bigger handles or scissors with blunt ends. Teachers can find the range of adaptive tools and approaches to providing all students with access to visual arts making in educational visual arts and special needs material, and also from equipment providers. Being responsive to all learners and using the nine UDL principles to guide instructional design can ensure that all students have access to the content being taught and have options for demonstrating their learning.

The following snapshot shows how a teacher proactively anticipates students' needs before planning instruction.

Ms. T. has a broad range of students in her class and she designs supports accordingly. She anticipates her students' needs and provides options for her range of learners.

She knows who in the class often finishes ahead of others. These students can choose to work on a project that will take more time or one they wish to extend. They may use a different medium from the first work or experiment with a medium they do not feel as comfortable with or as proficient at using.

Ms. T.'s student artists that need language support, such as her student who is a first-year English learner from El Salvador, are provided with documents translated in Spanish. These include vocabulary sheets defining terms and detailed instructions for the project. The supporting documents are also illustrated.

Ms. T.'s class also has a student artist who is autistic and attends the class without an aide. Support for this student in learning one-point perspective will include one-on-one help using the ruler to draw the boxes in graphite. The student will be able to complete the rest of the assignment without further support.

Another artist is medically fragile and accompanied to class with an aide. Ms. T. considers appropriate accommodations for the student and determines that, in this case, the use of white glue to "draw" the one-point perspective boxes is ideal. Instead of using a pencil for drawing, Ms. T. provides the student with white glue to "draw" the one-point perspective boxes. When dry, the white glue created raised lines making it possible for the student to feel and conceptualize the contour lines of the boxes. The student uses soft pastel to add color to the boxes versus color pencils because the pastels will be easier to hold.

Students Who Are Gifted and Talented

Gifted and talented students may exhibit a limitless sense of creativity and innovation, and should be given opportunities to engage in contemporary artistic practices while balancing freedom and responsibility in the use of images, materials, tools, and equipment in the creation and circulation of creative work. Teachers of gifted and talented or advanced students should structure classrooms and instruction to ensure these learners are challenged. There are three components that are crucial to supporting learning: affective, cognitive, and instructional. Understanding these components can help parents and teachers support advanced learners to maximize their potential in visual arts.

Affective, or emotional, issues can be more profound for advanced learners. Perfectionism may drive advanced learners to achieve but torment them when they do not. When they do not believe themselves capable of attaining the ideal, this may lead to feelings of failure and hold these learners back. Advanced learners can easily maintain fixed mindsets, as many learning endeavors may come easily for them. When they encounter a challenge, they may not realize that growth is possible and may only recognize their failure. Teachers may observe these learners simultaneously exhibiting keen perception and frustration.

Highly imaginative cognitively advanced students may need to see themselves creating beauty with their artworks. They may aspire to an image of perfection derived from the work of more accomplished artists or cognitively "see" what they want to do but not yet be able to achieve it physically. Rough drafts or early concepts may be awkward for them. Holding themselves to such exacting standards may create inner conflict and angst.

Students who are advanced learners may strive to understand and internalize an artist's or designer's intention but be frustrated when that intention is not articulated in words. Without appropriate coaching they may feel a sense of vagueness and unable to invest emotionally in a learning experience or performance. This may elicit feelings of failure and result in being unsatisfied with their work, even when those around them praise their accomplishments (Sand 2000).

Advanced learners may do many things well, and with little effort, and pushing through inner conflict in order to persevere may prove daunting. Parents and educators can teach advanced learners that small "failures" are part of the process and perseverance produces rewards. Sometimes it may help for the student to witness a parent, other mentor, or teacher struggling with a new task, and stumbling and failing a bit while on the front end of the learning curve. This is an opportunity to model that growth takes time. Everyone struggles with some aspect when learning in visual arts, and there is no shame in not knowing how, not being perfect, or not achieving the first time around.

To support learning in visual arts and to acknowledge the variability in all students, the following chart highlights possible instructional strategies, accommodations, and modifications organized by the UDL guidelines for teachers to consider. As a student grows toward being an expert learner, they begin to take on the capacities or attributes and direct their own strategies.

Table 7.39: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement
Recruiting Interest	■ When selecting artworks to share or subject matter to explore, draw on student interest in the world around them. These interests might be in the natural world or the students' social and cultural worlds. ■ Allow for open interpretations of lesson parameters and in analysis of works of art. ■ Allow as many opportunities for choice as possible. Build around student agency and choice while maintaining objectives. Imbed choice within lesson plans. Follow student leads with curriculum that is flexible and responsive. ■ Build on individual student strengths and draw on students' prior knowledge and expertise. ■ Engage students using multiple means of communication (visual, auditory, tactile, kinesthetic, written, physical, and digital). ■ Create an environment of experimentation and respect in which taking risks is valued. Respond positively to students, as all students need to feel comfortable about making mistakes in order to maximize learning.
Sustaining Effort and Persistence	■ Teachers can scaffold tasks from simple to complex as needed for student learning, building confidence with skills and familiarity in media. An example for this kind of scaffold might be an armature of a sculpture: all students might begin with a similar armature structure, then build onto this armature with increasingly unique and personally guided forms, ideas, techniques, and details. ■ Provide students with opportunities to expand on work that interests them with more complexity. This might take the form of a series of work, multiple variations on a theme, or extended exploration within a medium. ■ Collaboration can be a powerful tool for sustaining engagement—students may be more engaged when they have someone to plan, imagine, and play with. Collaboration can be built into the curriculum as a class or schoolwide project, capitalizing on the work that a large group of artists can do. Teachers can also create parameters that allow for student agency in making the choice to collaborate with a partner or group, or to work independently.

Table 7.39: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Engagement
Self-regulation	■ Recognize steps students take toward more effective self-regulation, whether it be attention during a teacher demonstration, time on task making work, respect toward others while sharing, or attention to group needs during clean up. ■ Remove barriers to effective self-regulation. During portions of lessons such as clean-up when self-regulation can be a challenge, provide clear structures such as step-by-step lists and call-and-response repetition of directions by students.

Table 7.40: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation
Perception	■ Use multisensory modalities including visual, auditory, tactile, and kinesthetic learning. ■ Include short videos and visuals, such as posters and charts and other graphic organizers, to display and organize information. ■ Provide written and verbal prompts. Restate prompts multiple times. When clarification is needed, restate prompts using different words. ■ Vocalize and provide visual examples for expected technical and physical outcomes for all tasks. ■ Incorporate analogies and context about visual art that students can connect to their personal life experiences. ■ Students with auditory impairments are seated strategically in the classroom, perhaps close to the teacher's desk or close to the front of the classroom. Students will also be partnered with a student who agrees to support the other student by clarifying directions and questions around spoken content. ■ Students with visual impairments are seated strategically in the classroom, close to the front of the classroom where they can more readily see the whiteboard and projections. Students will also be partnered with a student who agrees to support the other student by clarifying directions and questions around written content. ■ Students will also have written text in hand and enlarged projections on a screen. ■ Students can work with partners for the independent portion of reading activities and are given direct access to a range of dictionaries, including picture dictionaries, translators, and bilingual glossaries. Where possible, students may independently use a device with an internet connection to access bookmarked resources such as online image libraries, online translation tools, and multimedia resources. Teachers can provide written materials in digital text that can be accessed through screen readers.

Table 7.40: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation
Language and Symbols	■ Label locations and materials with words and images to support students connecting to spoken and written language of materials they are expected to use. ■ Provide images and symbols to represent recurring themes within the class, i.e., a light bulb for brainstorming, an eraser for revision, symbols for annotating text, etc. ■ Display several visual examples of characteristics of form and structure of art throughout the classroom. ■ Word banks organized by characteristics, form and structure, media, or styles support students in making connections across and within content literacy and application of language. ■ Academic word banks support students in making connections across and through different content areas. ■ A chronological timeline of artistic movements and styles provide students visual support to understand when and where different movements and styles of art occur throughout history. ■ Checklists for any given task so students can check for completion as they work. ■ When exposing all students to more complex nonfiction printed materials, teachers attend to the language demands of the text and how the key ideas of the text are supported with teacher-created focus or guiding questions, illustrations, charts, text features, movements, or other clues that can help students identify and decode what is most important about a text. ■ Provide a glossary of words or complex concepts at the bottom of the page for complex nonfiction reading to support comprehension.

Table 7.40: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Representation
Comprehension	■ Start with a common experience (video, hands-on activity, provocative visual) to build background knowledge and provide a concrete anchor for more abstract discussions. ■ Provide considerable time and opportunity for experimentation, documentation, and reflection to facilitate deep comprehension. ■ Use various graphic organizers for thinking and writing about visual art content. ■ Facilitate protocols and structures for brainstorming, idea generation, critique, and revision to support higher-order critical thinking. ■ Teacher and peer modeling provide students with opportunities to visually see what is expected of them and encourage participation. When giving instructions for a procedure, an activity, or a task, the teacher makes sure to provide a physical example of the expected process as part of the explanation. For example, the teacher might call on one student to repeat the first direction in a task. As the student says it correctly, the teacher or a student helper writes the step on chart paper or on an interactive whiteboard. Next, a student is called on to physically model the part of the task. These simple steps (restate, chart, and model) continue for each part of the task until it is clear that students understand the procedure for the entire task. ■ Sentence starters or language frames promote student conversation related to the task. For example, a graphic organizer could include a series of boxes where each element of a task contains a sentence starter. They may also provide interesting information and context for the student and work as a formative assessment tool. ■ Provide a language-rich environment for visual art students, including leveled books and picture books. When reading picture books, the teacher points to pictures when appropriate, using an expressive voice and facial expressions to help illustrate the text.

Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
Physical Action	■ Engage students in artistic vocabulary and concepts throughout the entire artistic process through conversations and discussions. It is helpful to provide definitions and contextual information for visual arts terms and general academic words. Emphasize these terms while physical modeling and when students are engaged in artistic practice. ■ Providing alternatives to the length of time to display comprehension of key terms/concepts should vary throughout the lesson to meet all students' processing capabilities. In this example the key concept is mixing secondary colors. Three instructional tools can be offered over the lesson to assess student understanding, including: (1) a color-mixing handout to guide research on the internet with the option to be completed outside of class; (2) an in-class experiment—one that uses food color to achieve desired outcomes while recording findings using a graphic organizer—will be completed during an allotted amount of time; and (3) a computer-based quiz that can be played as a class or individually using a predetermined timer. ■ Provide alternative ways to achieve mastery of key vocabulary and concepts. In this example the key concept is for a student to create a value scale demonstrating a smooth transition gradient. A choice of mediums could be provided to practice, apply, and perform the concept. An example range of choice mediums that could be offered are charcoal, clay, or a graphic design computer program. Each of the mediums is tacitly different but can achieve the same outcome. ■ Provide alternatives to physical interaction with the key vocabulary and concepts. In this example the key concept is knowing the difference between real and implied texture. The following are four examples of how to observe, describe, and explain with a variety of methods: ■ Students can create a video recording of themselves displaying objects and explaining how the object represents real or implied texture. ■ Students can draw examples of implied texture by looking a real texture.

Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
Physical Action *(continued)*	■ Students can create implied texture by creating a crayon rubbing during a walk on campus and then presenting their findings to a small group. ■ Students can sort a stack of images into appropriate real or implied categories as they explain why they are making their choices. ■ Adaptive tools and technologies should be provided when needed, such as paintbrushes with thicker handles for grip, adaptive keyboards or mice for ease of navigating a computer, or translation devices for language clarity.
Expression and Communication	■ Provide alternative media for expression to display mastery. For instance, if asking students to draw from observation, they can be given a variety of media to practice and perform with. ■ Offer a variety of ways students can describe and explain their artistic process. For example, students can create a portfolio to document or display work. This portfolio can be per project, per quarter, or yearlong. Numerous portfolio forms can be utilized depending on choice and ability: digital, bound, folder, or display board. ■ Offer a variety of ways to respond to a prompt. For example, students are asked to respond to a five-minute video clip showcasing abstract work. Students can be given a choice to record video, post to a digital board, share verbally, or write their responses. ■ Teaching how to solve problems using multiple avenues to reach a final outcome. For example, students can be asked to use stippling to create the illusion of a sphere. This drawing can also demonstrate a light source with an appropriate shadow. Students can be given the choice of three medium toolkits to achieve this outcome. The kits can be pen and ink, charcoal, or graphite. The kits offered can provide the tools and resources needed to accomplish this task. ■ Scaffolding to assist in practice to develop independence. For example, when using a medium like scratchboard, teachers can start with value scales using a variety of techniques, such as: stippling, hatching, and contour lines. From this practice a small (3" x 3") guided rendering of a specific outcome can be used to help students gain mastery of the medium. This can be followed by an open-ended project utilizing the techniques practiced at the start of the instruction.

Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
Executive Functions	■ Each lesson should build from previous lessons, developing foundation skills that help support and guide a student's learning. Designing a lesson to help an artist build confidence allows students to take chances as they practice and experiment with the creative process. For example, there is a natural progression between seeing the contour outline of an object and then filling it in with value. Students could begin by concentrating on line, contour lines, and observational drawing. To expand their learning, concentrate on shapes becoming geometric forms using value and shading techniques. These are small steps that over time with added foundational skills build confidence so students can create a composition on their own. ■ Establishing routines in the classroom for different aspects will help students organize their thoughts and know how to manipulate the process the teacher sets forth. For example, each unit could follow the same design formula, such as: creating a hook, adding a research/sketch component, explaining/practicing key vocabulary/concepts, applying the vocabulary/concept, sharing, criticizing, and ending with a jumping-off point for the next lesson. Components of each lesson within the unit should vary. When routines are established for the year, students know what is expected of them and student-centered learning is easier to achieve. ■ Providing multiple examples of how something is done will reach all kinds of learning abilities. For example, teachers can provide multiple ways for students to achieve a specific outcome. Recording demonstrations on video and having them accessible for multiple viewings can free up time to formatively assess who needs one-on-one help. Display boards with visual examples and steps provide opportunities to review as a class and for students to continue to investigate on their own. Live demonstrations provide instruction, whether for an entire group, small group, or one-to-one. By composing a found video resource list for students to see multiple ways several artists do something for the same outcome provides students with choice.

Table 7.41: Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression *(continued)*

UDL Guideline	Instructional Strategies, Accommodations, and Modifications to Provide Multiple Means of Action and Expression
Executive Functions *(continued)*	■ Providing project steps or a checklist will serve as guidance as students progress throughout a project. Steps and checklists can be partially written out so key aspects can be written in by students to ensure accountability and provide an opportunity to review material. ■ Classroom routines should consist of a place where goals, objectives, and schedules are posted. Examples of this can range from and are not limited to writing on the front board, having a classroom agenda printed in a sketchbook, or using a digital classroom program.

Considerations for Instruction in Visual Arts

The visual arts standards provide multiple entry points for teachers and all types of learners. The visual arts standards call for a student-centered inquiry approach to learning. As teachers design instructional units and lessons to implement within their classrooms, it is critical to devote attention to developing all students' artistic skill sets, academic visual arts language and knowledge, creative capacities, and attitudes. Based on the teacher's philosophy, preparation, teaching context, and students, pedagogical approaches, and methodologies to teaching visual arts can be varied. However, the overarching goal of visual arts education is to support students in developing as artistically literate and capable students in visual arts. Therefore, the central focus of visual arts curriculum is the student. The teacher's main goal is to nourish and guide the student by utilizing various instructional methods.

Creative Studio Environments

Thoughtfully designed and standards-aligned arts instruction, proactive planning for all students, and responsive teaching engages students through a continuum of learning experiences that allow for depth and synthesis of understanding. Topics explored within the visual arts classroom range from discrete concepts and terminologies to deeper expressive, cultural, and philosophical understandings about the self and the world we live in. Using an approach that allows students to find meaning and connect new information to prior understandings and experiences is important.

For many teachers of visual arts, at the heart of the classroom instruction and akin to the discipline is the Harvard Project Zero "Studio Habits of Mind" framework in *Studio Thinking* (Hetland et al. 2007). This approach engages students in the same affective processes as the artist in the studio. The studio habits of mind are

- develop craft;
- engage and persist;
- envision;
- express;
- observe;
- reflect;
- stretch;
- explore; and
- understand the arts community (Hetland et al. 2007).

The studio habits, and an experiential approach to instruction and learning, allow students autonomy to make meaningful choices and find authentic connections to subject matter beyond the classroom walls. Allowing for student choice is especially important when designing instruction.

All students need and benefit from opportunities to experiment and explore media before discrete instruction takes place. The creating artistic process, process components, and related student performance standards provide a roadmap for fostering student achievement in these processes. Activating experiences where students experiment with media application before any direct instruction or expectation of creation takes place is asked for in the standards to "play," "experiment," or to "create without a preconceived plan" can be facilitated by asking questions like, "Let's see how many colors you can create," "Try to make as many different line qualities as you can," or, "What happens when you put the media to the paper, and what happens when you change pressure?" After experimentation, students reflect upon their findings, successes, and failures—failures being understood as a necessary and celebrated part of learning. This allows students to have valuable experiences working through problems through grappling with and coming up with possible solutions that can be connected and applied to new information, understanding, and artwork.

These types of arts classroom experiences allow students to connect to, create, and critique visual art in ways that are authentic for artists and learners. Art and design making should be informed by student artists expressing ideas, intent, and meaning within their work. This process can begin by guiding students through a process of brainstorming with open-ended prompts, such as determining mood, message, intent, form, use, and other artistic choices. Offering experiences that lead to questioning—which promotes a transformation in how to see, think, or engage as an artist—is the ultimate goal of contemporary art learning. Teaching students to frame creative choices around the intent helps students generate unique expressions of their own ideas.

Engaging students in documenting, reflecting upon, and archiving the process of their artistic learning through a sketchbook or process journal reinforces and models the studio

habit approach. Documentation of ideas and learning through visual recording of ideation, experimentation, wondering, planning, and inspiration are authentic processes of artists. As part of understanding their importance in visual arts learning, teachers may wish to have students explore multiple documentation approaches of past and current artists. Sketchbooks or process journals can take many forms, including tangible and online, based on the length of the class structure. The sketchbook serves as a record of the creative process, technical exploration, self-reflection, and idea development that can endure throughout a student's life.

Creating an environment of safety and trust where learners feel safe to take risks, explore expression, media, and develop resilience is essential for visual arts learning. The visual arts standards ask students to collaborate and brainstorm, which are both necessary skills for a global society. Teachers of visual arts nurture students' qualities of social awareness, considering the perspectives of others, and empathy by teaching the arts standards.

In all studio classrooms where students are learning and demonstrating new developed skills, they must feel they can achieve success, have the freedom to experiment, fail, and try again in a creative environment (CASEL 2019). Students regularly employ relationship skills where they communicate appropriately, cooperate, and collaborate with others. Students can be encouraged to willingly engage in challenging tasks. This can be accomplished by working in cooperative teams where they can practice self-awareness and self-management. Using these instructional practices can help the student develop and strengthen skills.

Considerations for Safe Studios and Creative Environments

Visual arts teaching grounded in the standards creates opportunities for students to develop artistic literacy and emerge as visual artists. Visual arts education takes place within classroom settings that have evolved from the traditional model to a conventional classroom studio of inquiry, risk taking, and discovery. The classroom is a differentiated space of facilitated learning experiences that engages all learners.

In elementary or schools without designated art rooms, adjustments can be made to support visual arts learning. Tables can be grouped to encourage dialogue between students. Centers can be developed to promote exploration and creative play. Most of all, meaningful teaching takes place with mindfulness and thoughtful, proactive planning.

Taking Care of Tools, Spaces, and Personal Safety as Artists

As teachers design instruction for all students, they must consider students' development of safe working habits and practices. These habits and practices will stay with students throughout their lives. Learning in visual arts involves the use of tools, materials, media, and situations that require teachers and students to *have knowledge of* safe working habits, *establish routines* for safe working habits, and *practice* safe working habits. Recognizing the inherent and critical role that safety plays in visual arts, the California visual arts

standards reflect these important learning outcomes. It is important to re-emphasize the standards that ask teachers to design and implement instruction around the students' safety within the classroom.

From kindergarten to sixth grade, students are asked in the standards to understand and demonstrate work habits for using materials, tools, and equipment. A clean environment—clear of a jumbled disarray of tools or materials—is a safe environment. As students graduate to using tools with higher risks of injury, a foundation of "cleaning as you go" and setting up space will lend to safer work environments for all students.

These same standards ask the teacher to help the students navigate the potential health risks of using or managing toxic materials such as avoiding clay dust. As students approach being ready to use glaze, plaster, inks, and more, understanding the potential health risks is vital. Both teacher and student artist must understand how artists protect themselves from injury through gloves, masks, aprons, and keeping the art room ventilated properly.

Students may be creating installations or large sculptures; working with wire, tools for carving into clay, tiles, or scratch board; or using other sharp objects. Wide, clear aisles are imperative to prevent accidentally bumping into humans, artworks in progress, and tools as the student artists work.

Parts of the art classroom that are required for good working conditions include:

- proper ventilation,
- multiple sinks,
- well-lit spaces,
- open space that allows for movement,
- large workspaces/tables to handle various sizes of paper,
- space for easels when needed,
- space for storing wet work,
- space for storing dry work, and
- racks for drying clay and greenware.

All schools should have access to kilns for firing ceramics. At the high school level schools should have welding spaces for working in metals. Art and design classrooms should include large tables or counters for holding equipment such as a printing press or for allowing drawing on oversized paper, and should also contain large storage closets for artmaking supplies and materials. Before using any equipment, students must be given safety tests on how to use the tool or equipment and avoid injury. Rules for safety and using equipment must be posted to remind students what required actions are necessary in case of an equipment malfunction or emergency, including shut-off safety valves and other procedures. Teachers must understand what to do in case of an accident in the workspace.

Safe and Nontoxic Materials

The following examples and considerations are intended to encourage teachers to critically consider and be aware of issues that might endanger the health of themselves and students, while also maintaining a safe arts environment.

- Prevent or alleviate muscle strains to promote sustainability of practice.
- Younger, more curious students present higher safety risks when using arts supplies.
- The presence of food in the arts classroom presents risks for contamination and compromises the safety of the arts environment.
- Using masks may be necessary to protect students and teachers from dangerous materials.

Painting and Drawing

Teachers must be aware of health hazards associated with painting and drawing mediums being used in their care. Working safely is important and emphasized in how art materials are handled, selected, and discarded. Some basic safety guidelines are

- read the label to be sure to understand what you are working with and any associated hazards;
- do not use drink containers to store paints—use jars with lids or keep all paints in the original container if possible when storing;
- cover or place a lid on the container when not in use to avoid evaporation or spillage; and
- when changing containers, label them properly with the contents and associated hazards.

Teachers must ensure that all materials used within the arts classroom are nontoxic. Paints used in visual arts teaching must not contain metal pigments and must be labeled nontoxic. These are easily identified by the product label.

Water-based paints include watercolor, acrylic, gouache, and tempera. Water is used for thinning and cleanup. Acrylics and some gouache may contain small bits of formaldehyde as a preservative. All water-based paints contain preservatives to prevent mold or bacterial growth. Teachers must only use nontoxic water-based paints with students.

Paints that are not water-based, including oil paints or encaustic materials that need solvents to thin or clean up, are not recommended for use in TK–12. Teachers must always consider the age of the students and be familiar with related district policies.

Working with Ceramics

A wide variety of precautions should be taken when working with clay. These include but are not limited to the following:

- Use premixed clay whenever possible to avoid clay dust.
- Clay storage and mixing should take place in a separate room and bags of clay should be off the floor to make cleaning up easier.
- Clay mixers should be equipped with exhaust ventilation and proper machine guards so the mixer cannot be opened while the mixer blades are turning.
- Be careful of the moving parts on kick or electric wheels.
- Recondition clay by cutting still-wet clay into small pieces, letting the pieces air-dry, and soaking them in water.
- Finish greenware while still wet or damp with a fine sponge. Do not sand greenware.
- Minimize dust levels by wet mopping floors and work surfaces daily.
- Use lead-free glazes; it must state lead-free or leadless on the label.
- Gloves should be worn while handling wet or dry glazes.
- Hot kilns produce infrared radiation, which is hazardous to the eyes. Always use infrared goggles approved by the American National Standards Institute (ANSI) or handheld shields when looking into the operating kiln.
- High heat is generated by kilns, even electric kilns. Always check that the kiln has shut off.

Using Other Artmaking Materials

Artists use many products in spray form, including fixatives, retouching sprays, paint sprays, varnishes and adhesive sprays, airbrushes, aerosol spray cans, or spray guns. Spray mists are hazards; aerosol spray paints contain propellants, such as isobutanes and propane, which are extremely flammable and can cause fire. Other aerosol spray products for use in retouching and varnishes contain solvents, propellants, and particulates being sprayed. Teachers must ensure that any of these types of products are nontoxic.

Dry drawing media includes dust-creating media such as charcoal and pastels. The dust issue can be solved with aerosol spray fixatives such as crayons and oil pastels, which do not create dust. Charcoal is usually made with willow or vine sticks heated without moisture to create the black color. Compressed charcoal sticks use various resins in a binder to create the color. Charcoal dust is not often considered troublesome, but it can be hazardous when used over a prolonged time and when charcoal dust is blown off artwork. Some colored chalks have dust that is not generally a problem, but students or adults with asthma sometimes have medical issues with dusty chalks—this is considered a nonspecific dust reaction, not a toxic reaction.

Pastel sticks and pencils can sometimes be bound by a resin. Some pastels are dustier than others. As with charcoal, prolonged use and blowing the dust off artwork are the major concerns. Crayons and oil pastels do not present inhalation hazards and are much safer products than pastels.

Permanent and workable spray fixatives used to "fix" drawings contain toxic solvents. High exposure can occur when sprayed in the air.

Things to remember:

- Use the least-dusty types of pastels and chalks. If students have asthma, it would be important to switch to using oil pastels or similar nondusty media.

- When using fixatives, use a spray booth if utilized in instruction on a regular basis. If used occasionally, use outdoors with a National Institute for Occupational Safety and Health (NIOSH)-approved respirator equipped with organic vapor cartridges and dust and mists filter for protection. An exhaust fan is important to remove organic vapors or particulates.

- Do not blow off excess pastel or charcoal dust. Instead, tap off the dust so it falls to the floor or onto paper on the floor.

- Use a wet mop or wet wipe to clean all surfaces of dusts.

Liquid drawing media includes water-based and solvent-based pen and ink and felt-tip markers. This includes dry-erase or whiteboard markers. Drawing inks are usually water-based. Permanent felt-tip markers contain solvents; however, newer brands contain the less-toxic propyl alcohol (which can be an eye, nose, and throat irritant). The major concern for using permanent markers is from using several of them at the same time at close range.

Things to consider:

- Use water-based markers and drawing inks.

- Alcohol-based markers are less toxic.

- When using permanent markers, use with good ventilation.

- Never paint on the body with markers, drawing inks, or paints. Use only makeup that is specially made for face and body painting.

Teachers using art materials must understand the need for a safe working environment for both themselves and the students. Everyone must follow all district safety rules and state guidelines when teaching and working with visual art materials. As students grow toward more sophisticated work with all visual art-making media, it is vital that they understand the potential health risks. It is required of both the teacher and the student artist to understand how to protect themselves and others from injury.

Primary Sources in Visual Arts

The historical and cultural connection with visual arts is vast and documented through thousands of primary sources. These valuable resources are available to teachers and students in numerous books, museums, and websites. Primary sources are creative works, original documents, or artifacts that define a culture and provide insight to a time and

place in history. The largest holding of primary sources in the world that is accessible to the general public is The Library of Congress (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link1), with "millions of books, recordings, photographs, newspapers, maps, and manuscripts" (n.d.). Primary sources provide teachers and students a glimpse into the real life, culture, and history of visual arts that brings the arts to life.

Through primary sources students can understand an event, item in time, construct knowledge, integrate information, and create connections to people and events that place history as an actual living moment. Using primary sources also encourages students to think critically and further research information surrounding the art or artifacts that rarely stand in isolation and are usually connected to additional significant events. This critical thinking process asks the student to view and identify academically oriented sites and to determine if the source is authentic; and, if so, how this is determined. Primary sources also invite the student to step into history and foster empathy and understanding.

When given the opportunity to work with primary sources, visual art students can experience living history and expand their minds into the world outside the walls of their classroom. Access to primary sources, including original manuscripts of artist writings, images, historical records, journal entries, sketchbooks, diaries, letters, or historical newspaper articles, allow students to deepen their understanding of the concept, period, piece, or idea they are studying.

In addition to the Library of Congress, the Smithsonian, National Archives, and many universities (such as the Chicago Art Institute and the Washington and Lee University Library) have web galleries. Museums also offer avenues for exploring primary sources, such as the Getty Research Institute's Getty Research Portal (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link2). Another online source is Artcyclopedia (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link3), a large depository of images that students can browse artists by categories such as art movements, women artists, medium, subject, nationality, and name.

Artistic Citizenship in Visual Arts

Technology has expanded visual arts learning and making. What was once confined within the walls of the classroom is now a global experience. In a world of rapidly developing technologies, students need digital citizenship engrained into their critical thinking skills. In the school setting students have access to resources and multiple learning opportunities through their smartphones and various other devices such as tablets, classroom sets of laptops, one-to-one devices, or stationary computer labs.

Students are growing up with technology at their fingertips. Many are comfortable with social media and have had access to readily available internet. Entrepreneurship is on the rise because young minds can bring ideas to fruition with the resources available on the web. With opportunities being put forward and delivered at such a high pace comes a need for modeling and teaching digital mindfulness.

As visual artists, students are given unique opportunities in class to share and experience, firsthand, the feelings and outcomes of artistic experiences. The arts standards include an expectation that presenting work is part of what visual arts students do. This means that teachers must provide the educational opportunities for students to experience, on both a small and large scale, sharing (Presenting) works of art or design in small or large venues. With the internet, the life of the sharing exists as long as the file is held by the platform. With the ability now to share and present work on the web, students must understand the conditions, ethics, and legalities of sharing across the web.

Professional Integrity

Professional integrity builds a foundation for trust in relationships, both inside and outside of the classroom. Students must have opportunities to engage professionally with peers and the larger world of visual arts through multiple media and modalities. With digital tools, immediate access and connection to the larger world is simple, and teachers must provide guidance on how to build healthy and ethical interpersonal relationships with peers and others, both in person and online.

Intellectual Property

The internet is vast. It has restructured what and how intellectual property is viewed, engaged with, and retained. With the ease of access and the privacy of digital devices, visual arts educators should note that each of the following are the intellectual property of its creator:

- Painting, sketch, drawing, or other artistic work
- Choreographic, literary, dramatic, musical, and architectural work
- Image, graphic, audio recording, and video recording
- Text

Digital tools have provided easier access to images, artmaking approaches, digital venues, and infinite resources for students and teachers alike. Digital citizenship encompasses a range of topics that promote safety and practical common sense for all ages. Teaching digital citizenship models good choice-making skills when engaging with cyberspace.

Visual arts educators must demonstrate and model professionalism for their students and follow the appropriate steps when using the intellectual property of others as a primary source in the classroom. Students and educators must be aware of the proper protocols and legalities of using existing works in the visual arts, including components for collage, assemblage, found-object, and social-commentary artwork. Students should assume that the existing work and content available through the internet or elsewhere is protected by various intellectual property rights, which prohibit unauthorized copying, modification, incorporation, display, or other visual arts use, despite being easily viewable online. Visual arts teachers must be aware of how intellectual property laws apply to visual arts and teach students to respect the tenets of intellectual property rights.

Teachers should also teach students to recognize, value, and preserve their own intellectual property rights in creating visual artworks. Students must learn the intellectual property requirements related to the public display of visual artworks, such as paying for royalties and securing the rights to any or all pieces they choose to use in their projects. Teachers must also introduce students to the concept of "fair use" under copyright laws and how it may apply to visual artworks. Teachers may access more detailed information about copyrights and fair use from the US Copyright Office (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link4) and more detailed information about patents and trademarks from the US Patent and Trademark Office (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link5).

Teachers should look to their district policies or legal counsel for further guidance on intellectual property issues.

Developing Artistic Entrepreneurs

"The ubiquity of images in young people's lives has transformed the way they learn and perceive the world. And their use of images has created a demand for new skills to enable all young people to make sense of the visual world. The predominance of visual images and demand for new abilities has also transformed the workplace."

— National Art Education Association, in Learning in a *Visual Age: The Critical Importance of Visual Arts Education* (2016)

Visually literate students who love art and design can turn their passion into a career in a myriad of ways. California's creative economy provides a multitude of avenues for visual arts students through their adulthood to engage in artmaking as entrepreneurs. Students may choose to enter the creative industry, such as becoming a solo professional artist or artist/designer that works for a business. All businesses have artists that work to support their products or manage the creation and design of products. The creative industry also has many options for arts-related careers, such as graphic design, advertising, photography, web design, or product design. Each of these careers require an understanding of the language of visual arts, and the power of communicating on an expressive level.

Creative companies look for the characteristics in potential employees that visual arts will have developed in students. They look for potential employees that have the technical visual arts and communication skills and additional characteristics such as creativity, resilience, problem solving, empathy, and teamwork. A student's passion for visual arts that was developed in their formative years and cultivated can transfer into a lifelong career doing what they love every day.

Students can also combine their visual arts passion and desire to address a greater need in the world. There are hundreds of arts-related careers, and as technology changes, new jobs are created that combine the artist's vision and activist's voice, including designers, art therapists, digital artists, bloggers, solo artists, arts educators, art marketing, and arts management.

A well-rounded arts curriculum should inspire student artists and designers to investigate roles available in the industry. Teachers should provide opportunities for students to research the various professional fields and careers and identify those who work in the creative industry to gain insight into a role. Teachers may want to contact such individuals and invite them to video chat with the class to share their story and work with students.

In today's global and digital world, students may already be engaging in sharing or selling their creative works through informal or formal approaches. In the contemporary market, it is essential that they develop skills in branding, product promotion, and self-promotion. Teachers providing a platform for innovation and real-world connections set the stage for their students to have meaningful careers. Visual arts teachers must support students as they learn, understand, and navigate artistic entrepreneurship.

Conclusion

"Art is something that makes you breathe
with a different kind of happiness."

—Anni Albers, textile artist and graphic designer

Students in visual arts need foundational learning as well as opportunities to focus on a specific medium as they move from elementary into secondary visual arts education. They need opportunities to study the depth and breadth of visual arts, through 2D, 3D, and digital media, while examining the past and contemporary practices of artists as they shape their own artistic voice and vision, style, and way of communicating through visual arts.

Visual arts education prepares students to be visually, creatively, and verbally fluent in the language of images. Through inquiry, process-based learning in visual arts, and engaging in aesthetic experiences, students gain creative and flexible forms of thinking and creating. Engaging students in this learning empowers them with the habits, mindsets, and skills to make visible and tangible their unique student voice. The *California Arts Standards* in visual arts are designed to develop all students' artistic literacy from TK–12. Throughout students' educational experience, they must engage in the creative practices of imagining, investigating, constructing, and reflecting, while also learning to respond, present, synthesize, and connect their visual arts learning and artistic work to wider contexts. Visual arts education provides students with cognitive and creative habits and skills to support

healthy life experiences, well-being, lifelong learning, and career potential. Students gain an understanding of civilization and their role within civilization through the study of visual arts. All students must be given every opportunity to learn in visual arts to foster lifelong learning and as a foundation of civilization.

Glossary

The *California Arts Standards* glossary is intended to define select terms essential to understanding and communicating about the standards. The glossary contains only those terms that are highlighted in each artistic discipline's performance standards. The glossary definitions explain the context or point of view from the perspective of the artistic discipline, regarding the use of terms within the standards. Glossary definitions are not meant to be an exhaustive list or used as curriculum.

art: In everyday discussions and in the history of aesthetics, multiple (and sometimes contradictory) definitions of art have been proposed. In a classic article, "The Role of Theory in Aesthetics," Morris Weitz recommended differentiating between classificatory (classifying) and honorific (honoring) definitions of art (1956).

In the *California Arts Standards*, the word "art" is used in the classificatory sense to mean "an artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated."

An important component of a quality visual arts education is for students to engage in discussions about honorific definitions of art—identifying the wide range of significant features in art-making approaches, analyzing why artists follow or break with traditions and discussing their own understandings of the characteristics of "good art."

appropriation: Intentional borrowing, copying, and alteration of preexisting images and objects.

artist statement: Information about context, explanations of process, descriptions of learning, related stories, reflections, or other details in a written or spoken format shared by the artist to extend and deepen understanding of his or her artwork; an artist statement can be didactic, descriptive, or reflective in nature.

artistic investigations: In making art, forms of inquiry and exploration; through artistic investigation artists go beyond illustrating pre-existing ideas or following directions, and students generate fresh insights—new ways of seeing and knowing.

art-making approaches: Diverse strategies and procedures by which artists initiate and pursue making a work.

artwork: Artifact or action that has been put forward by an artist or other person as something to be experienced, interpreted, and appreciated.

brainstorm: Technique for the initial production of ideas or ways of solving a problem by an individual or group in which ideas are spontaneously contributed without critical comment or judgment.

characteristic(s): Attribute, feature, property, or essential quality.

characteristics of form (and structure): Terms drawn from traditional, modern, and contemporary sources that identify the range of attributes that can be used to describe works of art and design to aid students in experiencing and perceiving the qualities of artworks, enabling them to create their own work and to appreciate and interpret the work of others.

collaboratively: Joining with others in attentive participation in an activity of imagining, exploring, and/or making.

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

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

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

contemporary criteria: Principles by which a work of art or design is understood and evaluated in contemporary contexts which, for example, include judging not necessarily on originality, but rather on how the work is recontextualized to create new meanings.

context: Interrelated conditions surrounding the creation and experiencing of an artwork, including the artist, viewer/audiences, time, culture, presentation, and location of the artwork's creation and reception.

copyright: Form of protection grounded in the US Constitution and granted by law for original works of authorship fixed in a tangible medium of expression, covering both published and unpublished works.

Creative Commons: Copyright license templates that provide a simple, standardized way to give the public permission to share and use creative work on conditions of the maker's choice (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link6).

criteria: In art and design, principles that direct attention to significant aspects of a work and provide guidelines for evaluating its success.

critique: Individual or collective reflective process by which artists or designers experience, analyze, and evaluate a work of art or design.

cultural contexts: Ideas, beliefs, values, norms, customs, traits, practices, and characteristics shared by individuals within a group that form the circumstances surrounding the creation, presentation, preservation, and response to art.

cultural traditions: Pattern of practices and beliefs within a societal group.

curate: Collect, sort, and organize objects, artworks, and artifacts; preserve and maintain historical records and catalogue exhibits.

curator: Person responsible for acquiring, caring for, and exhibiting objects, artworks, and artifacts.

design: Application of creativity to planning the optimal solution to a given problem and communication of that plan to others.

digital format: Anything in electronic form including photos, images, video, audio files, or artwork created or presented through electronic means; a gallery of artwork viewed electronically through any device.

established criteria: Identified principles that direct attention to significant aspects of various types of artwork in order to provide guidelines for evaluating the work; these may be commonly accepted principles that have been developed by artists, curators, historians, critics, educators, and others or principles developed by an individual or group to pertain to a specific work of art or design.

exhibition narrative: Written description of an exhibition intended to educate viewers about its purpose.

expressive properties: Moods, feelings, or ideas evoked or suggested through the attributes, features, or qualities of an image or work of art.

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

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

found object: The use of man-made or natural objects not normally considered traditional art materials. Found objects are transformed by changing meaning from their original context. The objects can be used singly or in combination (e.g., assemblage or installation).

genre: Category of art or design identified by similarities in form, subject matter, content, or technique.

image: Visual representation of a person, animal, thing, idea, or concept.

imaginative play: Experimentation by children in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating.

installation art: Art designed to exist in a site-specific location whether inside or outside, public or private. Contemporary art installation materials can range from everyday objects and natural materials to new and alternative media. Often the viewer walks into the installation space and is surrounded by the art.

material culture: Human-constructed or human-mediated objects, forms, or expressions that extend to other senses and study beyond the traditional art historical focus on the exemplary to the study of common objects, ordinary spaces, and everyday rituals.

materials: Substances out of which art is made or composed, ranging from the traditional to "nonart" material and virtual, cybernetic, and simulated materials.

media: Mode(s) of artistic expression or communication; material or other resources used for creating art.

open source: Computer software for which the copyright holder freely provides the right to use, study, change, and distribute the software to anyone for any purpose (https://www.cde.ca.gov/ci/vp/cf/ch7.asp#link7).

personal criteria: Principles for evaluating art and design based on individual preferences.

portfolio: Actual or virtual collection of artworks and documentation demonstrating art and design knowledge and skills organized to reflect an individual's creative growth and artistic literacy.

preservation: Activity of protecting, saving, and caring for objects, artifacts, and artworks through a variety of means.

preserve: Protect, save, and care for (curate) objects, artifacts, and artworks.

relevant criteria: Principles that apply to making, revising, understanding, and evaluating a particular work of art or design that are generated by identifying the significant characteristics of a work.

style: Recognizable characteristics of art or design that are found consistently in historical periods, cultural traditions, schools of art, or works of an individual artist.

technologies: Tools, techniques, crafts, systems, and methods to shape, adapt, and preserve artworks, artifacts, objects, and natural and human-made environments.

venue: Place or setting for an art exhibition, either a physical space or a virtual environment.

visual components: Properties of an image that can be perceived.

visual imagery: Group of images; images in general.

visual organizational strategies: Graphic design strategies such as hierarchy, consistency, grids, spacing, scale, weight, proximity, alignment, and typography choice used to create focus and clarity in a work.

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

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Long Descriptions of Graphics for Chapter Seven

Figure 7.1: Multiple Entry Points

The artistic processes and their related process components—Creating (imagine, plan, make; reflect, refine, revise; investigate); Presenting (analyze, prepare, present); Responding (perceive, analyze; evaluate; interpret); and Connecting (synthesize, relate)—offer multiple entry points into visual arts. Return to Figure 7.1.