



Visual Arts

Grades K-2

Overview

Visual arts education in Grades K-2 provides students with a developmentally appropriate foundation upon which advanced content is built in subsequent grades. Young children respond and grow in a curriculum where the teaching of art fundamentals—the elements of art and principles of design—is sequential and goal-oriented. They experience joy and confidence through self-expression when using acquired knowledge and skills to solve artistic problems creatively.

Students in Grades K-2 come to school with diverse learning experiences in the arts. Some have explored visual arts in preschool programs, while others may have had less structured, and perhaps limited, visual arts experiences. Students possess a variety of learning styles and are highly enthusiastic, inquisitive, adventuresome, and visually stimulated by the world around them. Foundation gained in early art experiences aids students in the development of artistic skills and insights that can be used in future problem-solving situations. The Grades K-2 visual arts curriculum emphasizes cognitive, affective, sensory, and motor skill development.

The visual arts classroom provides a safe and appropriate environment for student exploration and assessment in Grades K-2. This environment is active and stimulating, and provides materials and equipment—including technology—adapted to students' needs to allow for individual, cooperative, and responsible growth and learning to take place.

In the early elementary curriculum, emphasis is placed on producing, responding to, and understanding art. Learning of the elements of art and principles of design is accomplished by using traditional, digital, and multimedia technology. In addition, the curriculum allows students to become aware of art and artists in local, national, and international communities. While assessment of students in Grades K-2 is primarily subjective and teacher-directed, content standards for these grades provide opportunities for measurable evaluation.

Visual Arts Kindergarten

During the kindergarten years, students learn to listen, share, cooperate, use materials responsibly, and follow directions in a formal school setting. They begin to develop representational thought about things not present and learn to tap their imaginations as they explore the importance of building positive relationships with others.

The visual arts classroom provides a safe and appropriate learning environment with attention to individual learning styles and opportunities for exploration and discovery. The environment promotes cognitive, affective, sensory, and motor skill development.

Kindergarten students are introduced to the elements of art and principles of design, the foundation upon which advanced content is built in subsequent grades. Visual arts concepts explored at this grade level include line, shape, color, texture, and repetition.

Produce

Students will:

1. Use selected materials to produce works of art.
Example: water-soluble paint, clay
 - Creating works of art using a variety of traditional processes
Examples: crayon-resist paintings, folding and curling different kinds of paper
 - Creating two- and three-dimensional art forms
Examples: finger painting, paper collages, clay pinch pots
 - Recognizing safe and proper use and care of basic tools, materials, and supplies, including scissors, pencils, crayons, markers, glue, paints, paintbrushes, and clay
Example: properly holding and using scissors to cut paper
2. Use line, shape, color, texture, and repetition to produce works of art.
Examples: line—curved, straight, jagged, zigzag, bumpy, wavy;
shape—circle, triangle, square;
color—primary, secondary;
texture—rough, smooth, soft, furry;
repetition—pattern
3. Create works of art to communicate ideas and moods.
 - Producing expressive portraits

Respond

4. Identify line, shape, color, texture, and repetition in works of art.
 - Identifying similarities and differences in works of art
Examples: shape, color, size
 - Identifying media used in a work of art
Examples: paint, clay, crayons
5. Identify moods, feelings, and emotions generated by a work of art.
Examples: happiness, sadness

Understand

6. Identify artistic characteristics of cultures, times, and places.
Examples: cultures—designs on tribal masks of Africa and carnival masks of Brazil,
times—line quality of prehistoric cave drawings,
places—architectural design of medieval castles in Europe
7. Identify examples of visual arts within the community.
Examples: architecture, murals, environmental sculptures, digital media productions,
museums
8. Identify works of art viewed by using digital media tools and products.
Example: using the Internet to participate in interactive museum programs
9. Identify similarities among the visual arts and other disciplines.
Examples: language arts—viewing illustrations in literature selections by authors or
illustrators such as Eric Carle, Gerald McDermott, and Dr. Seuss;
social studies—identifying similarities and differences in clothing styles worn
by people of various time periods, cultures, and professions

Visual Arts

First Grade

The overall goal of the first-grade visual arts program is to guide students in the development of skills in the areas of listening, sharing, cooperating, using materials responsibly, and following directions. Providing foundational experiences and opportunities in the visual arts serves to stimulate students to become independent thinkers and lifelong, creative problem solvers.

Students entering first grade have a wide range of technical and creative abilities. They need time to conceptualize ideas and transform these ideas into works of art. An effective visual arts instructional environment allows for hands-on opportunities, cooperative learning strategies, and verbal communication. Such a setting promotes cognitive, affective, sensory, and motor skill development.

In Grade 1, students continue to learn about the elements of art and principles of design, the foundation upon which advanced content is built in subsequent grades. Form and space are added to the art concepts of line, shape, color, texture, and repetition for students to use in building visual literacy. These concepts enable students to develop skills for describing and explaining their works of art.

Produce

Students will:

1. Create works of art using a variety of techniques.
Example: creating prints and collages using found objects
 - Creating works of art using a variety of subject matter, including still life paintings and portraits
Examples: still life painting of fruit in a bowl, family portraits
 - Producing three-dimensional works of art
Examples: found-object sculptures, clay sculptures such as pinch pots
2. Apply primary, secondary, and neutral colors; line directions; form; and space to create works of art.
Examples: primary and secondary colors—mixing primary colors to achieve secondary colors in paintings of aliens,
neutral colors—creating and painting sculptures similar to Charles Lucas’ outdoor sculpture *The New Breed*,
line direction—creating paintings similar to Piet Mondrian’s *Broadway Boogie Woogie*,
form—creating a work of art similar to Frederick Roth’s sculpture *Columbia Lion*,
space—creating figures using found objects such as spools and cardboard tubes

Respond

3. Identify neutral colors, form, and space in works of art.
Examples: neutral colors—Georges Braques' Cubist still life paintings,
form—Pueblo Indian ceramic storyteller sculptures,
space—Alexander Calder's mobiles
4. Recognize similarities and differences in media, visual and tactile characteristics, and natural or man-made forms used in artwork.
Example: visual and tactile characteristics—Jacob Lawrence's collages versus Frank Stella's and George Seurat's paintings,
natural or man-made forms—texture of pine cone versus texture of concrete block,
media—differences between tempera and watercolor paints
5. Describe moods, feelings, and emotions depicted by a work of art.
Examples: dark room representing loneliness, sunny sky representing cheerfulness

Understand

6. Recognize artistic characteristics of various cultures, times, and places.
Examples: cultures—dots in Aboriginal dream paintings,
times—fashion depicted in Early American paintings,
places—pyramids of Egypt
 - Using digital media to view works of art
Example: using a compact disk-read-only memory (CD-ROM) to view characteristics of works of art
7. Identify visual arts professions within a community.
Examples: landscape architects, sculptors, interior designers, museum curators

Visual Arts

Second Grade

Second-grade students enjoy learning about cultures, times, and places beyond their immediate environment. They are able to solve increasingly challenging problems and to discuss and discover new media, artists, and works of art. Activities involving these discoveries provide opportunities for visual arts students to consider multiple solutions to artistic problems.

The visual arts classroom setting for second-grade students provides a meaningful and active learning environment with attention to individual learning styles. Instruction in Grade 2 continues to promote opportunities for exploration and discovery as well as cognitive, affective, sensory, and motor skill development.

Exploration of ideas and justification of solutions to artistic challenges allow second-grade students to expand upon prior knowledge of the elements of art and principles of design. Art concepts emphasized at this grade level include line, shape, color, texture, repetition, form, space, and balance. These same concepts continue to be emphasized at the more advanced levels of the visual arts curriculum.

Produce

Students will:

1. Apply a variety of procedures, methods, and subject matter in the production of two-dimensional works of art, including landscapes, still lifes, and relief prints.
Example: producing paintings, drawings, and relief prints of family life and neighborhood play
 - Producing three-dimensional works of art
Example: pinching and pulling clay to create clay dinosaurs
 - Demonstrating appropriate safety, care, and use of printmaking and sculptural materials and equipment
Examples: printmaking inks, carving instruments, wire sculptures
2. Apply analogous and intermediate colors, symmetrical balance, and geometric and organic shapes in the production of works of art.
Examples: monoprint of butterfly, landscapes with intermediate color schemes, Georgia O'Keeffe's flower images in pastel drawings
3. Express ideas, feelings, and moods through traditional and digital media in creating works of art.
Examples: showing happiness by using traditional media such as crayons or paints in the production of a portrait based on Paul Klee's *Senecio or Head of a Man*; using digital drawing and painting programs to generate ideas in the production of a fantasy cityscape

Respond

4. Explain similarities and differences in works of art, including color schemes, symmetrical balance, and geometric and organic shapes.
Examples: naming the similarities and differences in works by Eric Carle and Peter Max depicting butterflies, discussing organic shapes in Henry Moore's sculpture *Working Model for Oval with Points* and geometric shapes in David Smith's *Cubi* series sculptures
5. Describe the media technique used in a specific work of art.
Example: describing the technique of pointillism by Georges Seurat in *A Sunday on La Grande Jatte*
 - Identifying the technique of spatial relationships, including foreground, middle ground, and background
Example: identifying overlapping shapes that create depth in Grant Wood's landscapes
6. Relate moods, feelings, and emotions generated by a work of art to life experiences.
Examples: relating the happy moods and feelings of children at play as depicted in Winslow Homer's *Snap the Whip* to those of contemporary neighborhood children at play

Understand

7. Describe artistic styles of various cultures, times, and places.
Examples: cultures—Japanese painting techniques, times—mosaics of the Roman Empire, places—architectural structures of the Middle East and Russia
 - Describing ways in which visual arts connect to other disciplines
Example: describing Edgar Degas' ballerina works in relation to dance, Pablo Picasso's *Three Musicians* in relation to instrumental music, and George Rouault's clowns in relation to costumes in theatre productions
8. Identify ways art reflects and records history.
Examples: pictographs created by the Plains Indians, Mayan glyphs, Frederic Remington's paintings and sculptures of the American West
 - Using digital media to view works of art

Visual Arts

Grades 3-5

Overview

Visual arts education in Grades 3-5 provides students with a foundation of developmentally appropriate content upon which more advanced content is built in subsequent grades. Students respond and grow in a curriculum in which the teaching of art fundamentals is sequential and goal-oriented. They experience joy and confidence through self-expression when using acquired skills and knowledge to continue solving artistic problems creatively.

The Grades 3-5 visual arts curriculum focuses on strengthening students' cognitive, affective, sensory, and motor skill development. As students progress from dependent to independent thought processes, they are growing in their social and emotional development. In Grades 3-5, students' cognitive and technical abilities become more fully developed. Teacher, peer, and self-assessment practices increase in rigor and can remain subjective in nature or be measured for evaluative purposes.

The visual arts classroom in Grades 3-5 provides a safe and appropriate setting for student exploration and assessment. An active and stimulating environment provides materials and equipment—including technology—adapted to meet students' needs. The ideal art environment facilitates responsible growth in learning and encourages artistic fluency as students work both individually and in groups.

In the Grades 3-5 curriculum, emphasis is placed on producing, responding to, and understanding art while promoting the elements of art and principles of design through traditional, digital, and multimedia technology. In addition, the curriculum promotes an awareness of the influence of the past on contemporary culture, along with an increased awareness of art, artists, and diverse cultures found throughout the world.

Visual Arts

Third Grade

Third-grade students are active and inquisitive. They are primarily concrete learners, acquiring knowledge through visual stimulation and hands-on experiences. Students in this grade are making connections between their personal lives and various cultures, times, and places.

In Grade 3, the visual arts classroom learning environment encourages students to work together as a community of learners yet provides an atmosphere in which they are valued individually for their ideas and contributions. Such an environment promotes self-confidence, and students are more receptive of suggestions for improvement.

As cognitive and technical skills increase in third grade, the elements of art and principles of design continue to be the basis of the visual arts curriculum. Expanded forms of assessment, such as critiques and self-assessments, become more meaningful to students as they implement skills in producing, responding, and understanding works of art.

Produce

Students will:

1. Utilize a variety of processes and media in the production of artwork.
Examples: producing a drawing using markers and crayons, painting using watercolors and pastels on watercolor paper
 - Utilizing digital processes to produce works of art
Example: using a paint program to design a digital quilt
2. Produce works of art depicting genre subject matter.
Examples: interiors in the paintings of Benny Andrews and Pieter Brueghel, landscapes of Grandma Moses (Anna Mary Robertson), portraits of daily life by Norman Rockwell
3. Apply the elements of art and principles of design, including complementary and monochromatic color schemes, value, contrast, and asymmetrical balance in works of art.
Examples: using positive and negative space or complementary color schemes to create contrast in designs, using gray scales, mixing white to create tints and black to create shades
4. Create symbolic works of art to communicate ideas.
Example: using personal symbols to create a medieval family crest or heraldry
5. Demonstrate appropriate safety, care, and use of art materials and equipment.

Respond

6. Compare works of art in terms of complementary color schemes, value, contrast, and asymmetrical balance.
Example: comparing elements of art and principles of design used to depict water in Winslow Homer's *Gulf Stream* and Katsushika Hokusai's *The Great Wave*
7. Identify symbols and signs depicting specific ideas, moods, feelings, and emotions generated by a work of art.
Examples: sign depicting theme of love in Robert Indiana's *Love* sculpture, raising of the flag in the National Iwo Jima Memorial Monument generating feelings of patriotism
8. Identify ideas and feelings expressed by individual artists in works of art.
Examples: feeling of triumph in Emmanuel Leutze's painting *George Washington Crossing the Delaware*; happiness in Robert Henri's *Laughing Child*

Understand

9. Contrast artistic styles of various cultures, times, and places.
Examples: cultures—Asian landscapes versus Albert Bierstadt's landscapes, times—art deco interiors versus minimalist interiors, places—paintings of covered bridges in rural areas versus suspension bridges in urban areas
 - Using digital media to compare artistic styles of various works of art
 - Identifying symbols from different cultures, times, and places that portray common themesExamples: color purple relating to royalty, arrow or spear symbolizing the hunt

Visual Arts

Fourth Grade

Students in Grade 4 are becoming more expressive as they respond to life experiences through artistic challenges. Although they are primarily concrete learners, these students are intrigued with more abstract modes of solving artistic problems. To nurture this interest, the fourth-grade classroom environment promotes the active engagement of students in their learning through independent and group projects, including opportunities for self-assessment. These experiences allow students to strengthen the skills needed to communicate, reason, solve artistic problems, and reach higher levels of cognitive thinking.

Although the visual arts content for Grade 4 continues to build upon the elements of art and principles of design, new concepts, techniques, and media provide opportunities for students to explore alternative solutions for self-expression. These experiences help students continue to develop in multiple domains—cognitive, physical, social, and emotional.

Produce

Students will:

1. Produce two- and three-dimensional works of art with a variety of traditional and digital processes, materials, subject matter, and techniques.
Examples: processes—using a digital camera to create images to be digitally altered;
materials—creating *papier-mâché* animals;
subject matter—creating portraits, landscapes, still lifes, interiors, or seascapes;
techniques—layering materials such as cardboard, rubber, fabric, paper clips, and papers to create a collagraph
2. Use traditional and digital media in the production of graphic design to communicate ideas and feelings.
Example: designing posters, book covers, or logos on the themes of recycling, drug awareness, or endangered species
3. Apply the elements of art and principles of design, including rhythm, movement, and emphasis, in the creation of works of art.
Examples: producing collages or paintings similar to those of Romare Bearden and Piet Mondrian that were inspired by music, creating works of art similar to Diego Rivera’s works that were inspired by everyday life experiences in Mexico

Respond

4. Describe how the elements of art and principles of design, including rhythm, movement, and emphasis, are used in a specific work of art.
Examples: movement as depicted in the use of line and painting techniques in Wassily Kandinsky's abstract works, emphasis as depicted in Giorgio de Chirico's *The Nostalgia of the Infinite*, rhythm as depicted in Jackson Pollock's *Autumn Rhythm*, movement in Glenna Goodacre's sculpture *Puddle Jumpers*
 - Critiquing works of art orally or in writing, using the elements of art and principles of design
Example: reflecting upon the creative process and success of personal works of art in an electronic portfolio
5. Describe functions of art within the total environment, including functional sculptures, urban improvement, and transportation.
Examples: functional sculptures—fountains, benches, playground equipment; urban improvement—murals on walls; transportation—bridges
6. Compare different interpretations of the same subject or theme in art.
Example: landscapes by Impressionist and Hudson River School artists

Understand

7. Utilize community resources to identify works of art from various cultures, times, and places.
Examples: guest artists, artists-in-residence, museums, libraries, universities
8. Identify works of art from various artists that were inspired by the environments in which they were created.
Example: Alabama artists inspired by their heritage and environment, including Howard Finster's painting *Coke Bottle*, Jimmy Lee Sudduth's painting *Cotton Pickers*, and Frank Fleming's sculpture *Storyteller*

Visual Arts

Fifth Grade

Students in Grade 5 experience increased cognitive, emotional, and social development. As they become more aware of their immediate surroundings, students' interest in the expanded environment begins to emerge. Students recognize the benefits of teacher, peer, and self-assessment when reflecting, understanding, and producing works of art. They develop a more sophisticated sense of visual arts as a means of expressing their feelings and emotions and learn to assess their ability to communicate thoughts and viewpoints and to understand the opinions of others. To accommodate these developmental changes, the fifth-grade visual arts classroom provides a positive learning environment that encourages students to think creatively and to expand their technical skills.

Visual arts content standards for Grade 5 require students to become engaged in historical and cultural investigations of works of art, media, techniques, and processes. Greater awareness of the elements of arts and principles of design in the process and production of works of art is achieved through the objectives set forth in these standards. As students begin to manipulate ideas, media, and techniques, they also become more respectful of other viewpoints and works of art.

Produce

Students will:

1. Utilize the elements of art and principles of design and the structures and functions of art to communicate personal ideas.
 - Example: creating a painting, drawing, or sculpture in reaction to world events, drug awareness, or medical issues
 - Creating works of art utilizing a variety of traditional found and recycled objects
 - Example: using Samuel "Sambo" Mockbee's architectural structures as motivation to produce recycled structures
 - Producing one-point perspective drawings
 - Example: drawing cubes using a vanishing point
2. Apply variety and unity in the production of two- and three-dimensional works of art.
 - Example: using Joan Miró's *Horse Carnival of Harlequins* to create a circus, carnival, zoo painting, or diorama
 - Producing moving and stationary sculptures
 - Examples: mobiles, totem poles, origami paper sculptures, clay coil or slab-built pottery

Respond

3. Explain the elements of art and principles of design, including variety and unity in a work of art.
Examples: variety—shapes and lines in Joan Miró’s *Composition*,
unity—black lines in Henri Matisse’s *Purple Robe and Anemones*
 - Applying appropriate vocabulary in discussing a work of art
4. Critique personal works of art orally or in writing according to specified criteria, including elements of art, principals of design, technical skill, and creativity.
 - Organizing the progression of artwork in a personal portfolio

Understand

5. Identify societal values, beliefs, and everyday experiences expressed through works of art.
Examples: satire expressed in editorial cartoons, societal values expressed by the digital animation industry
6. Describe works of art according to the style of various cultures, times, and places.
Examples: cultures—artistic styles of Native American cultures of the Southwestern and Pacific Northwestern United States,
times—Asher B. Durand’s early 19th century painting *Kindred Spirits*,
places—gargoyles and sculptures known as grotesques from European countries
 - Describing ways in which the subject matter of other disciplines is interrelated with the visual arts
Examples: mathematics—Mavrits Cornelis (M. C.) Esher and tessellations;
language arts—Patricia Pollaco and book illustrations;
social studies—Matthew Brady and Civil War photography;
science—transformation of shapes to forms, circles to spheres, squares to cubes, and triangles to pyramids
7. Associate a particular artistic style with an individual artist.
Examples: Claude Monet with Impressionism, Claes Oldenberg with pop art, Alfred Leslie with photorealism
 - Using traditional and digital media to arrange works of art according to culture, theme, and historical period
Example: arranging works of art within a specific art movement or on a timeline

Visual Arts

Grades 6-8

Overview

Visual Arts content standards for Grades 6-8 provide a bridge between elementary and secondary visual arts education. Students in Grades 6-8 are learners of varied maturities and styles. They are in a state of transition in both physical and emotional growth as they acquire a broad range of understanding of the world around them. The backgrounds of these students include diverse family structures as well as diverse social and emotional environments. Students at this age want their works of art to look more realistic. They are becoming more proficient technically, but they lack self-confidence and motor skills and need to be encouraged to develop their creative imaginations. A developmentally appropriate curriculum, therefore, provides the foundation students need to build confidence in their creative and artistic abilities. The visual arts classroom provides a safe and appropriate learning environment for media exploration and self-expression. An active, structured, and stimulating environment that allows for flexibility best meets the growing needs of the student artist.

In Grades 6-8, the visual arts curriculum centers on producing, responding, and understanding art. Production encompasses traditional and exploratory subjects, techniques, styles, and media—including the latest digital and multimedia resources. Responding involves exploring issues from the domains of criticism and aesthetics. Understanding then grows out of the themes and skills from the discipline of art history. Content standards provide students with a variety of experiences. They are designed to enable students to develop a respect and appreciation of the visual arts. Through arts education, students become informed consumers and patrons of the visual arts.

The sixth-eighth grades visual arts course is designed for all students, regardless of visual arts background, ability, or academic achievement. It is recommended that this course be taught by a visual arts specialist. While this course may be appropriate for any middle-level grade, a student may only take the course one time. Continued visual arts experiences in Grades 7 and 8 should be accomplished through the use of Level I Visual Arts standards.

Visual Arts

Grades 6-8

Produce

Students will:

1. Create works of art utilizing a variety of traditional and nontraditional media and techniques.
Examples: torn-paper collage, weaving, wire sculpture, clay relief
 - Applying steps artists use in production of art, including conceptualizing ideas and forms, refining ideas and forms, and reflecting on and evaluating both the process of production and the product
 - Applying the elements of art and principles of design to the production of two- and three-dimensional artwork
Examples: two-dimensional—monochromatic paintings, found or natural object prints, texture rubbing compositions;
three-dimensional—*paper-mâché* masks, clay whistles
 - Creating original multimedia works of art
Examples: television broadcasts, digital imaging, multimedia presentations
 - Creating original works of art using observational skills
Examples: drawing a shoe; painting a still life; creating a landscape in mixed media; creating timed, gesture studies of a figure
2. Produce works of art using one- and two- point perspectives.
Example: drawing a cityscape or still life of geometric shapes that uses a vanishing point and horizontal line

Respond

3. Apply appropriate vocabulary in discussing a work of art.
Examples: discussing the use of cool colors, organic shapes, and flat perspective in Marc Chagall's *Green Violinist*; explaining movement in Giacomo Balla's *Dynamism of a Dog on a Leash*
4. Discuss the strengths and weaknesses of a personal portfolio or other work of art.
 - Defining the four-step process of critical analysis, including describing what is seen, analyzing how each artist arranged the elements of art and principles of design, interpreting each work in expressive intent and purpose, and judging the effectiveness of communication
Example: analyzing Miriam Schapiro's *The Poet #2* and asking "What do I see in the painting?," "How did the artist organize the elements of art and principles of design?," "What is the message that the artist is trying to convey?," and "How effective is the artwork?"

Understand

5. Define the appropriate technical terminology in creating a work of art.
Example: student asking teacher, “Is my greenware vase ready to be bisque-fired?”
6. Discuss ways in which the subject matter of other disciplines is connected with the visual arts.
Examples: connection of plants and animals in a rainforest to Henri Rousseau’s *The Peaceable Kingdom*; relationship of music to Wassily Kandinsky’s paintings; relationship of measurement, scales, and proportion to Chuck Close’s portraits
7. Describe historical and cultural influences on works of art.
Examples: historical—creating a computer presentation depicting works of art of the Civil War,
cultural—comparing the impact of racism in Faith Ringgold’s *Flag Quilt* and William Johnson’s *Moon Over Harlem*
 - Identifying various art periods and movements
Examples: periods—comparing Mayan temples and Egyptian pyramids or Renaissance and twentieth-century paintings,
movements—comparing Impressionism and Cubism or Surrealism and Realism

Visual Arts

Grades 7-12

Overview

In Grades 7-12, students acquire a range of skills and a broad understanding of the world of visual arts. Moreover, should the student choose to pursue higher education in visual arts, the standards for Grades 7-12 provide an excellent foundation for personal growth and potential career development. By exploring connections and comparisons to other disciplines, content standards guide students to an understanding of the value of the visual arts as ways of thinking, knowing, creating meaning, and solving problems creatively in a rapidly changing global environment.

Students in Grades 7-12 are learners of varied maturities and styles. Their backgrounds include diverse family structures and varying social and emotional environments. Throughout these grades, students are adjusting to personal, physical, and emotional changes, as well as to social changes taking place in the world around them. In the middle grades, students want to create works of art that look realistic, yet they are able to begin thinking more imaginatively and abstractly and are eager to explore and experiment with familiar and new media and processes. These students need concrete experiences that provide direction and skill development, but they also need to be encouraged to develop their creative imaginations. The visual arts curriculum in Grades 7-12 provides students with higher-order thinking skills that enable them to solve visual arts problems. Knowledge, skills, and attitudes gained in the Grades 7-12 program promote future enjoyment and appreciation of the arts. It is recommended that Grades 7-12 Visual Arts courses be taught by a certified visual arts specialist.

The visual arts classroom provides a safe and appropriate setting for student exploration and assessment in Grades 7-12. The active, structured, and stimulating environment is adapted to students' growing needs and sophistication as apprentice artists. As the levels advance, materials, equipment, and technology are provided that increasingly approach the professional level. In these grades, students are becoming more aware of the possibility of a career in the visual arts.

In Grades 7-12, the visual arts curriculum centers on producing, responding to, and understanding art. Production encompasses traditional and exploratory subjects, techniques, styles, and media, including the latest digital and multimedia resources. Responding involves exploring issues from the domains of criticism and aesthetics. Understanding then grows out of themes and skills from the discipline of art history. The visual arts curriculum for Grades 7-12 is organized into four levels. These levels build on the foundation established in Grades K-6 and allow students to move toward increasing proficiency of skill, depth, complexity, and rigor in production and thought. Levels I through IV represent the minimum content that students are required to master. For students who are beginning their experience with art in Grades 7-12, the standards in the beginning levels are designed to provide an appropriate foundation and entry-level experience for advanced work in the upper levels. Regardless of the level, the introductory visual arts course in Grades 9-12 at the high school level will satisfy the one-half credit arts education requirement for graduation.

Level I of Visual Arts addresses teaching concepts for seventh- and eighth-grade students while standards taught in Level II are designed primarily for students in Grades 9-10. Levels III and IV may be expanded to higher-level courses such as Advanced Placement (AP) Studio Art; AP Art History; media-specific courses such as Ceramics, Photography, Sculpture, and Graphic Design; and Media Arts. Because skills, attitudes, and knowledge are gained through repetition as well as through new explorations, the content standards at each new level depend on repeating and practicing the content of standards from previous levels.

The content standards for the Grades 7-12 visual arts program provide opportunities for students to produce, respond to, and understand the visual arts. Through implementation of the standards, teachers challenge students to become more aware of the visual and cultural world around them and enhance their artistic development.

Visual Arts

Grades 7-12

Level I

Level I Visual Arts is designed to address the needs of young artists who are eager to explore and experiment in creating two- and three-dimensional works of art. Students respond to personal experiences and conceptualized ideas as they learn to manipulate the elements of art and the principles of design through the use of a variety of processes, techniques, and media. Level I standards build on students' prior knowledge of concepts and skills introduced in Grades K-6. This course serves as a transition between the elementary and secondary grades, but because many Alabama students may not have had previous visual arts experiences, it is also structured to provide a foundation for the more advanced work in Levels II-IV.

Level I learners of visual arts may include students from Grade 7 through Grade 12. This course may be used in Grades 7-8 or in Grades 9-12. If taken in Grades 9-12, Level I Visual Arts may be used to satisfy the one-half credit arts education requirement for graduation.

Produce

Students will:

1. Create original works of art from direct observation.
 - Organizing spatial relationships utilizing linear and atmospheric perspective
 - Creating the illusion of three-dimensional forms through tonal rendering
 - Incorporating traditional categories of subject matter into original works of artExamples: drawing a still life, painting a landscape, sculpting a portrait
2. Create original works of art using reflective ideas, personal experiences, and imaginary content.
Examples: reactions to current events, fantasy, cultural traditions
3. Apply steps artists use in the production of art, including conceptualizing ideas and forms, refining ideas and forms, and reflecting on and evaluating both the process of production and the product.
4. Apply the elements of art and principles of design to the production of two- and three-dimensional artwork.
5. Demonstrate the use of traditional, digital, and multimedia techniques to create works of art.
Examples: two-dimensional expression in books, comic strips, and timelines; enhancement of images in a digital imaging program; three-dimensional expression in dioramas, masks, puppets, mobiles, stables, scenery, and props
6. Demonstrate safe and responsible handling of art materials, including cleanup, storage, and replenishment of supplies where applicable.
 - Identifying safety and environmental regulations

Respond

7. Describe personal, sensory, emotional, and intellectual responses to the visual qualities of a work of art.
8. Evaluate selected works of art to determine the effectiveness of their organization.
 - Describing the subject matter, elements of art, principles of design, media, technique, and style used in selected works of art
 - Analyzing the formal organization of subject matter, elements of art, and principles of design in selected works of art to determine structural relationships
 - Interpreting expressive intentions and purposes in selected works of art
 - Describing the effectiveness of expressive and meaningful communication in selected works of art
9. Compare works of art with functional and natural objects, aesthetic components, and formal qualities.

Examples: stylized lines in automobiles; shapes and forms of appliances; shape, line, form, volume, and color of a tree

 - Identifying aesthetic components and formal qualities in man-made and natural objects
Examples: comparing a Henry Moore sculpture with bones, comparing David Hockney's *Grand Canyon* series to rock formations

Understand

10. Utilize specialized terminology from art history, aesthetics, criticism, and production in discussions of works of art.
 - Defining visual arts terminology to include the elements of art and principles of design
 - Describing the intrinsic qualities of a work of art
Example: divisionist color in Camille Pissaro's Impressionist paintings
11. Describe historical themes, symbols, and styles associated with works of art from various cultures, times, and places, including major periods and movements.
 - Identifying the style associated with selected works of major artists
Examples: Richard Estes—photorealism, Helen Frankenthaler—color field, Vincent van Gogh—post-Impressionism
 - Describing the extrinsic context qualities of a work of art
Example: optical color mixing theory as depicted in works by Berthe Morisot such as *Jeune Fille au chien (Young Girl with a Dog)*
 - Using digital processes or media to identify symbols and styles associated with works of art from various periods
Example: using the Internet to view, collect, or find examples of Renaissance art and architecture

Visual Arts

Grades 7-12

Level II

Level II Visual Arts is designed to address the needs of students with Level I art experience. These students require concrete experiences that provide direction and advanced skill development. As they continue to learn the visual language and understand the significance of artistic symbolism, students focus on the production of visual relationships; the exploration of techniques, processes, and media; and the study of history, culture, aesthetics, and criticism. Students in Level II may be considering art as a possible career option.

Produce

Students will:

1. Create works of art with a variety of visual relationships.
 - Organizing formal relationships in works of art
Examples: color contrasts, differences in shape and size, repetition of textures and patterns
 - Organizing subject relationships in works of art
Examples: mother and child, man-made objects in a landscape
 - Describing how visual relationships create meaning in works of art
2. Produce works of art using a variety of techniques.
 - Determining the appropriateness of techniques used to create a work of art
 - Demonstrating technical proficiency in the production and presentation of a work of art
Examples: skillful use of printmaking tools, properly matting two-dimensional works of art
3. Demonstrate knowledge of safe handling of tools, studio and environmental practices, procedures, and regulations.
Examples: properly using and disposing of hazardous chemicals or fluids, using flame-retardant cabinets, utilizing ventilation systems

Respond

4. Evaluate student works of art orally or in writing according to specified criteria.
 - Identifying criteria for judging works of art
Examples: craftsmanship, originality, technique, content
 - Comparing a finished personal work of art with its intended content or design

5. Describe various artistic contributions to environmental and social issues.
Examples: Frederic Olmstead’s design of Central Park, Frank Lloyd Wright’s *Falling Water*, Jacob Lawrence’s *Migration* series
 - Explaining the role of works of art placed in the environment
Examples: Maya Lin’s Vietnam Veterans Memorial in Washington, D.C.; Lin’s Civil Rights Memorial in Montgomery, Alabama; AIDS (acquired immunodeficiency syndrome) Quilt Memorial; Robert Smithson’s *Spiral Jetty*
6. Produce a reflective narrative that critically analyzes selected works of art.
 - Identifying the elements of art and principles of design
 - Interpreting the subject matter, purpose, and expressive content of a work of art

Understand

7. Use appropriate visual arts terminology in response to works of art, including the elements of art and principles of design.
8. Describe stylistic characteristics of selected works of art and architecture.
Examples: Raphael’s (Raffaello Sanzio) Madonnas in the High Renaissance, Cathedral of Notre Dame in Gothic architecture, Charles Demuth’s *I Saw the Figure Five in Gold*
 - Analyzing major works of art and architecture from various cultures, times, and places to understand forms, subjects, themes, and symbols
Examples: Parthenon in Athens, Greece; Kremlin in Moscow, Russia
 - Using a variety of resource media in researching stylistic characteristics of selected art, artists, cultures, times, and places
Examples: multimedia presentation, storyboard, poster, or research paper identifying the characteristics of Jacob Lawrence’s *Harlem* series paintings
9. Identify various uses of the visual arts in business and industry.
Examples: developing logos and advertisements, designing buildings and other structures
 - Identifying arts careers in business and industry
Examples: dance—choreographer, dance educator;
music—conductor, composer;
theatre—set designer, artistic director;
visual arts—textile designer, museum curator
10. Compare ways of producing, responding, and understanding in the visual arts with other arts disciplines, the humanities, and other academic subject areas.
Examples: process of writing compared to process of forming works of art; rhythms in visual arts, dance, and music compared to rhythms in poetry; color theory in art compared with color theory in science

Visual Arts

Grades 7-12

Level III

Level III Visual Arts directs students toward skill proficiency and dynamics in individual expression, artistic presentation, and portfolio development. Students are able to communicate concepts and intentions through manipulation of subject matter, organizational components, media, and processes. They are able to explore issues in art criticism and aesthetics as well as provide analysis of their own works of art and the works of others. At this level, some students may have determined an area of media concentration and artistic expression to be considered as a career choice.

Produce

Students will:

1. Create works of art that communicate specific concepts, emotions, and intentions.
 - Selecting appropriate subject matter as a basis for meaningful and expressive compositions
 - Organizing subject matter and formal qualities in a work of art into meaningful and expressive compositions
 - Employing a diverse range of traditional media, digital media, and multimedia; techniques; styles; tools; concepts; and processes in producing meaningful and expressive compositions
 - Producing a thematically related body of work
2. Employ a diverse range of traditional media, digital media, multimedia, techniques, styles, tools, concepts, and processes in producing meaningful and expressive compositions.
3. Produce a self-critique of a work in progress.
4. Demonstrate independent research related to studio work.
 - Example: researching the masks of various cultures to determine emotional and stylistic characteristics that might influence or inspire the making of one's own mask
 - Maintaining a self-directed sketchbook or journal

Respond

5. Apply the four-step process of critical analysis to works of art, including describing what is seen, analyzing how each artist arranged the elements of art and principles of design, interpreting each work in expressive intent and purpose, and judging the effectiveness of communication.
 - Analyzing selected works of art for visual and functional differences
Example: comparing decorative ceramic vessels and utilitarian pottery
 - Describing visual and functional qualities of composition
 - Producing a reflective narrative that critically analyzes the organizational effectiveness and artistic choices of personal and peer works of art
6. Respond orally and in writing to the ideas of selected critics, historians, aestheticians, and artists.
Example: discussing criteria for valuing works of art from Kenneth Clark's *What is a Masterpiece?*

Understand

7. Explain the purposes, functions, and meanings of selected works of art from a variety of cultures, times, and places.
 - Describing characteristics of works of art that are common to a cultural group or historical period
Example: cultural—use of animals in Eskimo masks, absence of representations of animals or human form in Islamic art
historical—inclusion of concepts of war and politics in Francisco de Goya's paintings
 - Comparing works of art with different styles
Example: Celtic knot designs with rose windows, African masks with Kabuki masks
8. Compare modes of artistic expression used in art and other academic disciplines.
Examples: comparing improvisation in music, visual arts, dance, and theatre; comparing narrative art to literature, a painting of historic events to social sciences, op art to the science of optics, or tessellations to geometric shapes and designs
9. Organize research about art, artists, cultures, times, and places into a product or presentation.
Examples: producing a digital presentation comparing the use of logos in advertising, writing a research paper comparing art and its social context

Visual Arts

Grades 7-12

Level IV

Level IV Visual Arts engages students in the most advanced level of artistic development and technical proficiency. Students at this level understand the multifaceted components of solving visual arts problems. They are able to examine contexts, processes, and criteria for evaluation of works of art through an analytical method and to communicate their ideas regarding relationships among art forms and between their own work and the works of others. Many Level IV students plan to use their visual arts interest and ability in future careers.

Produce

Students will:

1. Produce a thematically related body of work.
 - Describing the results of researching the works of other artists or cultures for inspiration
2. Organize subject matter and formal qualities into meaningful and expressive compositions.
 - Generating alternative design solutions to visual arts problems
 - Solving visual arts problems using analysis, synthesis, and evaluation
 - Defending personal choices in creative visual compositions

Examples: oral critiques, written reflections
3. Assemble a portfolio of personal works of art that includes a concentration in a specific theme or medium.
 - Demonstrating advanced skill with at least three visual arts media
 - Writing an artist's statement for a personal portfolio
 - Documenting personal works of art

Example: using slides or electronic images to depict works of art
4. Organize an exhibition of works of art, including publicizing an exhibition, composing an exhibition statement, and completing a self-evaluation of an exhibition.

Examples: exhibiting works of art on bulletin boards with content documentation, displaying works of art for competition, showcasing works of art with interdisciplinary connections in media centers

Respond

5. Relate the ideas of selected critics, historians, aestheticians, and artists to specific works of art.
Examples: Harold Rosenberg on Willem de Kooning's action paintings; critical writings on contemporary art and artists in local, regional, and national periodicals; Public Broadcasting System's *American Masters* series on nineteenth-century American authors
6. Interpret expressive intentions and purposes in selected works of art based on intrinsic and extrinsic conditions.
Example: looking at Vincent Van Gogh's *The Night Café* and reading his letter to Theo about his intentions in creating the painting

Understand

7. Analyze specific works of art to determine the relationship between intrinsic qualities and historical and cultural context.
Examples: Francisco Goya's *The Third of May* and the Napoleonic Invasion of Spain, Diego Rivera's murals and the history of Mexico, Bayeux Tapestry and the Battle of Hastings, Native American paintings and the Battle of the Little Bighorn
8. Analyze artists' choices in order to interpret meanings, ideas, attitudes, views, and intentions in works of art.
Examples: choice of media, subject matter, signs, symbols, source of inspiration
9. Explain the importance of major works of art and architecture.
 - Describing the stylistic impact of selected works of art
Examples: Claude Monet's *Impression, Sunrise*; Egyptian obelisk
 - Describing the social, cultural, historical, and political context of selected works of art
Examples: impact of Jacques-Louis David's *Oath of the Horatii* on French society and painting styles, adoption of Greek temples as architectural models in later cultures
10. Compare the creative processes of visual arts with other arts disciplines, the humanities, and other academic areas.
Examples: comparing creative problem-solving models with the scientific method, comparing the drafting process in writing with the composition process in visual arts

Visual Arts Glossary

- Abstract** – Art derived from realism but deviating in appearance, leaving the essentials: shapes, lines, colors, and textures relating to the subject.
- Abstract expressionism** – An American movement in the 1940s and 1950s which emphasized feelings and emotions. It is often called “action painting” because many artists used slashing brushstrokes and dripping, pouring, or spattering paint on canvas.
- Aesthetics** – A philosophy dealing with the nature and expression of beauty, as in the fine arts.
- Analogous** – Three or more colors that are closely related because they contain a common hue and are adjacent on the color wheel. Blue, green-blue, and green are analogous colors. Analogous colors may be used as a color scheme.
- Art criticism** – Art processes and skills involved in studying, understanding, and judging a work of art. The four formal steps involve description, analysis, interpretation, and judgment.
- Appliqué** – A decoration or ornamentation made by cutting pieces of material and applying them to another surface.
- Atmospheric perspective** – Creating the illusion of distance on a flat surface by simulating the effects of light and air on an object. For example, a bright object appears closer to the viewer than a dull object. (Also called *aerial perspective*.)
- Background** – The part of the *picture plane* appearing to be farthest from the viewer.
- Balance** – A design principle dealing with the appearance of stability or the equalization of elements in a work of art. A balanced work of art seems to have equal visual weight or interest in all areas. Balance may be *symmetrical*, *asymmetrical*, or *radical*.
- Coil method** – A process of rolling long pieces of clay that are then used to form the sides of bowls, containers, or objects.
- Collage** – A work of art where various materials, such as bits of paper, fabric, photographs, and found objects, are arranged and glued to a flat surface.
- Collagraph** – The print resulting from printing a relief collage.
- Complementary colors** – Colors directly opposite each other on the color wheel. Red and green, blue and orange, and yellow and purple are complementary colors. They make a neutral result when mixed.
- Composition** – The organization of the design principles and art elements in creating a work of art.
- Contour drawing** – Lines indicating the outlines and main parts of the object drawn.
- Contrast** – The use of opposing elements, such as color forms or lines, to produce different effects in a work of art.
- Cool colors** – Blues, greens, and violets. These colors suggest coolness and appear to recede from the viewer.
- Resist** – Method where wax or crayon is used to cover surface areas the artist does not want to be affected by paint or dye.
- Critique** – A critical review or commentary dealing with a literary or artistic work.
- Crosshatch** – Shading using two or more crossed sets of parallel lines at various angles to indicate value.
- Design** – The organization of the art elements and principles into a plan. (Also called *composition*.)
- Digital media** – The use of technology to capture images, sounds, and effects in the creative process.
- Elements of art** – The “visual tools” artists use to create works of art. These include form, shape, line, texture, color, space, and value.
- Form** – A shape having three dimensions: height, width, and depth.
- Shape** – An area defined by line or color.
- Line** – The path made by a moving point that can vary in width, direction, and length.
- Texture** – The actual roughness or smoothness of a surface or the illusion thereof.
- Color** – The hue, value, and intensity of an object as seen by the human eye.
- Space** – The area between, around, above, below, or within objects.
- Value** – The lightness or darkness of a color. (See shade and tint.)
- Engraving** – Scratching a line design into a surface with a sharp tool.
- Etching** – Printmaking process in which lines are incised into a surface.
- Foreground** – The parts of an artwork that appear closest to the viewer.

- Found object** – Everyday objects such as cups, keys, chains, buttons, lids, and scraps that can be composed to create a work of art such as an assemblage, a collage, a stabile, a mobile, or a sculpture.
- Genre subjects** – Depiction of everyday life scenes.
- Grotesque** – A relief decorating Gothic architecture such as gargoyles and sculptures.
- Linear perspective** – A technique of creating the illusion of space on a two-dimensional surface using vanishing points and lines.
- Medium** – Material applied in creating a work of art, such as a pencil, paint, wood, ink, metal, clay, or food.
- Middle ground** – Area appearing between the *foreground* and the *background*.
- Mixed-media** – A work of art using more than one medium.
- Mobile** – A suspended construction moving about in space, creating variations of shapes, spaces, and shadows.
- Mola** – A work of art made by the Cuna Indians of the San Blas Islands off the coast of Panama. Reverse appliqué.
- Monochromatic color** – One color used in varied values and intensities.
- Monoprint** – Printing process that produces one unique copy of the same design that cannot be printed more than once.
- Mosaic** – Artwork made by adhering small pieces of stone, ceramic tile, etc., to a background.
- Multimedia** – Referring to various media such as a camera, television, video, tape recorder, CD-ROM, computer, or slide projector.
- Negative space or shape** – The space surrounding shapes or solid forms in a work of art.
- Neutral color** – Black, brown, gray, and white.
- Nonobjective art** – A style of art bearing little resemblance to natural, realistic, or recognizable forms.
- Objective art** – A style of art that has recognizable subject matter.
- Portfolio** – Samples of an artist’s work assembled for review.
- Positive space or shape** – Objects in a work of art that are not the background or the space around them.
- Primary colors** – Red, yellow, and blue.
- Principles of design** – Guidelines artists use to create works of art and control how viewers react to these works. The principles of design are balance, repetition or rhythm, unity or harmony, movement, emphasis, variety, and proportion.
- Balance** – Arranging visual elements in a work of art equally. Three types of balance are formal (*symmetrical*), informal (*asymmetrical*), and radial.
- Repetition or rhythm** – Repeating lines, shapes, colors, or patterns.
- Unity or harmony** – The oneness or wholeness of a work of art.
- Movement** – The arrangement of elements in an artwork organized to create a sense of motion.
- Emphasis** – Accent, stress, or importance of a part of an artwork.
- Variety** – Principles of design concerned with difference or contrast.
- Proportion** – The placement or ratio of one part of an artwork to another part or to the whole.
- Printmaking** – Producing multiple copies of an original work of art from blocks or plates.
- Relief** – A sculptural form such as a frieze that is raised from the surface.
- Rubbings** – A technique of transferring the textural quality of a surface to paper.
- Secondary colors** – Orange, green, and violet.
- Shade** – A dark value of a *hue* made by adding black to the color or its complement. Opposite of *tint*.
- Stabile** – A metal sculpture, usually abstract, with no mobile parts.
- Style** – Refers to the artist’s unique manner of expression.
- Technique** – The style or manner in which the artist uses media.
- Tertiary colors (intermediate)** – Colors made by mixing equal parts of a primary and secondary color (red-orange, yellow-orange, blue-green, blue-violet, violet-red).
- Tessellation** – A mosaic pattern made by interlocking repetitive shapes to form a work of art.
- Tint** – A tone of color made by adding white to a basic hue.
- Vanishing point** – The point or points where all parallel lines appear to converge.
- Warm colors** – Reds, oranges, and yellows.